

GIRLFRIENDS  
"Mommy Dearest"

WRITTEN BY

BONITA ALFORD

FIRST DRAFT

COLD OPEN

FADE IN:

INT. AME JAPANESE RESTAURANT - DAY (DAY 1)

(JOAN, LYNN, AARON)

JOAN IS HAVING LUNCH ALONE. LYNN, WHO'S  
WORKING A SHIFT, IS SURPRISED TO SEE HER.

LYNN

What are you doing here?

JOAN INDICATES HER FOOD.

JOAN

Haven't you heard? I'm working  
undercover as a sushi inspector.

LYNN REFILLS JOAN'S ICED TEA.

LYNN

Guess you forgot we're going to  
Chuck E. Cheese's later for  
Jabari's birthday.

JOAN

No, I didn't forget. I just  
wanted some grown-up food  
beforehand. Or else my taste  
buds would go on strike.

LYNN NODS, UNDERSTANDING.

LYNN

I feel ya. Save some for me.

LYNN GOES BACK TO WORK. JOAN TAKES A SIP OF HER ICED TEA.

JOAN  
(To herself) Uh oh. Those free refills get you every time.

JOAN GETS UP AND HEADS TOWARDS THE BATHROOM. SHE'S IN A HURRY AND THEREFORE NOT WATCHING WHERE SHE'S GOING.

SHE ACCIDENTALLY BUMPS INTO AARON COLEMAN. HE'S SEXY AS ALL GET OUT, OOZING WITH CHARM, JUST LIKE A FAMOUS BASKETBALL PLAYER SHOULD BE.

AARON  
Pardon me.

JOAN LOOKS UP AND RECOGNIZES HIM. SHE STARTS TO GUSH.

JOAN  
Oh my God. Oh my God. You're Aaron Coleman!

AARON FLASHES A MILLION DOLLAR SMILE. ACTUALLY, A 20 MILLION DOLLAR SMILE.

AARON  
Yes, I am. Have been since birth. And you are?

JOAN MELTS AT THE SIGHT OF HIM.

JOAN  
(Sotto) I'm yours. (RECOVERING)  
Um, hi, I'm Joan Clayton.

THEY SHAKE HANDS.

JOAN (CONT'D)  
Great game the other night. You can really shoot the rock.

AARON  
Thanks. So not only are you beautiful, you're a hoops fan as well. I like that in a woman.

JOAN IS MENTALLY PICKING OUT A CHINA  
PATTERN.

AARON (CONT'D)  
(RE: AME) This is one of my  
favorite spots.

JOAN  
Me too. I eat here all the time.

AARON  
I wonder why we haven't "bumped"  
into each other before.

JOAN  
Because usually, I look where I'm  
going.

THEY SHARE A LAUGH.

AARON  
Know what? We should get  
together for drinks.

JOAN  
(NERVOUS, EXCITED) Oh yeah. I  
drink. (BEAT) A lot. (TRYING  
TO RECOVER) I mean, I do a lot  
of things.

HE TAKES OUT A BUSINESS CARD.

AARON  
(RE: CARD) I'll show you mine if  
you show me yours.

JOAN CAN'T GET HER CARD OUT FAST ENOUGH.  
THEY EXCHANGE INFORMATION.

AARON (CONT'D)  
I'm on the road for a few days.  
Let's get together when I'm back.  
(INDICATES CARD) That's my  
private number. Call me anytime.  
Just don't pass it around. (A  
BEAT) Nice meeting you, Joan.

JOAN  
Likewise.

AARON CROSSES OFF. JOAN DOES A LITTLE DANCE, PARTIALLY FROM HER JOY AT MEETING AARON, BUT MOSTLY BECAUSE SHE STILL HAS TO GO TO THE BATHROOM.

JOAN RAISES UP AARON'S CARD AND GIVES IT A KISS.

JOAN (CONT'D)  
Thank you, free refills.

AS JOAN MAKES A MAD DASH FOR THE LADIES' ROOM, WE:

FADE OUT:

END OF COLD OPEN

ACT ONE

SCENE A

INT. CHUCK E. CHEESE - AFTERNOON (DAY 1)

(JOAN, LYNN, MAYA, TONI, WILLIAM, JABARI, COURTNEY, KID #1; (EXTRAS))

JABARI'S 8TH BIRTHDAY PARTY IS IN FULL SWING. SHEER BEDLAM. THE GIRLS AND WILLIAM ARE THERE AS CHAPERONES.

THEY SIT AT A TABLE, COMPLETELY FRAZZLED FROM TRYING TO KEEP UP WITH THE KIDS, WHO ARE RUNNING AROUND, ALL HYPED UP ON PIZZA, CAKE AND SODA.

WILLIAM  
I think we're in hell.

TONI  
You got that right. It's like they're possessed.

A SCREAMING KID RUNS BY.

TONI (CONT'D)

(TO KID) Get thee behind me,  
Satan.

JABARI RUNS UP TO MAYA AND HOLDS OUT HIS  
WRIST. HE HAS ON A FLUORESCENT GREEN WRIST  
BAND.

JABARI  
Can I take off this dumb wrist  
band?

MAYA  
No. There's a million kids here,  
and I need to know who belongs to  
our group.

JABARI  
I'm your son.

MAYA  
All you kids start to look alike  
after a while. Now run along.  
Go have fun.

SHE PLAYFULLY SWATS HIM ON THE BUTT. JABARI  
CROSSES OFF.

JOAN, STILL ON CLOUD NINE, IS OBLIVIOUS TO  
THE CHAOS.

JOAN  
Can you guys keep a secret?

LYNN  
Anybody I'd tell is here, so  
yeah.

JOAN  
I have Aaron Coleman's private  
number.

WILLIAM  
The Aaron Coleman? Plays for the  
Lakers?

JOAN  
One and the same. He wants to go  
out with me!

THEY ALL AD LIB CONGRATULATIONS.

TONI

That's great, Joan. No wonder you're immune to all these screaming kids.

A KID WEARING A PINK WRIST BAND SUDDENLY APPEARS. HE REACHES FOR A SLICE OF PIZZA. MAYA GRABS HIS HAND IN MID-REACH.

MAYA

Sorry, Mr. Pink Wristband. This ain't your table. I'm not buying pizza for the whole world on my salary.

THE KID STICKS HIS TONGUE OUT AT HER AND RUNS AWAY.

MAYA (CONT'D)

You better run. (A BEAT, THEN To the group) I want to thank you for coming out to celebrate Jabari's birthday.

WILLIAM

Oh, come off it, Maya. We all know we're here as glorified babysitters. Although I'm still waiting for some of the glory to show up.

LYNN NODS IN AGREEMENT.

LYNN

It's the curse of single people whose friends are parents. We're always stuck watching someone else's kids.

JOAN

I like kids. Me and Aaron are going to have a whole bunch of them.

LYNN

Damn, Joan. You just met the man and you're already thinking kids?

JOAN

Kids are just the byproduct of what I'm really thinking about.

TONI

How did I get roped into this? I'm horrible with kids. Why can't their parents be chaperones?

MAYA

'Cause they need their rest. It's an unwritten rule. Your kid gets invited to a party, just drop him off and get some sleep. Hell, I wouldn't be here if I didn't have to be.

JOAN

(TO TONI) If you're so bad with kids, why did you come?

TONI

'Cause I like pizza, it's free, and I'm hungry.

TONI PUTS SOME PIZZA IN A BOX. MAYA ROLLS HER EYES.

JOAN

I can't believe I have Aaron Coleman's private line. People would kill for this.

WILLIAM

I know. Whatever you do, don't tell Yvonne.

JOAN TAKES OUT HER PALM PILOT TO RETRIEVE HIS NUMBER.

JOAN

My first celebrity entry. How long should I should wait before I call?

TONI  
Till he calls you.

MAYA  
A week.

LYNN  
At least twenty-four hours.

JOAN  
(DISAPPOINTED) Really?

LYNN  
Ah, hell. Better do it now,  
before you explode.

JOAN EAGERLY CALLS WITH HER CELL PHONE.

JOAN  
Hi Aaron, it's Joan. It was  
great "bumping" into you. I'm  
available for drinks next week.  
My schedule's kinda tight, but I  
can do Thursday, Friday or  
Saturday.

THE GIRLS GIVE HER A LOOK. COULD SHE BE ANY  
MORE PATHETIC?

JOAN QUICKLY COVERS.

JOAN (CONT'D)  
I mean Friday's tricky, but I can  
rearrange. I know a great place  
for drinks. Call me when you  
can. Bye.

SHE HANGS UP.

JOAN (CONT'D)  
Oh my God. His voice sounds so  
good. You guys want to hear it?

EVERYONE NODS "YES." JOAN CALLS BACK AND  
PUTS IT ON SPEAKER SO EVERYONE CAN HEAR THE  
MESSAGE.

SFX: "HI, IT'S AARON. LEAVE A MESSAGE.  
I'LL HIT YOU BACK. LATER."



JOAN HANGS UP AND SIGHS.

JOAN (CONT'D)  
Doesn't my baby daddy sound sexy?

WILLIAM  
If you think that's sexy, wait  
'til you hear my message.

WILLIAM TAKES OUT HIS CELL PHONE, BUT MAYA  
STOPS HIM.

MAYA  
That's okay. I don't think we  
can handle hearing two sexy  
answering machine messages in a  
row.

WILLIAM  
Point taken.

WILLIAM PUT HIS CELL PHONE AWAY.

JOAN  
Maya, where's Darnell? I want to  
play the message for him.

JABARI CROSSES INTO THE TABLE AREA.

MAYA  
Jabari, where's your daddy?

JABARI  
He's asleep in one of the  
tunnels.

MAYA  
(TO GROUP) See what I mean?  
Kids wear you out.

JOAN  
(TO JABARI) Hey. Wanna listen  
to Aaron Coleman's home phone  
message?

JABARI SHRUGS "OKAY."

JOAN CALLS ON THE PHONE. HOLDS IT UP TO  
JABARI'S EAR SO HE CAN HEAR. AFTER IT  
PLAYS:

JOAN (CONT'D)

How was that? Pretty exciting,  
huh?

JABARI

Uh huh. Can you get the Blue  
Power Ranger on the phone?

JOAN SHAKES HER HEAD "NO." JABARI CROSSES  
OFF.

WILLIAM

Yep. Kids can be a lot of fun.  
Though I wish that one brat would  
stop hogging the whack-a-mole.

JOAN

Yeah, Toni. Kids are a piece of  
cake.

TONI

No they're not. They're self-  
centered, everything's gotta be  
about them, and they're needy.

LYNN

Sounds like you're describing  
yourself. Toni, don't you want  
to have kids of your own?

TONI

Well, sure. Once I marry a rich,  
good Christian man, I'll give him  
kids.

MAYA

Toni Childs with child. That, I  
gotta see.

TONI

Actually, I'm gonna pay someone  
to have 'em for me. That way, I  
can get all the attention, and

the presents, but still keep my figure.

JOAN

That's warped, Toni, even for you.

TONI

And of course, I'll have a nanny to help me. Except on Sundays. That's when he'll be at Auntie Joan's house.

ANOTHER KID CROSSES INTO THE TABLE AREA. HE ACCIDENTALLY STEPS ON TONI'S SHOES.

TONI (CONT'D)

Hey, boo, you better get off my designer shoes before I forget I'm born again.

KID #1

(LAUGHING) You're funny.

KID #1 CROSSES OFF.

LYNN

(TO TONI) You know, that nanny thing sounds like the way to go.

MAYA

Yeah, I don't see any mother-of-the-year awards in your future. (TO the others) Okay, mama's little helpers, back to work. Toni, could you clear off the table?

TONI

Why me? Lynn's the waitress.

LYNN

I prefer the term professional dining coordinator, thank you. At least that's what's on my resume.

MAYA

(TO TONI) I asked you to clean so you wouldn't scare the children, Cruella.

WILLIAM  
I'm happy to help, Maya, but on one condition. Give me some game tokens.

MAYA  
Sure. As soon as you show me your green wrist band.

WILLIAM  
Come on. I need two hundred tickets for the glow-in-the-dark paint. Yvonne and I are gonna have some fun with that.

MAYA  
You're here to watch the kids, not act like one.

WILLIAM  
All right. You've left me no choice.

HE GRABS A SLICE OF PIZZA.

WILLIAM  
(CONT'D)  
I think that chubby kid will trade me his tickets for this.

WILLIAM CROSSES OFF.

ANGLE ON: COURTNEY, ONE OF THE GUESTS AT JABARI'S PARTY. HER HAIR IS MESSED UP BIG TIME. TONI NOTICES AND CROSSES OVER TO HER.

TONI  
Hi, honey. Who did your hair?

COURTNEY  
My daddy.

TONI  
Is your daddy Stevie Wonder?

COURTNEY SMILES.

COURTNEY

My name's Courtney. What's yours?

TONI

I'm Toni. (A BEAT) Courtney, your hair looks a little--

COURTNEY

(INTERRUPTS) I know. Can you make it as pretty as yours?

TONI

I'm not a miracle worker, but I'll see what I can do.

COURTNEY TAKES A SEAT IN FRONT OF TONI.  
TONI REMOVES WHAT SEEMS LIKE AN ENTIRE BEAUTY SUPPLY STORE FROM HER PURSE. SHE STARTS WORKING HER MAGIC ON COURTNEY.

TONI (CONT'D)

Hope you're not tender-headed.

COURTNEY

Thanks for doing this. I hate having messed-up hair when Kevin's around.

TONI

You're sweet on him, huh? Which one is he?

COURTNEY POINTS TOWARD KEVIN, WHO IS SOMEWHERE OFF SCREEN.

TONI (CONT'D)

He is cute. Shoot. If he were older, you'd have some competition, girl.

COURTNEY

I wish I could get him to talk to me.

TONI

Wanna know what'd I do if I were you?

COURTNEY NODS.

TONI (CONT'D)

First, I'd tell my daddy to stop doing my hair.

COURTNEY

What else you got?

TONI

I bet he's just shy. Boys your age are afraid of girls.

COURTNEY

They are?

TONI

Men my age are too. Go over and start talking to him. Make him think he's fascinating. He'll talk your ear off.

COURTNEY

Okay. I will. Thanks, Toni.

TONI TAKES A MOMENT TO ADMIRE HER HANDIWORK.

TONI

All right, little duckling. You've turned into a swan. Go get him.

COURTNEY CROSSES OFF.

ANGLE ON: JOAN, LYNN, MAYA. TONI REJOINS THEM.

JOAN

I saw what you did for that little girl. See? You are good with kids.

TONI

No, I'm not. I'm good with hair.

LYNN

Joan's right. That child likes you.

TONI  
Of course she does. I'm beautiful and fabulous. Everybody likes Toni Childs.

JOAN  
Guess you haven't gotten to the part of the Bible about modesty, huh?

ON JOAN, WONDERING ABOUT TONI, WE:

DISSOLVE TO:

SCENE B

INT. CHUCK E. CHEESE - LATER THAT AFTERNOON  
(DAY 1)

(JOAN, LYNN, MAYA, TONI, COURTNEY, RANDALL, CHUCK E. CHEESE)

TONI AND COURTNEY ARE HUDDLED TOGETHER, AS TONI FINISHES TELLING A STORY.

TONI  
...and that's how I got my very first diamond necklace.

WE CAN TELL FROM HER EXPRESSION THAT COURTNEY THOROUGHLY ENJOYED THE STORY.

COURTNEY  
Ooh, Toni. That was a good one.

ANGLE ON: COURTNEY'S FATHER, RANDALL, WHO'S THERE TO PICK HER UP. HE'S HANDSOME, CASUALLY DRESSED, WITH THE LOOK OF AN ABSENT MINDED PROFESSOR.

COURTNEY RUSHES OVER TO HIM.

COURTNEY  
(CONT'D)  
Daddy!

RANDALL

Hey squirt. Your hair looks great. Who fixed it for you?

COURTNEY

Toni. Come on, she's over here.

COURTNEY DRAGS RANDALL BY THE HAND OVER TO MEET TONI.

COURTNEY

(CONT'D)

(EXCITED) Hey Toni, this is my daddy.

RANDALL

Hi. I'm Randall. Thanks for taking such good care of my little girl.

TONI

My pleasure.

COURTNEY

Wait here, daddy. I'm gonna go say goodbye to Jabari. (SHE LOOKS AT TONI) And Kevin.

TONI SMILES. COURTNEY CROSSES OFF.

RANDALL

I hope she wasn't any trouble.

TONI

Oh, no. She's a doll. But you need to get that girl a hair dresser. You know, I might have a card here.

SHE RUMMAGES THROUGH HER PURSE.

RANDALL

Thanks again. (A BEAT) Listen, would you like to go out for coffee?

TONI

Coffee? Me? With you?



RANDALL  
That's the general idea.

TONI  
Can I get back to you on that?

RANDALL  
Sure.

COURTNEY CROSSES BACK.

COURTNEY  
(TO TONI) It was nice meeting  
you.

TONI  
It was nice meeting you, too.

RANDALL AND COURTNEY EXIT.

TONI CROSSES OVER TO THE TABLE AREA WHERE  
JOAN, LYNN AND MAYA ARE SEATED.

LYNN  
(RE: COURTNEY) 'Bout time you  
came back. We were starting to  
get jealous.

TONI  
Guys, that was Courtney's father.  
He asked me out.

LYNN  
Aha! That's what you're up to.  
Make friends with the daughter,  
so you can date the dad.

TONI  
It's not like that. It's not  
like that at all. In fact, I  
have a rule against dating a man  
with a child.

JOAN  
Why? There are a lot of eligible  
men out there who have kids.

TONI  
It gets too messy.

JOAN

What gets messy, the situation or the child?

TONI

Both.

MAYA

That sounds like the old Toni talking. Remember now, you've been saved.

JOAN

I agree. You've been through a lot lately. You should go out, have some fun.

LYNN

Yeah. It's not like you have to marry him, or even sleep with him... wait, I can't believe I just said that.

MAYA

Make him take you to dinner so you can freeload off of him for a change.

TONI

Okay, okay. You convinced me. I'll give it a try.

JOAN

Atta girl.

JOAN TAKES OUT HER CELL PHONE.

MAYA

Are you still calling Aaron's machine? Isn't his tape gonna run out?

JOAN

My future husband won't mind.

CHUCK E. CHEESE HIMSELF (A GUY IN A RAT COSTUME) CROSSES BY.

JOAN SNAGS HIM AND FORCES HIM TO LISTEN TO  
AARON'S MACHINE.

JOAN (CONT'D)  
Hey, Chuck E, listen to this.  
It's Aaron Coleman's outgoing  
message.

JOAN DIALS THE NUMBER AND HOLDS THE PHONE TO  
CHUCK E.'S EAR FOR A BEAT. THEN:

CHUCK E.  
CHEESE  
That's great, but who the hell is  
Aaron Coleman?

JOAN  
(SHEEPISH) He's a famous  
basketball player.

CHUCK E.  
CHEESE  
Sorry. I'm a ballet man.

CHUCK E. CHEESE PIROUETTES OFF. ON JOAN'S  
REACTION, WE:

DISSOLVE TO:

SCENE C

INT. TONI'S LIVING ROOM - EVENING (DAY 2)

(TONI, COURTNEY, RANDALL)

TONI FINISHES GETTING READY FOR HER DATE.

SFX: DOOR BELL.

TONI  
Be right there.

TONI ANSWERS THE DOOR. RANDALL'S ON THE  
OTHER SIDE, WITH COURTNEY IN TOW.

RANDALL  
(Frazzled) I can explain.

TONI

Come in. Hey Courtney.

COURTNEY  
Hi, Toni.

RANDALL  
My babysitter canceled at the last minute. I've been trying to get my mother on the phone from the car, but no luck.

TONI  
I see.

RANDALL  
I didn't want to postpone. I'll make some calls, and when I find a sitter, we'll drop Courtney off, and we can still salvage the evening.

COURTNEY  
Why do you have to do that? Can't we all stay together and watch movies or something?

RANDALL  
I never thought of that. Toni, is that okay with you?

TONI  
Sure. (TO COURTNEY) Let's go pick out a video.

THEY CROSS OVER TO TONI'S VIDEO COLLECTION.

COURTNEY  
(READING VIDEO BOX) What are kegel exercises?

TONI  
(EMBARRASSED) Put that one back. (To randall) Maybe you should go rent some videos. And pick up some food? Because like Old Mother Hubbard, my cupboards are bare.

RANDALL  
Okay. (BEAT) Thanks for being  
such a good sport. Be right  
back.

RANDALL EXITS.

ALONE WITH COURTNEY, TONI SUDDENLY PANICS.

TONI  
So. What do kids like to do?

COURTNEY STARTS TO BOUNCE UP AND DOWN ON THE  
SOFA.

COURTNEY  
This is fun.

TONI  
I know that couch is sturdy, but  
you can't jump on it.

COURTNEY SETTLES DOWN.

COURTNEY  
I'm hungry.

TONI  
Me too. Your dad's picking up  
some food.

COURTNEY  
But I'm hungry now. Can't we  
have a snack or something?

TONI CROSSES TO THE KITCHEN AND GOES THROUGH  
ALL THE CABINETS. THEY'RE COMPLETELY BARE.

COURTNEY  
(CONT'D)  
You weren't kidding about being  
Mother Hubbard.

TONI  
Wait. I think I have some  
leftover pizza.

TONI GOES TO THE FRIDGE AND TAKES OUT A  
CHUCK E. CHEESE PIZZA BOX.

TONI (CONT'D)  
Do you know how to heat it up?  
I've been eating it cold.

COURTNEY  
I like cold pizza.

TONI  
Cold pizza it is.

TONI BRINGS THE BOX OVER TO COURTNEY. THEY  
SIT ON THE FLOOR, MUNCHING ON COLD PIZZA.

TONI (CONT'D)  
So. How are things going with  
Kevin?

COURTNEY  
Good. He gave me his secret spy  
decoder ring.

TONI  
Well, all right. (THEY HIGH FIVE  
EACH OTHER) It's not the same as  
a diamond necklace, but a girl's  
gotta start somewhere.

A KNOCK, AND THEN THE DOOR OPENS. IT'S  
RANDALL. HE ENTERS.

RANDALL  
Sorry. I don't really know what  
kind of food to get. And where's  
the closest video store?

TONI AND COURTNEY ARE SITTING THERE, EATING  
COLD PIZZA, HAVING A GREAT TIME.

COURTNEY  
Daddy! I think Toni's great.  
You have to marry her!

RANDALL HAS THE HORRIFIED LOOK OF A PARENT  
WHOSE CHILD JUST SAID SOMETHING  
INAPPROPRIATE.

TONI HAS THE LOOK OF A DEER CAUGHT IN  
HEADLIGHTS.

ON TONI'S DAZED EXPRESSION, AS SHE ALMOST  
CHOKES ON COLD PIZZA, WE:

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE D

INT. JOANÍS GREAT ROOM - EVENING (DAY 2)

(JOAN, LYNN, MAYA, TONI)

JOAN, LYNN AND MAYA ARE THERE. JOAN HAS HER  
CELL PHONE OUT.

JOAN

Who wants to hear Aaron's message  
again?

LYNN

Joan, it was great the first  
thirty times we heard it, but  
now, it's getting old.

JOAN BRAINSTORMS.

JOAN

There's gotta be somebody left.  
I know. I'll call my mom and put  
it on three way.

LYNN PERKS UP.

LYNN

Did somebody say three way?

MAYA

Relax, nasty girl. She's talking  
about a three way phone call.

LYNN

Damn. Way to get my hopes up,  
Joan.

MAYA

(TO JOAN) So when are you and Aaron going out?

JOAN

I haven't heard from him yet. But I'm sure it'll be soon. My boo is busy.

MAYA

I wouldn't go counting your boo's before they're hatched.

TONI ENTERS.

LYNN

How'd your date go?

TONI

It felt like I was auditioning to become a mom, and I think I got the part.

JOAN

Really? What happened?

TONI

His babysitter fell through at the last minute, so he brought Courtney along. Which was fine, until she practically proposed to me.

LYNN

She proposed?

TONI

Yeah. She told him to marry me so I can be her mommy.

JOAN

Aw. That's sweet.

TONI

No, it's not. It's messy. I didn't want it to get messy. That's why I didn't want to go out with him.



LYNN

So what are you gonna do?

TONI

I don't know.

JOAN

How did you leave things with him?

TONI

Randall was great about the whole thing. We're still gonna go out. Thing is, right now, I'm having more fun with Courtney than I am with him.

LYNN

Maybe she can give him some tips.

TONI

I just realized something. I don't mind being Courtney's play mommy. I just don't want to be Randall's wife.

MAYA

Well, then, you've gotta nip this in the bud, before Courtney gets any more attached to you.

LYNN

Or you get any more attached to her.

TONI

I know. (Beat) But if I break it off with him, who's gonna do her hair?

ON TONI'S LOOK OF CONCERN, WE:

DISSOLVE TO:

SCENE E

INT. TONI'S LIVING ROOM - EVENING (DAY 3)

(TONI, RANDALL, COURTNEY)

RANDALL SHOWS UP FOR ANOTHER DATE WITH TONI.  
COURTNEY'S WITH HIM AGAIN.

RANDALL

You're not gonna believe this.  
Another babysitter mishap. But  
I'm on it.

TONI

Hi guys.

COURTNEY

Hi Toni.

TONI

Courtney, why don't you go play  
in the bedroom? You can start  
with my wig collection.

COURTNEY

Cool.

COURTNEY CROSSES TO THE BEDROOM.

TONI

Look Randall, I've done some soul  
searching, and this isn't going  
to work out.

RANDALL

Oh, wow. (BEAT) That babysitter  
is so fired.

TONI

I'm sorry, Randall. I signed up  
for coffee. I didn't sign up for  
this.

RANDALL

Okay, I get you.

TONI

Don't get me wrong. I like you,  
and I think Courtney's great.  
It's just getting too  
complicated. Raising a kid is a  
lot of responsibility.

RANDALL

I know.

TONI  
(POINTEDLY) Do you?

RANDALL  
Ouch. (THEN) Okay, I guess I  
deserved that. The flaky  
babysitter thing.

TONI  
It's more than that. See, I have  
the luxury of deciding if I want  
to be in Courtney's life. You  
don't.

RANDALL  
What are you saying?

TONI  
Your life is a too little chaotic  
right now. I think that's why  
she and I became so close.  
Courtney needs a lot from you.  
You have to be both her mother  
and her dad. She needs  
boundaries.

RANDALL  
I just wanted a chance to spend  
some time with you.

TONI  
I understand. You fell under my  
spell. Who can blame you? But  
you're a single father. Courtney  
should always come first in your  
life.

RANDALL  
Are you sure you don't want to  
marry me and be her mommy?

TONI  
Come on, I'm trying to be  
serious.

RANDALL

Okay. Since we're not going out anymore, can I put you on my babysitter list?

ON TONI'S REACTION, WE:

DISSOLVE TO:

SCENE H

INT. AME JAPANESE RESTAURANT - EVENING (DAY 3)

(JOAN, LYNN, AARON, ANGELA, (EXTRAS))

JOAN IS HAVING DINNER BY HERSELF. LYNN IS THERE, WORKING.

LYNN  
Dining alone again?

JOAN  
Shut up.

LYNN CROSSES OFF.

JOAN SEES AARON SITTING AT ANOTHER TABLE. WITH A WOMAN. WHO'S NOT JOAN. SHE TRIES TO PLAY IT COOL, BUT IT'S OBVIOUSLY BUGGING HER.

SHE DECIDES TO GO OVER TO SAY HELLO.

JOAN (CONT'D)  
Hey Aaron. I never heard back from you. Did you get my message?

AARON  
Yes I did. All forty of them.

JOAN  
What are you talking about? I only left you one message.

AARON  
I have caller ID. Your number showed up over forty times. You

can stop calling now, because I don't get involved with stalkers.

JOAN

Stalker? I'm not a stalker.

AARON'S DATE, ANGELA, CHIMES IN.

ANGELA

Oh snap. This is that crazy stalker woman you were talking about.

JOAN

Look, I have a perfectly reasonable explanation.

AARON

I'm listening.

JOAN

I just... I wanted to hear your voice, so I kept calling to listen to your message. But I'm not a stalker.

AARON

Yes you are. Trust me, I've been through this before. Let me make this clear. Stay the hell away from me.

JOAN STARTS TO STAMMER OUT EXPLANATIONS,  
EACH ONE CRAZIER SOUNDING THAN THE LAST.

JOAN

But... but... but... You said I was beautiful... I could call you anytime... I had so many plans... (FINALLY) Calling to hear your message is not stalking!

THE OTHER RESTAURANT PATRONS BEGIN TO STARE.

JOAN (CONT'D)

(TO OTHER PATRONS) Well, it isn't! I just wanted to hear his voice.

THE OTHER CUSTOMERS START TO NOD THEIR HEADS, AND "TSK."

AARON

Do me a favor and forget my number. You need help. I'm never going out with you. And I guess I'll have to stop coming here. Too bad.

HE TURNS TO ANGELA.

AARON (CONT'D)

Let's get out of here.

AARON AND ANGELA EXIT.

HUMILIATED, JOAN SKULKS BACK TO HER TABLE.

JOAN

(LOUDLY, for the benefit of the other patrons) I'm not a stalker. I'm an attorney. A damn good one. Passed the bar on my first try. He's not that cute anyway. I don't even need him. I'm married. With three kids. And a dog. A Pekingese. Named Poppins. Yeah, that's right. Poppins the Pekingese. Life is good.

LYNN STOPS BY JOAN'S TABLE.

LYNN

Joan, could you keep it down? You're scaring the rest of our customers. It's affecting my tips.

ON JOAN'S MORTIFIED LOOK, WE:

DISSOLVE TO:

SCENE J

INT. TONI'S LIVING ROOM - EVENING (DAY 3)

(TONI, COURTNEY, RANDALL)

TONI AND RANDALL ARE RIGHT WHERE WE LEFT THEM.

RANDALL

Okay. I guess that's it. (CALLS OUT) Come on Courtney, we gotta go.

COURTNEY ENTERS THE LIVING ROOM, WEARING ONE OF TONI'S WIGS, LOOKING VERY CUTE.

COURTNEY

We're leaving?

RANDALL

Yeah, squirt. Time to go.

COURTNEY

But we just got here.

RANDALL

I know. Look, Toni and I won't be going out anymore.

COURTNEY THROWS A FIT AND STARTS CRYING.

COURTNEY

No, no, no, no!

RANDALL

(TO TONI) I'm sorry. She's tired. She always gets cranky when she's tired.

TONI

Me too.

COURTNEY

(SOBBING) I'm not tired. I don't want to go.

TONI

Randall, could you give me a few minutes alone with her?

RANDALL

Sure. I'll be right outside.

RANDALL EXITS. TONI AFFECTIONATELY DRIES  
COURTNEY'S TEARS.

TONI

I'm sorry I can't be your mommy,  
sweetie.

COURTNEY

It's not that.

TONI

(SHOCKED) It's not? (THEN)  
Well, what is it?

COURTNEY

Why doesn't anyone want to be  
with my daddy? Is it me?

TONI

No, no, it's not you. If  
anything, it's your daddy.

COURTNEY

What's wrong with him?

TONI IS TAKEN ABACK BY THE QUESTION AT  
FIRST, BUT SHE DECIDES TO LEVEL WITH  
COURTNEY.

TONI

Look, honey, I don't know. Your  
father's a good man. Dating for  
adults is hard. I'm sure there's  
someone out there for him. It's  
just not me.

COURTNEY

What if he gave you a diamond  
necklace?

TONI

Sorry, sweetheart. It's not that  
simple. Besides, I'm not sure  
why you want me for a mommy,



anyway. I'm not a good cook, I don't like kids making messes--

COURTNEY  
(INTERRUPTING) Well, kids love cold pizza, and we need boundaries. (BEAT) You're gonna make a great mommy.

TONI BEAMS.

TONI  
Thanks, Courtney.

COURTNEY  
I know you can't be my mommy. But will you still be my girlfriend?

TONI'S THRILLED. STICKS OUT HER HAND.

TONI  
You've got a deal. You can be girlfriend number four and a half.

THEY SHAKE HANDS. ON THIS, WE:

DISSOLVE TO:

SCENE K

EXT. AME JAPANESE RESTAURANT PARKING LOT -  
EVENING (DAY 3)

(JOAN, AARON, MAN #1)

IT'S A FEW MOMENTS AFTER JOAN'S PREVIOUS SCENE. JOAN GETS INTO HER CAR.

SHE TAKES A MINUTE TO COLLECT HERSELF. WE HEAR HER THOUGHTS IN VOICE OVER.

JOAN (V.O.)  
Forget about it. It's over, it's done. His loss.

SHE STARTS THE CAR AND HAS ANOTHER THOUGHT.

JOAN (V.O.)

(CONT'D)

Note to self--get his number out  
of my Palm Pilot. Or better yet,  
publish it on the Internet.

SHE SMILES AND PUTS THE CAR INTO REVERSE.

AS SHE BACKS OUT, SHE HEARS A COMMOTION.

MAN #1 (O.S.)

Aaron Coleman! Aaron Coleman!

SHE TRIES TO PUT ON THE BRAKES BUT HITS THE  
GAS INSTEAD.

SFX: A LOUD THUMP, FOLLOWED BY A MAN  
SCREAMING IN AGONY.

JOAN STOPS THE CAR, AND GETS OUT.

SHE RUNS BACK TO SEE AARON LYING ON THE  
GROUND.

JOAN

Oh my God. Are you okay?

AARON

Get away from me.

JOAN

Lie still. Don't move!

AARON

Don't worry, I can't. I think my  
leg is broken.

THE MAN WHO WAS SHOUTING AARON'S NAME  
CROSSES OVER.

MAN #1

Hey Aaron, can I get your  
autograph?

JOAN

Leave him alone. Can't you see  
he's in agony?

AARON

Thanks to you!

JOAN

Look, it was an accident. I'm  
sorry. Let me help you.

AARON

No. You've done enough. Just  
leave me alone.

JOAN

I feel awful.

AARON

That makes two of us.

JOAN

I can't leave you like this.

AARON

That's what I'm afraid of. Look,  
just go. I won't press charges.  
Just be careful not to run over  
my good leg when you leave.

JOAN GETS BACK IN HER CAR.

ON JOAN, WHO CAN'T GET OUT OF THERE FAST  
ENOUGH, WE:

FADE OUT:

END OF ACT TWO

TAG

INT. PRESS CONFERENCE - DAY (DAY 4)

(JOAN, AARON, GUARD #1; (EXTRAS))

AARON COLEMAN SITS IN A WHEELCHAIR BEHIND A  
PODIUM. JOAN SITS IN THE AUDIENCE.

AARON

I'll be out for the next three  
months because of a broken leg,

but I expect to make a full recovery. Thank you.

AARON WHEELS DOWN A RAMP NEAR THE PODIUM.  
JOAN APPROACHES.

AS SOON AS HE SEES HER, AARON PANICS. HE TRIES TO QUICKLY WHEEL AWAY, BUT JOAN STOPS HIM.

AARON (CONT'D)  
Security! It's her. The crazy woman who tried to kill me.

JOAN  
Aaron, just hear me out, and I promise I'll never bother you again.

AARON  
Make it quick.

JOAN  
Everything that happened... it was all a big misunderstanding. I'm not a stalker. I've never stalked anyone in my life. I guess I just got carried away.

AARON  
Are you done?

JOAN HAS A FLASH OF REALIZATION.

JOAN  
You know what? I've already said all of this to you. If you don't believe me, you don't believe me. But I wish you did believe me.

AARON  
If I said I believed you, will you leave me alone?

JOAN  
I don't know why I'm acting like this. It doesn't matter what you

think. I know I'm not a stalker,  
and that should be good enough.

SHE TURNS TO THE TWO SECURITY GUARDS ON  
EITHER SIDE OF HER.

JOAN (CONT'D)  
Am I right?

THE GUARDS NOD.

GUARD #1  
Whatever you say, lady.

ON JOAN, AS SHE'S HAULED AWAY, WE:

FADE OUT:

END OF SHOW