

# MULANEY

"Mo'laney Mo' Problems"

Prod. #01001

Written by

John Mulaney

Directed by

Andy Ackerman

Shooting Draft Yellow Rev. Pages  
(Rundown, 25, 41, 42, 43)  
1/10/14



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# MULANEY

"Mo'laney Mo' Problems"

Shooting Draft - 1/8/14

## CAST LIST

Mulaney ..... John Mulaney  
Lou ..... Martin Short  
Oscar ..... Elliott Gould  
Jane ..... Nasim Pedrad  
Motif ..... Seaton Smith  
Andre ..... Zack Pearlman  
Dean Cain ..... As Himself  
Dr. Cho ..... Keisuke Hoashi  
Ernie ..... Leon Simmons Jr.  
Donna (O.C.) ..... TBD  
Crew Guy (O.C.) ..... TBD  
Bystander (O.C.) ..... TBD  
Bystander 2 (O.C.) ..... TBD

## SETS

INT. STAND-UP THEATER  
INT. WALK-IN CLINIC WAITING ROOM  
INT. DOCTOR'S OFFICE  
INT. LOU'S MIDTOWN APARTMENT  
INT. MULANEY'S APARTMENT  
INT. CRUISE SHIP STAGE  
INT. APARTMENT HALLWAY  
INT. OSCAR'S APARTMENT  
INT. CELEBRITY YOU GUESSED IT SET

EXT. LOU'S MIDTOWN APARTMENT - ESTABLISHING  
EXT. HUDSON RIVER - ESTABLISHING  
EXT. NEW YORK CITY STREET

# MULANEY

"Mo'laney Mo' Problems"  
SHOOTING DRAFT YELLOW REV. - 1/10/14

## SHORT RUNDOWN

|              |   |  |  |  |  |
|--------------|---|--|--|--|--|
| ACT I<br>A   | <u>INT. STAND-UP THEATER – (ABSTRACT)</u> (1)<br>(Mulaney)  |  |  |  |  |
| ACT I<br>B   | <u>INT. WALK-IN CLINIC WAITING ROOM – DAY (D1)</u> (3)<br>(Mulaney, Jane, Motif, Extras)  |  |  |  |  |
| ACT I<br>C   | <u>INT. DOCTOR'S OFFICE – LATER (D1)</u> (8)<br>(Mulaney, Dr. Cho)<br>-----<br><u>INT. WALK-IN CLINIC WAITING ROOM–SAME (D1)</u> (9)<br>(Jane, Motif, Extras)                               |  |  |  |  |
| ACT I<br>D   | <u>INT. LOU'S MIDTOWN APARTMENT –LATER (D1)</u> (10)<br>(Mulaney, Lou, Donna (O.C.))  |  |  |  |  |
| ACT II<br>E  | <u>INT. MULANEY'S APARTMENT – LATER THAT EVENING (N1)</u> (16)<br>(Mulaney, Jane, Motif, Andre)   |  |  |  |  |
| ACT II<br>H  | <u>EXT. LOU'S MIDTOWN APT. – ESTABLISHING (N2)</u> (22)<br>(None)<br>-----<br><u>INT. LOU'S MIDTOWN APARTMENT – NIGHT (N2)</u> (22)<br>(Mulaney, Lou, Donna (O.C.))                         |  |  |  |  |
| ACT II<br>J  | <u>EXT. HUDSON RIVER–ESTABLISHING - SAME (N2)</u> (25)<br>(None)<br>-----<br><u>INT. CRUISE SHIP STAGE – CONTINUOUS (N2)</u> (25)<br>(Motif)<br><b>***PREVIOUSLY SHOT FOR PLAYBACK***</b>   |  |  |  |  |
| ACT III<br>K | <u>INT. STAND-UP THEATER – (ABSTRACT)</u> (26)<br>(Mulaney)   |  |  |  |  |
| ACT III<br>M | <u>EXT. NEW YORK CITY STREET – NEXT DAY (D3)</u> (27)<br>(Mulaney, Jane, Ernie, Donna (O.C.), Bystander (O.C.),<br>Bystander 2 (O.C.), Extras)<br><b>***PREVIOUSLY SHOT FOR PLAYBACK***</b> |  |  |  |  |
| ACT III<br>P | <u>INT. MULANEY'S APT. – LATER THAT DAY (D3)</u> (33)<br>(Mulaney, Jane, Motif, Andre, Donna (O.S.))  |  |  |  |  |
| ACT III<br>R | <u>INT. APARTMENT HALLWAY – LATER (D3)</u> (36)<br>(Mulaney, Oscar, Extras)<br>-----<br><u>INT. OSCAR'S APARTMENT – CONTINUOUS (D3)</u> (36)<br>(Mulaney, Oscar)                            |  |  |  |  |
| ACT III<br>T | <u>INT. CELEBRITY YOU GUESSED IT SET – LATER THAT DAY (D3)</u> (39)<br>(Mulaney, Lou, Motif, Dean Cain (On Video), Crew Guy<br>(O.C.), Extras)  |  |  |  |  |
| ACT III<br>W | <u>INT. STAND-UP THEATER – (ABSTRACT)</u> (44)<br>(Mulaney)   |  |  |  |  |

ACT ONE

SCENE A

FADE IN:

INT. STAND-UP THEATER (ABSTRACT)  
(MULANEY)

JOHN MULANEY DOES STAND-UP IN FRONT OF LIVE AUDIENCE.

1 MULANEY

Growing up is strange. Like I'm almost 30. And I have a new phenomenon in my life where, late at night, on the street, women will see me as a threat. Yeah that is funny. And it's also weird because I'm still afraid of being kidnapped. But it happens. A couple of months ago I was at a subway station at 2 o'clock in the morning. And at this subway station you have to walk down this long hallway in order to change trains. So it's 2 o'clock in the morning and it's just me and this woman and she's walking a few yards ahead of me. But she keeps giving me like the "over the shoulder," like that. And then she starts to pick up the pace, she starts to walk a lot faster. So I think, "Oh, she must hear the train coming.

(MORE)

MULANEY (CONT'D)

Or maybe she feels it in her feet like a Native American in a movie." So I start to sprint down the hallway at her and she looks back and she's like, "Ahhh!" And she gives chase. So now we're booking it down the hallway at 2 o'clock in the morning! And I'm gaining on her! And we're getting to the end of the hallway and she goes into the "dead end shuffle" that women do when you chase 'em. And then it dawns on me. "Oh, she's running from me. Because in her eyes, I'm an adult. And adults murder each other. Kind of a lot." So I wanted to go up to her and be like, "Hey, no, I'm not a man." But I think that would be equally creepy: if you were in a subway station at 2 o'clock in the morning and I chased you down, grabbed you and said, "I'm not gonna kill you. I'm a little boy."

CUT TO:

MAIN TITLES: "MULANEY"

CUT TO:

ACT ONE

SCENE B

INT. WALK-IN CLINIC WAITING ROOM - DAY (DAY 1)  
(MULANEY, JANE, MOTIF, EXTRAS)

WE ARE AT THE SIGN-IN DESK OF A WALK-IN CLINIC. MULANEY, 29,  
OUR HERO, STUDIES A CLIPBOARD. MOTIF, 32, HIS FELLOW COMIC  
AND ROOMMATE LOOKS OVER HIS SHOULDER.

2 MULANEY

Thanks for coming with me, Motif.

3 MOTIF

That's no problem, I was free. Hey,  
can I be your emergency contact?

4 MULANEY

Well, I normally put my mom. But I  
guess we're roommates.

5 MOTIF

It's also good promotion for me. In  
fact don't put my phone number, put my  
web site: [www.thecomedianMotifNYC.com](http://www.thecomedianMotifNYC.com).  
And write that they can skip the  
intro.

6 MULANEY

(RE: CLIPBOARD) Now let's see here.  
Why am I at the doctor? Hey "frequent  
urination!" That's a good fake reason.

7 MOTIF

Why are you checking that off? I  
thought you wanted to ask the doctor  
for Xanax.

8 MULANEY

Yeah, but Motif, I can't just come right out and ask for Xanax. It looks shady when you're honest with doctors. I need to make up a reason to be here, let the doctor check me out, then when he's done I say, "Oh and you know what? Sometimes I get nervous on airplanes." Bam. Xanax.

9 MOTIF

Mulaney, you should just ask for what you want.

10 MULANEY

I can't just ask for what I want. I'm not confident like you, Motif.

11 MOTIF

Hey I wasn't always so confident. You know I didn't lose my virginity until I was fifteen? The more you know.

(THEN) Why do you need Xanax anyway?

12 MULANEY

I'm anxious all the time. In every situation. Like this is my regular speaking voice but I go into a whole different speaking voice when I'm in a public bathroom and someone suddenly knocks on the door, which is "Someone's in here!"

(MORE)

MULANEY (CONT'D)

Someone's in here!" People are probably like, "I think there's a carnival barker in there. I think someone's trying to drum up business for a carnival." Plus I have that meeting today with Lou Cannon.

13 MOTIF

That's right! TV's Lou Cannon. If he hires you as a writer, you are set! That dude is so talented, he's rich!

14 MULANEY

All the more reason to be anxious!

15 MOTIF

Hey! Did I tell you about the new joke I wrote? It's explosive.

16 MULANEY

What's the joke?

17 MOTIF

It's about like how there's like (MOTIONS TO ONE SIDE) "women" but then there's (MOTIONS TO OTHER SIDE) "problem bitches."

18 MULANEY

Is there more?

19 MOTIF

That's all I got so far.

JANE, 29, ENTERS THE WAITING ROOM. SHE IS THEIR ONLY FEMALE FRIEND AND HAS NO FEMALE FRIENDS OF HER OWN.



20 JANE

I am not crazy!

21 MULANEY

Hi Jane. Why are you yelling "I'm not crazy?" You realize that's one of the craziest things you can say?

22 JANE

It's not fair! When a guy wants to destroy a woman all he has to do is call her crazy. Even if she has every right to be angry.

23 MOTIF

Men get called crazy too.

24 JANE

Yes, but people like it when a man's crazy. We have recordings of Christian Bale screaming like a lunatic, and people are impressed! They're like "Oh wow, he's so passionate about his process." Meanwhile there is a rumor that Katherine Heigl is "difficult" and she's dead.

25 MULANEY

Who called you crazy, Jane?

26 JANE

Dustin e-mailed that new girl he is dating and was like, "My ex-girlfriend is crazy."

27 MULANEY

How did you see that e-mail?

28 JANE

(SHRUGS) He should change his  
password.

29 MULANEY

You gotta stop that stuff. It's so  
irresponsible. (THEN) Now I gotta go  
trick this doctor so I'm drugged-up  
for my job interview. See ya.

JANE NODS. MULANEY EXITS.

CUT TO:

ACT ONE

SCENE C

INT. DOCTOR'S OFFICE/INT. WALK-IN CLINIC WAITING ROOM -  
LATER (DAY 1)

(MULANEY, JANE, MOTIF, DR. CHO, EXTRAS)

MULANEY SITS ON A EXAMINATION TABLE WHILE DR. CHO STUDIES A  
CLIPBOARD.

30 DR. CHO

So, Mr. Mulaney. How many times a day  
are you urinating?

31 MULANEY

Oh. (THINKS ON FEET) Um, eleven. Crazy  
right? But what can ya do? Anyway,  
sometimes on airplanes...

32 DR. CHO

You're urinating eleven times a day?

33 MULANEY

Was that too many times to say?

34 DR. CHO

It sounds like the problem could be in  
your prostate. Do me a favor. (GUIDING  
JOHN BY THE ARM) Step over here, drop  
your pants.

35 MULANEY

This isn't what I thought. I have a  
job interview. I should go.

36 DR. CHO

Mr. Mulaney, you are peeing an  
alarming number of times a day.

(MORE)

DR. CHO (CONT'D)

There is no way you are leaving here  
without a prostate exam. Pants.

MULANEY STANDS WITH HANDS ON TABLE, BENT OVER TENTATIVELY.

37 MULANEY

You know, I don't mind peeing all the  
time. It's a nice way to break up the  
day.

38 DR. CHO

Not on your hands, on your elbows.

DR. CHO KNOCKS MULANEY DOWN SO HE IS RESTING ON HIS ELBOWS.

39 MULANEY

I liked the way I was standing before.  
It had more dignity.

40 DR. CHO

You're going to feel a little pressure.

41 MULANEY

(TRYING TO HANDLE IT) That's okay. I  
know what most things feel like.

RESET TO:

INT. WALK-IN CLINIC WAITING ROOM - SAME TIME (DAY 1)  
(JANE, MOTIF, EXTRAS)

JANE AND MOTIF ARE STILL AT THE SIGN-IN DESK.

42 MULANEY (O.C.)

Sometime I get nervous on ohhhh.....

CUT TO:

ACT ONE

SCENE D

INT. LOU'S MIDTOWN APARTMENT - LATER (DAY 1)  
(MULANEY, LOU, DONNA (ON SPEAKERPHONE))

CLOSE ON: A LARGE POSTER OF LOU CANNON, 60, WITH THE WORDS:  
"CELEBRITY YOU GUESSED IT! WITH HOST LOU CANNON!"

43 LOU (O.C.)

And now here's your host! You guessed  
it! Lou Cannon!

LOU TROTS OUT INTO HIS LARGE LUXURY APARTMENT DOING FINGER  
GUNS AND WAVING TO THE "AUDIENCE."

44 LOU (CONT'D)

Confidence, confidence. Elegance under  
fire.

SPFX: ELEVATOR DOORS OPEN. MULANEY ENTERS. HE HOLDS SEVERAL  
PRESCRIPTION BAGS STAPLED TOGETHER.

44A LOU (CONT'D)

Thank you. You're very kind, and right.

45 MULANEY

Hello?

46 LOU

One second. (BACK TO "AUDIENCE") Oh  
you're all here! Even the young people.  
Hashtag! (TO MULANEY) Who are you?

47 MULANEY

I'm John Mulaney.

48 LOU

You must be the Propecia guy. It's not  
for me, it's for my assistant, Donna.  
I don't tip. I'm very European.

49 MULANEY

I'm not the Propecia guy, these are  
bladder pills. I'm John Mulaney. We  
have a meeting today about writing for  
your show?

50 LOU

Donna...

CLOSE ON: A LARGE OCTOPUS SPEAKERPHONE ON COFFEE TABLE.

51 DONNA (ON SPEAKERPHONE)

Yes, Lou?

52 LOU

Do I have a meeting with a Jah  
Mulaylay?

53 DONNA (ON SPEAKERPHONE)

Yes. He's the comedian that's on the  
Internet.

54 LOU

(IMPRESSED) Oh that one. Twelve  
hundred views. And do you write all  
those little mean things below?

55 MULANEY

No. Those are my fans.

56 LOU

(STUDYING) You're a messy little  
person ain't ya?

57 MULANEY

I am kind of a mess today. The subway was running late and when I got off there was a wheelchair on the sidewalk, just knocked over on it's side. That's a bad thing to see. Something happened there. You hope it was a miracle but... probably not.

58 LOU

(AMUSED) That's funny. Now if I did that, I would really hit the word "subway!" But still, very good. Very edgy.

59 MULANEY

Thank you.

60 LOU

That's my bread and butter, you know? Edgy comedy. People probably think, "Oh Lou Cannon is just a game show host now. He just stands there while contestants wager on whether our celebrity guests answered correctly backstage."

61 MULANEY

I've always been confused. (PIECING IT TOGETHER) I mean, I love the show, but the contestants... they bet on how celebrities...

62 LOU

Look I don't know how the game works.  
But I do know funny. (PUTS PILLOW ON  
PHONE) Like, Donna cannot tell a joke.

63 DONNA (ON SPEAKERPHONE)

You need to mute the phone, Lou.

64 LOU

She's also a widow. Don't ask. Now you  
might be funny. The question is: are  
you ready?

65 MULANEY

What do you mean "ready?"

66 LOU

Johnny-- do people call you Johnny?  
Because they shouldn't. John: I need  
to make a speech. And I want you to  
listen to me. I am 45 years old.

LOU STARES, DARING HIM TO CONTRADICT THIS. MULANEY WON'T.

67 LOU (CONT'D)

(CROSSING) I have an Emmy Award. And  
when you put it next to this mirror,  
it looks like I have two Emmy awards.  
Two Emmys. And a Daytime Tony. Now  
John -- and you don't need to write  
this part down -- I can show you how  
to get where I am. If you're ready to  
learn.



68 MULANEY

(SUMMONING COURAGE) Honestly Lou, I've been really anxious lately that I'm almost 30 and I've never had a real job in comedy. If you give me a chance to work for you, sir, I promise I can do an excellent job.

LOU EXTENDS HIS HAND. THEY SHAKE.

69 LOU

Ah! That kind of sincerity is going to take you right to the middle. Donna he's hired. Now I'm doing a benefit show next Wednesday. Maybe you can help me with it and be my opening act.

70 MULANEY

(ECSTATIC) Are you serious? Open for you? That would be incredible.

71 LOU

(ENJOYING IT) Yeah, yeah, it's a big deal for you. (THEN) It's a benefit for the Marsha Foundation: a Breast Cancer Walk I founded. I named it for my hairdresser, Marsha.

72 MULANEY

Oh I'm sorry. Did she pass away?

73    LOU

No she was never even sick. I just  
thought she'd get a kick out of it.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE E

FADE IN:

INT. MULANEY'S APARTMENT - LATER THAT EVENING (NIGHT 1)  
(MULANEY, JANE, MOTIF, ANDRE)

MOTIF IS IN THE KITCHEN. JANE ENTERS CARRYING FILE BOX, SLAMS IT ON COUNTER.

74 MOTIF

You're finally throwing Dustin's stuff away. I'm proud of you girl.

75 JANE

Yeah I thought about burning it, but that would be too romantic.

76 MOTIF

(RE: BOX) When did he even leave this stuff? You always stayed over there.

77 JANE

No, this is stuff I took from him to make him a better, less embarrassing person. A person that a new girlfriend gets to enjoy while I get no credit. I would love for her to know what his life used to be. (HOLDS UP THE FOLLOWING) A ninja star, a hoodie vest, a statue of Buddha? You're from Maryland and you yell at video games, you're not a Buddhist.

78 MOTIF

Hey, have some respect. This hoodie vest is tight.

79 JANE

Now if I could only un-remember his e-mail password. "GuyRitchie5." God, what a garbage person.

80 MOTIF

Let me change his e-mail password. And I won't tell you what it is. Ooh, I got one.

81 JANE

I will pry it out of you.

82 MOTIF

Try me.

83 JANE

I'll show you my butt.

84 MOTIF

"GuyRitchie6."

MULANEY ENTERS, HIGH ON LIFE.

85 MULANEY

Guess who's working for Lou Cannon?!

86 MOTIF

You got the job? Young Mula, (HUG) that's amazing!

87 MULANEY

Yeah, I can finally tell my parents I got my jokes on TV.

88 JANE

That is cool, John. I mean Lou Cannon is the worst, but I'm happy for you.

89 MOTIF

Come on, Jane. Lou Cannon's a heavyweight. (TO MULANEY) Hey, did you mention me?

89A MULANEY

Of course. I said thank you for the job Lou. Motif.

90 JANE

Hey Mulaney, that old guy across the hall, Oscar? He came by looking for you.

91 MULANEY

Oscar! Right! I'm supposed to fill his humidifiers. There's one for the bedroom and one for the living room and they're really deep and you have to fill them in the bathtub.

92 JANE

God, we're all just gonna die one day. (THEN) Anyway I'm sure Oscar'll understand. You're busy now!

93 MULANEY

Speaking of: Motif, can you help me out?

(MORE)

**Mulaney - "Mo'laney Mo' Problems"**  
Shooting Draft Yellow Rev. 1/10/14

18A.  
(II/E)

MULANEY (CONT'D)

I was supposed to do this Hudson River  
Cruise show next week, but now I gotta  
work with Lou. Can you fill in for me?  
75 bucks.

94 MOTIF

Hmm, no problem. It'll give me a  
chance to sell these t-shirts.

MOTIF HOLDS UP T-SHIRT READING, "PROBLEM BITCH."

95 MULANEY

Problem Bitch. Like the joke you  
haven't written yet?

96 MOTIF

No doubt. Yo Jane, how much would you  
pay for one of these?

97 JANE

(SARCASTIC) Oh me? At least \$55. You  
don't want just anyone walking down  
the street in a Problem Bitch t-shirt.

98 MOTIF

Yeah, most definitely.

MULANEY OPENS THE DOOR REVEALING ANDRE, 29, AMATEUR DRUG  
DEALER AND THE RUNT OF A GREAT CAUCASIAN FAMILY.

99 MULANEY

I have bad news, guys: it's Andre.

100 ANDRE

It's Andre.

101 JANE

Why is he here?

102 ANDRE

I can't drop by without a reason?

103 JANE

That's not how drug dealers work.

104 ANDRE

(IN CONFIDENCE) What's wrong with her?

105 MULANEY

(IN CONFIDENCE) She's going through a  
break-up. Also, you're very  
unpleasant.

106 ANDRE

(INTRIGUED, LEANS IN CLOSE TO JANE)

Wow. So you're single?

107 JANE

(TO ANDRE) Too close.

108 ANDRE

You know Jane, I don't plan on selling  
weed forever. As soon as my  
grandmother dies and my parents die,  
I'm coming into quite a bit of money.  
All that stands between us and destiny  
are three deaths. (TO HIMSELF) And my  
brother Winchester.

111 MOTIF

Jane, you should have Andre change  
Dustin's e-mail password.



112 JANE

Oh good idea. Because then if I want  
to find out what it is, I'd have to  
talk to Andre.

JANE (CONT'D)

MOTIF

Which I would never do.

Which you would never do.

113 ANDRE

You know, we joke around a lot. But  
you guys are my best friends.

CUT TO:

ACT TWO

SCENE H

EXT. LOU'S MIDTOWN APARTMENT-ESTABLISHING - NIGHT (NIGHT 2)  
(NONE)

WE SEE LOU'S BUILDING AT NIGHT WITH SUPER CHYRON: ONE WEEK  
LATER.

INT. LOU'S MIDTOWN APARTMENT - NIGHT (NIGHT 2)  
(MULANEY, LOU, DONNA (ON SPEAKERPHONE))

MULANEY SITS ON LOU'S COUCH HOLDING A LAPTOP. IT IS GETTING  
LATE. LOU EXCITED, PACES AROUND THE ROOM.

114 LOU

...And I said, why don't you be Mark  
"Linn"-Baker.

114A MULANEY/LOU

Because there was already a Mark Baker  
in Equity.

114B LOU

See? I told you that story worked a  
second time. This is great. We're  
really vibing now. I just still feel  
like we need a great opening moment  
for the benefit tomorrow. You know  
what I mean dude?

115 MULANEY

Lou it's like 2 AM and I've pitched  
you like a hundred jokes.

116 LOU

And yet I remember none of them! Pitch  
me another.

117 MULANEY

Okay. (RE: LAPTOP) You could come out and say "I'm a little disappointed. When I showed up today for a 5K, I thought I was getting 5 thousand dollars."

118 LOU

Ha! That's good. But instead of dollars, I want to say "bucks." And I don't want to do that joke.

119 MULANEY

Lou, I want this to work, I'm just not sure how to write for you.

120 LOU

John! (DON'T BE NAIVE) It's not like you're going to write a joke and I'm going to say it.

121 MULANEY

Then what am I doing here?

122 LOU

Now that's funny. I'll come out and say "hey, what am I doing here?" That's genius.

123 MULANEY

Is that even a joke?

124 LOU

Anything can be a joke. Comedy is all around us. And I'm naturally funny, says the Toronto Star. I can improvise. (PICKS UP ASHTRAY) Like what funny things could this be? I don't need to audition. But you see? I can riff on anything.

125 MULANEY

Then do you even need me? Couldn't anyone sit here while you riff?

126 LOU

Hey, do not go to that dark place. Who hurt you? (IN CONFIDENCE) You're doing a great job. You make me feel funny and people are ready to laugh again. I need you.

126A MULANEY

That makes sense. Thank you.

126B LOU

(PICKS UP ASHTRAY) Oh, Spartacus. I knew it would come. Let's get some dinner. (TO PHONE) Donna, when does Giorgio's close?

127 DONNA (ON SPEAKERPHONE)

1987.

128 LOU

Okay I'll get the risotto. And is there any way they could do like the side of broccoli as a starter?

129 MULANEY

It's take-out. It's all gonna be in one bag.

130 LOU

("SELF-AWARE") Food is the one thing I'm annoying about. Look at the two of us up this late! This is so rock and roll. And to think: if it weren't for me you'd be stuck bombing on that cruise show tonight.

CUT TO:

ACT TWO

SCENE J

EXT. HUDSON RIVER - ESTABLISHING - SAME TIME (NIGHT 2)  
(NONE)

WE SEE AN ESTABLISHING SHOT OF A BOAT ON HUDSON RIVER.

**\*\*\*PREVIOUSLY SHOT FOR AUDIENCE PLAYBACK\*\*\***

\*

INT. CRUISE SHIP STAGE - CONTINUOUS (NIGHT 2)  
(MOTIF)

MOTIF STANDS ON STAGE, KILLING.

131 MOTIF

Everyone knows a Problem Bitch. And if  
you don't know one, then you're the  
Problem Bitch.

DEAFENING APPLAUSE. MOTIF SOAKS IT IN, HIS EYES AFLAME.

FADE OUT.

END OF ACT TWO

ACT THREE

SCENE K

FADE IN:

INT. STAND-UP THEATER (ABSTRACT)  
(MULANEY)

132 MULANEY

I never stand up for myself. The last time I was confident was when I was a boy. I'm straight. But I was definitely gay when I was a little boy. A lot of little boys are gay. They're very flowy and they have strong opinions on things. I don't mean I was a sexually active gay man when I was little, that's not what I mean. I was more like a 70 year-old gay man, who's kind of over it sexually. I was like an old queen. I would come out for recess and be like, (OLD GAY VOICE) "Everyone get outta my way. I wanna sit here and feed my birds." The gym teacher would tell me to play kick ball and I'd be like, "You want me to do what?"

CUT TO:

ACT THREE

SCENE M

**\*\*\*PREVIOUSLY SHOT FOR AUDIENCE PLAYBACK\*\*\***

EXT. NEW YORK CITY STREET - NEXT DAY (DAY 3)  
(MULANEY, JANE, ERNIE, DONNA (ON SPEAKERPHONE), BYSTANDER  
(O.C.), BYSTANDER 2 (O.C.), EXTRAS)

WE ARE ON A BLOCKED-OFF NEW YORK CITY STREET. THERE IS A  
LARGE STREET STAGE WITH A BANNER READING "THE MARSHA  
FOUNDATION."

MULANEY STANDS WITH DOZENS OF WOMEN IN IDENTICAL PINK T-  
SHIRTS. MULANEY WEARS AN XXL MARSHA TEE WITH WHITE  
TURTLENECK. JANE ENTERS IN SMALL WELL-FITTING MARSHA TEE.

133 MULANEY

What are you doing here?

134 JANE

Why are you dressed like a mom?

135 MULANEY

They only had double XLs.

136 JANE

And the white sport turtleneck?

137 MULANEY

It's chilly. What are you doing here?

138 JANE

You're performing with Lou Cannon!

What, I can't support you?!

139 MULANEY

You haven't come to see me do stand up  
since "Funniest Act on Campus."

140 JANE

Oh my God, that show was sooo long.



141 MULANEY

It was an hour. What are you doing here?

142 JANE

Dustin lives on this street. But it's good! I came here to get closure. Let Dustin see that I've moved on, I'm doing a walk-a-thon. I mean would a woman with nothing in her life immerse herself in charity work? Eh, maybe she would. (BEAT) So, what time did you get home last night?

143 MULANEY

We worked until 6 AM. But it's worth it! This is the biggest crowd I've ever performed in front of.

144 JANE

Well, you look great. (AT PEACE) I'm gonna walk by Dustin's window one last time.

145 MULANEY

I'm gonna stand here and be nervous.

JANE EXITS FRAME. AFTER A BEAT ERNIE, 50, IN BLACK SUIT APPROACHES MULANEY.

146 ERNIE

Jah Mulaylay?

147 MULANEY

Yes.

ERNIE HANDS MULANEY A CELL PHONE, ON SPEAKER. ERNIE EXITS.

148 MULANEY (CONT'D)

Hello?

149 DONNA (ON SPEAKERPHONE)

John it's Donna, Lou Cannon's  
assistant.

150 MULANEY

Hi Donna how are you?

151 DONNA (ON SPEAKERPHONE)

Blessed. So, Lou can't make it to the  
benefit today.

152 MULANEY

So wait, do I still open for him?

153 DONNA (ON SPEAKERPHONE)

Oh no no. How can you open for someone  
if they're not there? He told me to  
ask you that rhetorically.

154 MULANEY

(DISAPPOINTED) Oh this was going to be  
the biggest day of my life, but I  
guess I'll just go home.

155 DONNA (ON SPEAKERPHONE)

Actually since Lou can't be there we  
need you to pose for some photos with  
his replica, Cardboard Lou.

156 MULANEY

Cardboard Lou?

ERNIE ENTERS WITH A CARDBOARD CUT-OUT OF LOU, SETS IT NEXT TO MULANEY. CUT-OUT "POINTS" TO SIDE AND MAKES A FACE.

157 DONNA (ON SPEAKERPHONE)

Thanks John.

MULANEY HANDS ERNIE CELL. ERNIE EXITS FRAME. JANE RUNS IN, MANIACAL AND GIDDY. SHE HOLDS A BED OF FLOWERS STILL IN THEIR SOIL CUBES, ROOTS HANGING OUT.

158 JANE

Hey! Why are you holding a cardboard  
Lou Cannon?!

159 MULANEY

Why are you holding a bunch of dirt  
and flowers?!

160 JANE

I yanked these out of Dustin's window  
box! I planted them last year! He and  
his new girlfriend think they get to  
enjoy them? Uh, yeah, no! They're  
mine!

161 MULANEY

I thought you wanted closure.

162 JANE

I wanted justice, white girl! And I'm  
one step closer.

WE SEE A TOWNHOUSE WINDOW OPEN.

163 JANE (CONT'D)

Dustin's home! I can't let him see me.

I gotta hit the bricks! Scatter!

JANE RUNS OFF IN CIRCLES, LEAVING FLOWERS IN MULANEY'S ARMS.

164 MULANEY

(AFTER JANE) I'm giving these back!

MULANEY GRABS LOU REPLICA WITH ONE ARM, CRADLES DIRT AND FLOWERS IN THE OTHER. HE LOOKS INSANE.

165 MULANEY (CONT'D)

(AT WINDOW) Hey Dustin?! (YELLING,  
GESTURING) Dustin, take your flowers  
back! I don't want them.

THE WINDOW CLOSES.

166 MULANEY (CONT'D)

Look this is weird for me too! Dustin!  
Don't walk away from me!

167 BYSTANDER (O.C.)

You better run Dustin. This lady's  
crazy!

168 MULANEY

Excuse me. How come when someone wants  
to burn a lady, they call her crazy?  
Consider Katherine Heigl.

169 BYSTANDER 2 (O.C.)

Hey! Lou Cannon! Let me get a picture!

MULANEY QUICKLY POSES WITH CARDBOARD LOU. CAMERA FLASH! ERNIE RE-ENTERS.

170 MULANEY

How long am I supposed to do this for?

171 ERNIE

You're done. Lou wants you to drive me  
home now.

172 MULANEY

What? I have to drive you home?

173 ERNIE

Don't worry, I'll tell you some jokes  
on the way. Knock, knock.

174 MULANEY

Who's there?

175 ERNIE

I live in Connecticut.

CUT TO:

ACT THREE

SCENE P

INT. MULANEY'S APARTMENT - LATER THAT DAY (DAY 3)  
(MULANEY, JANE, MOTIF, ANDRE, DONNA (ON SPEAKERPHONE))

MULANEY STANDS IN KITCHEN WITH LOU TWO, DEPRESSED FROM HIS DAY. MOTIF IN A CAPTAIN'S HAT, COMFORTS HIM.

176 MOTIF

I'm sorry Lou ruined your big day. I'm having a rough week too. (CONCERNED) I sold out of my Problem Bitch t-shirts.

177 MULANEY

You sold 150 t-shirts that say Problem Bitch? For \$55 apiece?

178 MOTIF

It was that cruise! I knew my jokes could conquer land. But sea?

179 MULANEY

So what's wrong?

180 MOTIF

I don't have an ending for that joke yet! Problem Bitch is out in the Zeitgeist now. I figure I have an 18 hour window before people realize they're laughing at nothing.

JANE ENTERS HOLDING TABLET.

181 JANE

You guys! Listen to this e-mail that Dustin sent his new girlfriend.

"Subject: bad news.

(MORE)

JANE (CONT'D)

So psycho..." (PROUD) that's me,  
"Showed up today and ripped out the  
flowers she planted." That I planted.  
He gave me the credit.

182 MULANEY

Does he say anything about the nice  
lady that tried to give them back?

183 JANE

No, but listen. New girl writes back  
and says he should call the cops. He  
says relax. She tells him he has no  
balls. Then he writes, "Do you know  
what you are? A Problem Bitch. I  
almost miss Jane. Because crazy calms  
down, but a Problem Bitch is forever."

184 MOTIF

(ARMS RAISED) My joke has an ending!

185 JANE

And I have closure!

186 MOTIF/JANE

(EMBRACE) Life is easy!/We did it!

187 JANE

(BEAT, TO MULANEY) Hello.

188 MULANEY

What relief, I was worried about  
Motif. It was a tense ten seconds.

189 MULANEY (CONT'D)

How did you read that e-mail? I  
thought Andre had the password?

ANDRE ENTERS FROM JANE'S ROOM.

190 ANDRE

He did...

191 MULANEY

Yuck.

192 ANDRE

But then she begged me for it. Said  
she'd do anything. I said, very well:  
let me hang out at your apartment.  
(THINKS... REALIZES) I should have  
asked for more.

MULANEY'S PHONE RINGS. HE ANSWERS, UNHAPPILY.

193 MULANEY

Hello, Donna. No, don't worry, you're  
not on speaker. Oh, you prefer to be?

194 DONNA (ON SPEAKERPHONE)

Hi John. Lou wants to see you. He has  
another job for you.

195 MULANEY

Does he want me to not open for him at  
a "House of Blues."

196 DONNA (ON SPEAKERPHONE)

I know it's hard, John. I was a writer  
too before I got promoted.

CUT TO:



ACT THREE

SCENE R

INT. APARTMENT HALLWAY/INT. OSCAR'S APARTMENT-LATER (DAY 3)  
(MULANEY, OSCAR, EXTRAS)

MULANEY SLAMS DOOR, POKETS CELL PHONE. ACROSS THE HALL A DOOR OPENS REVEALING OSCAR, 71, A WISE NEW YORK GAY VETERAN. HE DOES NOT CARE WHAT YOU THINK OF HIM. HE SETS A PLANT IN THE HALL.

197 OSCAR

Oh, hello.

198 MULANEY

Hi, Oscar.

199 OSCAR

I'm giving the fern a time-out. He's being a real diva today. (THEN) You don't look so good. Come in and have some tea.

200 MULANEY

I've got to get back to my (PAINED) dream job.

201 OSCAR

Nonsense! Come in for tea! I pay \$80 a month for this apartment. I want people to enjoy it.

RESET TO:

INT. OSCAR'S APARTMENT - CONTINUOUS (DAY 3)  
(MULANEY, OSCAR)

WE STEP IN TO OSCAR'S BEAUTIFUL, LIVED-IN APARTMENT.

202 MULANEY

Thanks. (THEN) You pay \$80 a month!?

203 OSCAR

I know. I might as well buy the place.

(THEN) So what's this new job?

204 MULANEY

I'm writing for this big comedian. Do  
you know Lou Cannon?

205 OSCAR

Is he the one that's Jon Stewart?

206 MULANEY

No.

207 OSCAR

(LEANING IN) I love Jon Stewart. So  
how's the job?

208 MULANEY

Bad. I thought working for Lou was  
gonna change things for me. But the  
whole experience has been pointless.

209 OSCAR

Pointless? Hm. I don't like that. Let  
me show you something. Have some tea.

OSCAR TAKES A TEA TRAY AND POURS TEA INTO TWO TURKISH CUPS.

210 OSCAR (CONT'D)

See this Turkish tea tray? I got it on  
a business trip during my Wall Street  
days.

211 MULANEY

You worked on Wall Street?

212 OSCAR

Yes! That's where my bicycle shop was.  
Anyway, I went to Turkey to cut a deal  
for some hand-woven banana seat covers.  
It turns out the vendor was a crook.  
The trip was a disaster! But while I  
was there I got this amazing tea tray.  
Do you fully see what I mean?

213 MULANEY

Not really, but you talking is very  
relaxing.

214 OSCAR

I'll never regret my trip to Turkey  
because I got something valuable out  
of it. This job of yours may be a  
drag, but you have to find out if  
there's a tea tray in it for you.

215 MULANEY

Maybe you're right. Thanks Oscar. I  
need to find out if there's anything  
in this job for me. But what if I  
can't find a tea tray?

216 OSCAR

Then quit. And when you quit, make a  
scene! Every time I quit a job they  
had to call the cops. (ASIDE) I hate  
cops.

CUT TO:

ACT THREE

SCENE T

INT. CELEBRITY YOU GUESSED IT SET - LATER THAT DAY (DAY 3)  
(MULANEY, LOU, MOTIF, DEAN CAIN (ON VIDEO), CREW GUY (O.C.),  
EXTRAS)

LOU STANDS ON HIS LARGE HI-TECH GAME SHOW SET SIGNING PAPERS  
IN A BINDER. HALF A DOZEN CREW EXTRAS WALK IN AND OUT. A  
WARDROBE EXTRA LINT ROLLS LOU, LIGHTING EXTRAS CHECK LIGHTS,  
MULANEY ENTERS, WITH PURPOSE.

217 LOU

Just airbrush under the eyes and neck.

I want to keep it natural.

218 MULANEY

Lou--

218A LOU

Oh good, you're here. We need a stand-  
in for rehearsal. Our male stand-in is  
late. Could you just stand over there  
and act masculine?

218B MULANEY

I'm not gonna be a stand-in. I'm a  
writer. We need to talk. I need to  
know what's in this job for me.

223 LOU

Then let's hash it out.

224 CREW GUY (O.C.)

Rehearsal up!

225 LOU

But since we're in a rehearsal, Lofty  
would you put him over there. And I'll  
be (FINDS MARK) here.

WIDE SHOT. JOHN IS STAGED LIKE A CONTESTANT, LOU IS ON RISER:  
THE POWERFUL HOST.

226 LOU (CONT'D)

Don't be afraid to speak your mind.

227 MULANEY

This is how you want to talk?

MUSIC AND LIGHTS! OMINOUS "DUN-DUN-DUN" GAME SHOW MUSIC AND  
INTENSE SPOTLIGHTS.

228 LOU

I very much prefer it.

229 MULANEY

(IF THAT'S HOW ITS GONNA BE) What's in  
this job for me?

230 LOU

Uh, I ask the questions on "Celebrity  
You Guessed It."

MUSIC CUE: MUSIC UP

231 MULANEY

Lou I've worked for you for one week  
and all I've done is stay up until 6  
AM every night listening to you tell  
show business anecdotes. I never get  
to do stand up. And earlier today I  
got dressed up like a woman only to  
take photos with your cardboard  
replica and then drive your driver to  
New London, Connecticut.

\*  
\*

232 LOU

(AMUSED) You don't actually have to  
drive Ernie to Connecticut. That's  
just his joke.

233 MULANEY

(DEFIANT) What is in this job for me?!

234 LOU

For the answer, let's go to Dean Cain!

ON VIDEO SCREEN: DEAN CAIN FULL SCREEN.

235 DEAN CAIN (ON VIDEO)

I answered "B:" Photosynthesis.

236 LOU

Youuuuuuu GUESSED it!

MUSIC CUE: MUSIC UP

239 MULANEY

There's nothing here for me. Goodbye  
Lou.

240 LOU

Okay John, but before you storm off like  
an angry Catholic, would you proof those  
cue cards?

\*  
\*

MULANEY STOPS, LOOKS AT CUE CARDS.

241 MULANEY

Wait, are these my jokes? The ones I  
wrote for you?

242 LOU

They're your words, but I'm going to  
put my own spin on them and say them.

243 MULANEY

(EXCITED) You're gonna do all the  
jokes I wrote? On TV?

244 LOU

I know where this is going. Don't  
worry. You're gonna get paid. (CHECKS  
BINDER, POCKETS) Not sure if I have a  
check. Franco! The money cannon?! One  
blast.

GAME SHOW MONEY CANNON EXPLODES A LITTLE! SOME BILLS FLY OUT. \*

245 MULANEY

\*

A hundred bucks?

\*

246 LOU

\*

They're putting hundreds in there?

\*

246A MULANEY

\*

Thanks Lou.

\*

247 LOU

So will I see you tomorrow?

248 MULANEY

Yes. I got my tea tray.

249 LOU

Ha ha. That is so tea tray. You're gonna go far, but this is a tough business. You're up and then you're down. Like that "Problem Bitch" guy. One minute that joke is sweeping the nation, the next, he's our stand-in.

ANGLE ON: MOTIF AT CONTESTANT SPOT.

250 MOTIF

Hey Mulaney! (RE: LOU) Mention me!

CUT TO:



ACT THREE

SCENE W

INT. STAND-UP THEATER (ABSTRACT)  
(MULANEY)

TAG TO COME. JOHN MULANEY DOES STAND-UP.