

FUNNY GYRRLS

Pilot

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COLD OPEN

SCENE A

INT. LADOW BAGELS - MORNING (D-1)  
(HANNAH, DANNY, LILLY, EXTRAS)

HANNAH STEIN, 28, DARK-HAIRED AND ATTRACTIVE, WAITS IN LINE.  
DANNY LADOW, 29, HANDSOME, OWNER OF BAGEL SHOP, AND LIVES  
DOWN THE HALL FROM HANNAH, HELPS A CUSTOMER. HANNAH AND  
DANNY LOCK EYES AND SMILE AT EACH OTHER. HANNAH NERVOUSLY  
LOOKS AWAY.

THE CUSTOMER EXITS. HANNAH STEPS UP TO THE COUNTER. DANNY IS  
BEAMING.

HANNAH

(SHY) I'll have...

DANNY

(HOLDS UP A BAG; SMILES) A cinnamon-  
raison bagel with light cream cheese.  
It's on me.

HANNAH

Thank you, Danny. Are you sure I  
don't owe you anything?

DANNY

How about dinner? (BEAT; NERVOUS)  
Not that you owe me dinner. I mean, I  
would pay for dinner. Not that you  
HAVE to go to dinner with me.

(MORE)

DANNY (CONT'D)

I mean, you can just pay for the bagel  
and not do dinner. But, but, it's not  
like I'm giving you a choice here.  
It's just that, I mean, I.. I.. am  
giving you a choice. It's just...

DANNY IS DEFEATED. HE HANDS HANNAH THE BAG.

DANNY (CONT'D)

Here, have a free bagel.

HANNAH

(NERVOUS) I like dinner. Uh, yeah,  
dinner is definitely good.

DANNY LOOKS SURPRISED. THAT ACTALLY WORKED? THEN...

LILLY HUNG, 28, A CUTE ASIAN GIRL, APPROACHES HANNAH.

LILLY

Hannah Stein?! No way!

HANNAH

Lilly Hung! Oh my God.

LILLY

(HUGS HANNAH) I haven't seen you since  
high school. Actually, that's a lie.  
I did see you once in the grocery  
store, but I didn't want to lose my  
place in line.

HANNAH

Well I've seen you several times on  
TV. I always knew you'd be a  
successful comedienne.

LILLY

If by successful you mean poor, why  
then yes, I am successful. And I  
always knew you'd be a successful...  
what do you do?

HANNAH

I'm a, uh, I write. For a magazine.  
But I'll bore you with the details  
some other time. I'm running late for  
work. I live upstairs in apartment  
3B. You should drop by sometime.

LILLY

Yeah, we'll have a keg party! Rock  
on! (OFF HANNAH'S EXPRESSION:) Oh, we  
don't do that anymore? That's right.  
We're adults. We adult everything  
now. (IN A SCOTTISH ACCENT) Instead,  
we'll have a grand old tea party, like  
the British do.

HANNAH

That's a Scottish accent.

LILLY

Huh, really? Well that certainly  
explains a lot.

AND OFF HANNAH'S CONFUSED LOOK...

CUT TO:

TEASERSCENE BINT. HANNAH'S APARTMENT - NIGHT (N-2)(DANNY, HANNAH, LILLY)

HANNAH, NICELY DRESSED, SITS NEXT TO DANNY ON THE COUCH. SHE SIPS WINE. DANNY GENTLY TAKES THE GLASS FROM HER AND PLACES IT ON THE COFFEE TABLE. SHE'S NERVOUS.

DANNY

What are your rules about kissing on  
the first date?

HANNAH

Rule number one: kissing is optional.

(A BEAT) And I opt.

DANNY LEANS CLOSE. THEIR LIPS ARE ABOUT TO TOUCH WHEN...

SFX: DOOR BELL

HANNAH (CONT'D)

I'm going to have to get that door  
bell disconnected.

AND AS THEY GO IN FOR THAT FIRST KISS AGAIN, THREE LOUD KNOCKS.

HANNAH (CONT'D)

And get a door made of pillows.

HANNAH GOES TO THE FRONT DOOR AND OPENS IT. LILLY, LOOKING LIKE SHE'S BEEN CRYING, HOLDS AN OVERNIGHT BAG, AND STARES AT HANNAH LIKE A HOMELESS PUPPY. SHE FORCES A SMILE.

LILLY

You said I should drop by. (HOLDS UP A  
TEA BAG; SCOTTISH ACCENT) I brought  
tea.

HANNAH

It's still a Scottish accent.

LILLY

Damn!

CUT TO:

ACT ONESCENE C

INT. HANNAH'S APARTMENT - LATER THAT NIGHT (N-2)  
(LILLY, HANNAH)

LILLY, CRYING, SITS AT THE KITCHEN TABLE ACROSS FROM HANNAH.  
LILLY EATS ICE CREAM TOPPED WITH WHIPPED CREAM.

LILLY

Your date was a real hottie.

HANNAH

Danny owns the bagel shop downstairs.  
And he also lives down the hall. So  
don't get any ideas. I've waited  
forever for him to get the nerve up to  
ask me out.

LILLY

Don't worry. He's not my type. No  
vagina.

HANNAH

(CONFUSED) Wait a minute. Didn't you  
sleep with every hot guy in high  
school?

LILLY

Yeah, but as it turns out, I peaked.  
So when I graduated, I went another  
direction.

HANNAH SHOOTS HER A 'YEAH, RIGHT' LOOK.

LILLY (CONT'D)

Funny, isn't it? In high school,  
everyone thought you were gay...  
including me.

HANNAH

What made you think I was gay?

LILLY

Well, let's see. Your hair --

HANNAH

(DEFENSIVE) My mother cut my hair --

LILLY

Soccer league.

HANNAH

My doctor said it's good for foot-eye  
coordination.

LILLY

Your playboy subscription --

HANNAH

I read the articles.

LILLY

Oh, and you never had any boyfriends.



HANNAH

Because you stole them all.

LILLY

You should thank me. I saved you from  
a lot of bad sex.

CUT TO:

ACT ONESCENE D

INT. HALLWAY - HANNAH'S APARTMENT - LATER THAT NIGHT (N-2)  
(KENDRA, JILL, DANNY)

KENDRA WILLIAMS, 27, A NOT-SO-BRIGHT BLONDE ARTIST, AND JILL SUMMERS, 27, BLACK, ATTRACTIVE, LAW STUDENT, EAVESDROP AT THE FRONT DOOR.

KENDRA

Do you think they're still in there?

JILL

(CHECKS HER WATCH) Hannah said they'd  
be done by eleven.

BOTH GIRLS PRESS THEIR EARS TO THE DOOR.

KENDRA

I think I hear talking.

JILL

You know, if they end up having a  
lousy date, no more free bagels.

KENDRA

I can't afford bagels. Hannah better  
put out.

DANNY EXITS HIS APARTMENT CARRYING A BAG OF GARBAGE. HE  
NOTICES KENDRA AND JILL.

DANNY

Hi. Kendra. Jill.

DANNY PASSES THROUGH THE HALLWAY AND EXITS.

KENDRA

Wait. If he's not in there with  
Hannah -- then what does that mean?

JILL

I think it means we can forget about  
our free bagels.

KENDRA

Great, so now it's back to Fruit  
Loops.

CUT TO:

ACT ONESCENE E

INT. HANNAH'S APARTMENT - CONTINUOUS (N-2)  
(HANNAH, JILL, LILLY, KENDRA)

KENDRA AND JILL ENTER AND FIND HANNAH CONSOLING LILLY. THEY ARE SITTING AT THE TABLE. IN FRONT OF LILLY IS AN EMPTY CONTAINER OF "BEN & JERRY'S."

HANNAH

(TO KENDRA AND JILL) Hi guys. This is Lilly. She's an old friend of mine. Lilly, these are my roommates -- Jill and Kendra.

KENDRA WAVES. JILL LOOKS HESITANT.

JILL

(RE: ICE CREAM) Is that my Ben & Jerry's?

HANNAH

I'm sorry. Lilly had a really rough night. She broke up with her... er... uhh...

LILLY

You can say it. Come on... say it...

HANNAH

(SPITS IT OUT) Her lesbian.

LILLY

Also known as -- my girlfriend.

HANNAH

Isn't that what I said?

KENDRA

Break-ups are hard. Jill has some  
Chunky Monkey in the freezer.

LILLY

Yes, it was very tasty.

JILL FROWNS. HANNAH PULLS KENDRA AND JILL ASIDE.

HANNAH

I hope you two don't mind, but I told  
Lilly she could stay the night.

JILL

I don't know, Hannah. You know how  
people are. What if she never leaves?

HANNAH

I promise, guys. It's just for one  
night.

KENDRA

I'm okay with it.

JILL

(TO KENDRA) Wait -- isn't that how  
you came to live here?

KENDRA

Goodnight!

KENDRA EXITS TO HER BEDROOM.

JILL

Ok, Hannah. But I don't want her and  
our couch to become Siamese twins.

HANNAH

She won't. Trust me.

JILL

(DUBIOUS) Uh-huh.

JILL EXITS TO HER BEDROOM. HANNAH CROSSES OVER TO LILLY AND  
SITS.

LILLY

Everything okay?

HANNAH

Yeah, everything's great. (A BEAT)  
So, are you going to be comfortable  
sleeping on the couch?

LILLY

Well, that depends.

LILLY GOES OVER TO THE COUCH AND SITS. SHE BOUNCES UP AND  
DOWN ON IT. SHE BARELY MOVES. IT'S HARD AS A ROCK.

LILLY (CONT'D)

Do you have another couch?

CUT TO:

ACT ONESCENE F

INT. HANNAH'S APARTMENT - NEXT MORNING (D-3)  
(HANNAH, KENDRA, JILL, LILLY)

LILLY IS SLEEPING ON THE COUCH IN A CONTORTED BODY POSITION. HER UNSHAVEN LEG STICKS OUT FROM UNDER THE COVER. SHE SNORES REALLY LOUD.

HANNAH WALKS OVER TO THE COUCH WITH A COFFEE MUG IN HER HAND. KENDRA AND JILL GATHER AROUND LILLY. KENDRA IS WEARING A T-SHIRT AND LEOTARDS.

HANNAH

I'm going to try to wake her.

KENDRA

You're not gonna pour hot coffee on  
her, are you?

JILL

(SARCASTIC) Yes, Kendra. She's going  
to scald her.

KENDRA

That's not very nice. (TO HANNAH) I  
thought she was your friend.

KENDRA EXITS TO HER BEDROOM. HANNAH PLACES THE MUG ON THE  
COFFEE TABLE AND POKES LILLY. LILLY DOESN'T BUDGE.

JILL

She snores like a moose. (RE: LILLY'S  
LEGS) And looks like one too. Does  
that girl ever shave her legs?

HANNAH

My Uncle Teddy Stein snored like her.  
He was big and hairy, like a bear. We  
called him Uncle Teddy Bear.

KENDRA RETURNS IN A HOTDOG COSTUME. LILLY OPENS HER EYES AND  
SEES KENDRA.

LILLY

(SCARED)

Oh no, I'm having that nightmare  
again.

HANNAH

Kendra's the dancing hotdog outside of  
Hotdog Harry's.

KENDRA DOES A LITTLE JIG A LA DANCING HOTDOG. SHE THEN  
ACCIDENTALLY SLIPS AND LANDS ON HER BACK. SHE STRUGGLES TO  
GET UP, BUT JUST TWISTS AND TURNS. IT LOOKS SILLY.

KENDRA

I can't get up.

LILLY

I don't think I'll ever be able to eat  
a hotdog again.

JILL HELPS KENDRA TO HER FEET.



KENDRA

I'm actually not a hotdog. Well, I guess I am, but not fulltime. I'm really an artist.

LILLY

And I'm really Angelina Jolie.

JILL

And I'm really late for class.

JILL HEADS TO THE DOOR. KENDRA CATCHES UP TO HER.

KENDRA

Wait for me. We'll share a cab.

JILL

In that outfit, forget it. You won't fit. Last time we paid an extra forty dollars in cab fare because it took an hour to peel you out of the taxi.

KENDRA

Then let's take the subway. (EXCITED)  
We might run into the mascot from Sid's House of Sauerkraut again.

JILL

No way. I always get an allergic reaction around him. I get itchy and sneezy.

LILLY

Hey, I want to thank you guys for letting me stay the night.

(MORE)

LILLY (CONT'D)

I'd like to comp you tickets to my  
show tonight. I'll leave them at the  
box office.

SILENCE. NO ONE REACTS.

LILLY (CONT'D)

It'll include free drinks.

JILL

I'm there.

JILL AND KENDRA EXIT.

HANNAH

That's very sweet, Lil. (THEN)  
Listen, I got to get to work, but call  
me if you need anything. Make  
yourself at home, okay?

LILLY

Don't worry. I will.

HANNAH EXITS. LILLY LAYS BACK DOWN.

CUT TO:

ACT ONESCENE G

INT. GONE FISHIN' MAGAZINE OFFICE - LATER THAT DAY (D-3)  
(BARBARA, HANNAH, MARC, LILLY)

HANNAH ENTERS. IMMEDIATELY, HER MOTHER, BARBARA STEIN, 56  
RUNS UP TO HER, HOLDING SOME PAPERS.

BARBARA

Hannah? Hannah, dear. What is this?

HANNAH

I don't know, mom. Let me use my x-  
ray vision to see through the papers.

BARBARA

That's very funny, dear. And that's  
exactly what's wrong with this article  
you wrote about fly fishing. Too much  
funny talk, and not enough fishing.  
This is not Mad Magazine.

HANNAH

Since you hired most of our relatives  
to work here, mom, it's definitely Mad  
Magazine.

MARC, 33, HANNAH'S BROTHER CONFIDENTLY WALKS OVER. HE'S  
HANDSOME, WELL DRESSED. NOT A HAIR OUT OF PLACE.

MARC

What are you scolding Hannah for this time, Mom? (LIKE A CHILD) Did she make kaka in her diapers?

BARBARA

(RE: PAPER) She made kaka in this article.

HANNAH

I'm not two. Cut it out. (TO MARC)  
Mom hates what I wrote.

BARBARA

No, I don't. You are almost a talented writer, Hannah. I just don't think talking fish are funny.

HANNAH

Nemo talks, and Nemo is funny.

BARBARA

(HANDS HANNAH THE ARTICLE) Hannah, flush Nemo and rewrite the article. We have a standard of excellence to maintain. Something your brother understands. I don't see Nemo in his articles.

BARBARA WALKS AWAY. MARC CONSOLES HANNAH.

MARC

I agree with you, Hannah. Talking fish are funny.

HANNAH

Then why don't you tell mom that?

MARC

Because if I disagree with her, she  
won't think of me as the perfect son.  
And then she won't leave me this  
magazine when she finally drops dead.

LILLY

Marc, you're like a full-grown Chucky.

MARC

I love those movies. (THEN) Listen,  
Hannah, the truth is, this environment  
is not the right forum for your humor.  
Why don't you try stand-up again?

HANNAH

Thanks, but stage fright usually leads  
me to getting booed off stage. I'll  
stick to fish. They're more merciful  
and less scary.

MARC

What about Jaws? He's scary.

HANNAH

Unlike Mom, he'd probably get my  
humor. I wonder if he's single?

MARC

(REMEMBERING) Hey, speaking of single, how'd your date go last night? First one in... how long?

HANNAH

Oh shut up. Remember Lilly Hung from high school?

MARC

I sure do. She used to beat me up. I was more afraid of her than I was of mom.

HANNAH

Well, we're sort of friends again. She needed a place to stay last night so I let her crash on the couch.

MARC

You can never say no to people, can you, Hannah?

HANNAH

No. There -- I said 'no' to you.

MARC

Lilly always had a way of manipulating you.

HANNAH

She's not like that anymore.

BARBARA WALKS BACK OVER.

BARBARA

Marc, get me some coffee. And tell  
your Aunt Bibi to not make the coffee  
so strong this time. I get the shakes  
-- and not in a good way.

MARC

Yes, mother. Coming right up.

MARC RUNS OFF.

BARBARA

(TO HANNAH) He's such a suck up.  
Don't ever tell him that when I "drop  
dead," I'm not leaving him the  
magazine.

CUT TO:

ACT ONESCENE H

INT. HANNAH'S APARTMENT - LATER (D-3)  
(LILLY, DANNY)

LILLY IS ON THE COUCH, TRYING TO WAX HER LEG WITH ONE HAND,  
AND HOLDING HER PHONE WITH THE OTHER.

THE PLACE LOOKS LIKE A TORNADO HIT IT. NEWSPAPERS AND  
MAGAZINES STREWN AROUND. SODA CANS AND BREAKFAST LEFTOVERS  
CLUTTER THE COFFEE TABLE. GARBAGE ON THE FLOOR.

LILLY

(HEATED CONVERSATION) I am not coming

back until you apologize!.... No....

No... Yes... No! I'm not. Bite me!

LILLY HANGS THE PHONE UP AND YANKS THE WAXING STRIP FROM HER  
LEG...

LILLY (CONT'D)

(SCREAMS) AAAHHHH.... This is what

childbirth must feel like.

A KNOCK AT THE DOOR. LILY GETS UP AND ANSWERS IT. IT'S  
DANNY.

DANNY

Is Hannah here?

LILLY

I remember you. Bagel boy. No, she's  
at work.

DANNY NOTICES THE MESSY APARTMENT.



DANNY

What happened here?

LILLY

Oh, this. A bear got loose.

DANNY

Okay -- can you tell Hannah I stopped by?

LILLY

Why don't you just text her?

DANNY

I don't want to bother her if she's at work. So, maybe, just, can you give her the message?

LILLY

Well, I can only promise you that I'll do my best.

DANNY

So... that means...

LILLY

You got a fifty-fifty.

LILLY CLOSSES THE DOOR. THEN SHE STARTS LOOKING AROUND.

LILLY (CONT'D)

Okay, where do I write a message?

Where do I find a pen? Doesn't anybody write anymore?

SHE THEN WALKS INTO...

CUT TO:

ACT ONE

SCENE I

INT. HANNAH'S BEDROOM - CONTINUOUS (D-3)  
(LILLY)

LILLY SEARCHES FOR A PEN. SHE LOOKS AROUND ON HANNAH'S DESK.  
NO LUCK. SHE THEN OPENS SOME DRAWERS AND FINDS A NOTEBOOK.

LILLY

(READS THE COVER) Hannah's Diary.

(THEN) Oh, I probably shouldn't.

Which is exactly why I should.

INTRIGUED, SHE WALKS OVER TO THE BED OPENS THE NOTEBOOK AND  
DISCOVERS SOMETHING THAT MAKES HER NOT WANT TO CLOSE IT. SHE  
SCOOTS UP ON THE BED, AND BEGINS READING AS SHE TALKS. SHE  
CHUCKLES.

LILLY (CONT'D)

Oh, this is good stuff. This is  
really good stuff.

LILY CONTINUES READING THE NOTEBOOK.

CUT TO:

ACT ONESCENE J

INT. COMEDY CLUB - BOX OFFICE - THAT NIGHT (N-3)  
(HANNAH, WINDOW CLERK, KENDRA, JILL)

AT THE BOX OFFICE IS HANNAH, KENDRA AND JILL.

HANNAH

Hi. We're here to see to see the  
show. My friend left three tickets  
for us.

WINDOW CLERK

Name?

HANNAH

Lily Hung.

WINDOW CLERK

Your name.

HANNAH

Oh, Stein, first name Hannah.

WINDOW CLERK

(LOOKS AT LIST) Well, Stein, first  
name Hannah... I don't see anything  
here. Apparently, she's not that good  
a friend.

KENDRA

(TO WINDOW CLERK) Why don't you try,  
first name Hannah, last name Stein.

(TO HANNAH) Sometimes you have to give  
your name in order.

WINDOW CLERK

(CHECKING) First name Hannah, last  
name Stein. Nope. She's still not  
that good a friend. If you want to  
see the show, it's twenty apiece.

THE THREE GIRLS LOOK AT EACH OTHER. HANNAH GIVES THEM AN  
APOLOGETIC GLANCE.

HANNAH

Sorry, guys. This is my fault. I'll  
pay for all of us.

WINDOW CLERK

There's also a two drink minimum.

JILL

The drinks wouldn't happen to be free  
would they?

WINDOW CLERK

What do you think?

JILL

(FRUSTRATED) I'm only here because she  
said there'd be free drinks.

RESET TO:

INT. COMEDY CLUB - CONTINUOUS (N-3)

(EMCEE, JILL, HANNAH, KENDRA, LILLY, EXTRAS)

HANNAH, KENDRA AND JILL CRAM INTO A TABLE ALL THE WAY IN THE BACK. HANNAH TRIES TO SHIFT SO SHE CAN SEE, BUT A TALL GUY IS BLOCKING HER VIEW.

THE EMCEE IS ON STAGE.

EMCEE

Please give it up for Lilly Hung.

THE AUDIENCE APPLAUDS. LILLY ENTERS THE STAGE.

JILL

(TO HANNAH) That looks like my new sweater.

HANNAH

And that looks like my new skirt.

KENDRA

It's a nice combo. Can I borrow it sometime?

THE TALL GUY SHUSHES THEM.

LILLY

(INTO MIC) Ladies, we all know what happens to our cycles when we live with other women, right? (A BEAT; THEN QUOTES WITH HER FINGERS) Yep, "rag time is a drag time when it's at the same time." That means that my other two roommates and I hate each other four days a month. We consume way too much ice cream and cry at just some of the most awful romantic comedies.

(MORE)

## LILLY (CONT'D)

But hey, my roommates, they're okay.  
I mean, they are monsters four days a month, but the rest of the time... they are CRAAAAAAAZZZZYYYY!!! Now take my one roommate Jill -- she's a law student. The key word here -- student. She thinks she's already a lawyer. She argues everything. And I mean EVERYTHING. If I buy the wrong kind of toilet paper, she'll argue with me for over two hours about how her butt hurts if the toilet paper is not the thick, soft kind. So do you know what I do? I buy the extra thin, rough stuff -- every single time. That's some ace lawyer. She lost the case of the itchy butt. Then there's my roommate, Kendra, or as I like to call her - clueless. It's not her fault she only has about (COUNTING) eleven brain cells. I can't wait to meet her parents one day to see if it's genetic. And when she sees my brother, Marc, all eleven brain cells disappear. She's got this "secret" crush on him that's so apparent, the only one it's a secret to is him.

(MORE)

LILLY (CONT'D)

She's so nervous around him, she can't even say his name. Mmmm-mm-mm-mmmm. It's like friggin' Morse code. If we were secretly making our way through a war zone, she'd end up giving away our location. Mmmm-mm-mm-mmmm.

HANNAH IS HORRIFIED. KENDRA IS MORTIFIED. JILL IS PISSED.

JILL

(TO HANNAH) How could she possibly know all that stuff about us?

KENDRA

Yeah. How does she know that I'm in love with Marc? (CATCHES HERSELF) Because that's ridiculous.

HANNAH

She must've found my diary.

JILL

Did you write those things about us, Hannah? Are you intentionally giving me an itchy butt?

HANNAH

(DEFENSIVE; LOOKS EXTREMELY GUILTY)  
No, or course not. It wasn't me. I swear. It was my evil twin -- Shannah. You know Shannah. She's nuts. She writes all kinds of crazy things.

THE TALL GUY SHUSHES THEM AGAIN. IN UNISON, THEY ANGRILY SHUSH HIM BACK. SLIGHTLY SCARED, HE TURNS AWAY FROM THEM.

ON STAGE, LILLY CONTINUES. THE AUDIENCE IS LOVING HER ACT.

LILLY

Jill never has a boyfriend because  
she'll only date guys who make over  
six-figures and look like Denzel  
Washington. She's not high-  
maintenance. She's sky-high  
maintenance. I wouldn't recommend  
jumping from that height. It's so  
high up, I don't think your parachute  
would open.

JILL AND KENDRA LOOK AT HANNAH WITH DISGUST. HANNAH PUTS HER  
HEAD DOWN ON THE TABLE.

FADE OUT.

END OF ACT ONE



ACT TWOSCENE K

INT. HANNAH'S APARTMENT - LATER THAT NIGHT (N-3)  
(HANNAH, JILL, KENDRA, LILLY)

HANNAH, JILL, AND KENDRA ENTER. HANNAH IS HOLDING A SHOPPING BAG. JILL FLIPS ON THE LIGHTS. THE APARTMENT IS A TRAIN WRECK. THERE ARE CLOTHES, PAPERS, AND FOOD SCATTERED EVERYWHERE.

JILL AND KENDRA ARE SPEECHLESS. HANNAH KNOWS THIS IS GOING TO LEAD TO A MAJOR ARGUMENT, THEN...

HANNAH QUICKLY REMOVES TWO CONTAINERS OF CHUNKY MONKEY ICE CREAM FROM THE SHOPPING BAG.

HANNAH

(FAKE EXCITEMENT) We have ice  
cream!!!!

KENDRA AND JILL, WITHOUT A WORD, GET A SPOON AND TAKE THEIR TUB OF ICE CREAM TO THE COUCH. THEY SIT AND DIG IN UNISON.

HANNAH (CONT'D)

You have to talk to me eventually.

JILL

This mess is doing all the talking.

KENDRA

(PLAYING ALONG) I think it's saying,  
"Hannah, you have to clean me up."

HANNAH

Listen, I'm sorry guys. I didn't mean  
any of it. And Lilly didn't either.

KENDRA

What did Lilly mean when she said my paintings looked like something Jackson Pollack would paint, but sober?

JILL

(SARCASTIC) It meant she loved them.

KENDRA

Oh, well that was nice of her to say. Maybe I'll paint her something.

JILL

I don't think that's necessary, honey. I think she already painted something - herself... right into a corner.

HANNAH

(GUILTY) Listen guys, I wrote that stuff. It's not Lilly's fault. Leave her out of it. She's my friend.

JILL

She's not your friend. She's just someone who showed up after ten years and stole our clothes -- and your diary. That's a felony. We could have her sent to prison.

HANNAH

We are not sending her to prison.

KENDRA

Yeah, they don't put funny people in prison.

JILL

What?

KENDRA

Or, at least I read that somewhere.

JILL

(SIGHS) Kendra, seriously, open a window when you paint. You need proper ventilation. (TO HANNAH) I'm going to bed. I'm just glad she's not coming back here.

JILL EXITS TO HER BEDROOM. KENDRA GETS UP AND STARES AT HANNAH. IT GOES ON FOR JUST A MOMENT TOO LONG.

HANNAH

Yes, I'll clean this mess up.

KENDRA

Thank you.

KENDRA SMILES, THEN EXITS TO HER BEDROOM.

LILLY ENTERS THE APARTMENT. SHE'S REALLY EXCITED.

LILLY

I was offered an appearance on Fallon. That's Jimmy Fallon, baby. All thanks to the comedy genius of you and me.

HANNAH

(ANGRY) I can't believe you went through my things.

(MORE)

HANNAH (CONT'D)

That diary was personal. How could  
you... (THEN)

Did you call me a comedy genius?

LILLY

Yes. We kicked ass tonight!

HANNAH

(SMILING) We did, didn't we?

LILLY

You and I are going to make a great  
comedy team. You do the writing and  
I'll do the performing. Unless, of  
course, you want to go on stage.

HANNAH SHAKES HER HEAD 'NO' FURIOUSLY.

LILLY (CONT'D)

Are you okay? Are you having a  
seizure? Should I call someone?

HANNAH

I just don't like being on stage.  
It's not my -- thing.

LILLY

(REFEENCES DIARY) You got more of this  
funny stuff lying around?

HANNAH

(LOOKS OVER TO JILL'S AND KENDRA'S  
BEDROOMS; SPEAKS QUIETLY) Oh yeah,  
I've got volumes.

CUT TO:

ACT TWOSCENE L

INT. HANNAH'S BEDROOM - LATER THAT NIGHT (N-3)  
(HANNAH, LILLY)

HANNAH AND LILLY ARE GETTING READY FOR BED. HANNAH IS WEARING A PAIR OF PAJAMAS WITH DUCKS, WHILE LILLY WEARS A PAIR OF SWEATS AND A METALICA T-SHIRT WITH CUT-OFF SLEEVES.

HANNAH

Now you have to be quiet. If Jill and Kendra find out that I'm letting you stay here, they'll... (BEAT)

LILLY

Shave your head and make you join the Hare Krishna's?

HANNAH

No. They'll just be very cross with me. (BEAT) Are Hare Krishna's still a thing?

LILLY

(SHRUGS HER SHOULDERS) I don't know.

HANNAH

Isn't that the same shirt you wore in high school?

LILLY

Rock on! Aren't those the same set of  
jammies you wore when you were five?

HANNAH

No. Those had little birdies.

HANNAH LIFTS HER SIDE OF THE COVERS AND METICULOUSLY WIGGLES  
HERSELF INTO PLACE SO AS NOT TO WRINKLE THE SHEETS.

LILLY

I see you got a handle on that OCD.  
You know, they have medication for  
that.

HANNAH

I don't have OCD. I just like things  
neat.

LILLY TAKES A LEAP INTO THE BED AND MESSES UP ALL OF THE  
SHEETS. SHE DIGS RIGHT UNDER THE COVERS.

LILLY

I like things messy. The world makes  
more sense that way.

HANNAH

It does not. (THEN) By the way, how  
did you find my diary?

LILLY

I was looking for a pen so I could  
write you a message.

LILLY TURNS AWAY FROM HANNAH AND CLOSES HER EYES TO TRY AND  
SLEEP. HANNAH SHAKES HER.

HANNAH

Hey, what was the message?

LILLY TURNS BACK OVER.

LILLY

Someone came by looking for you.

HANNAH

Could you narrow that down a bit?

LILLY

The bagel boy. Danny.

HANNAH

(ANXIOUS) What did he want?

LILLY

I don't know. I guess, just to let  
you know that he came by.

HANNAH

Why didn't you tell me earlier? You  
should have told me immediately!

LILLY

It's only been like -- twelve hours.  
Chill.

HANNAH

Twelve hours? I've waited for this  
guy to ask me out for over two years.  
And when he finally does and starts to  
show some interest in me, he now  
thinks I'm ghosting him. I can't just  
'chill.' I waited all day for him to  
contact me.

LILLY

So you'll call him tomorrow. He won't care.

HANNAH

It doesn't work like that. (THEN) I remember now why we stopped talking.

LILLY

Because I owed you money?

HANNAH

No, it was because you never once thought about me. It was always about you, you, you. I'm too old to have that in my life again, Lilly.

LILLY LOOKS HURT. HANNAH TURNS THE LIGHT OFF NEXT TO HER AND CLOSES HER EYES.

HANNAH (CONT'D)

(THEN) Do you really owe me money?

LILLY TURNS OVER QUICKLY AWAY FROM HANNAH AND PRETENDS TO SNORE. HANNAH OPENS HER EYES, SUSPICIOUS.

CUT TO:



ACT TWOSCENE M

INT. HALLWAY - NIGHT (N-3)  
(DANNY, LILLY)

LILLY KNOCKS ON DANNY'S DOOR. DANNY ANSWERS, OBVIOUSLY HAVING JUST WOKEN UP FROM SLEEP. HE IS BARELY COHERENT.

DANNY

What?

LILLY

(RAPID FIRE) Okay, bagel boy, here's the deal -- Hannah really likes you. She thinks you're great. But she thinks I screwed things up because I didn't tell her earlier when you came by, though in fairness, I did tell you, you know... fifty fifty. So I don't really completely blame myself for this. But I do blame myself for the way she's feeling, although she tends to overreact at times. (CATCHING HERSELF) But... that's not necessarily a bad thing. I actually think it's a cute thing.

(MORE)

LILLY (CONT'D)

So why not give her another chance and  
maybe come by or call her tomorrow.

But whatever you do, don't expect me  
to deliver another message for you  
because apparently she won't get it.

(A BEAT; THEN) Now get back to bed;  
you look terrible. You have bags  
under your eyes. You really should  
get more sleep.

LILLY WALKS BACK TO HANNAH'S APARTMENT. DANNY IS BARELY  
AWAKE. HE YAWNS AND LOOKS CONFUSED.

DANNY

What?

CUT TO:

ACT TWO

SCENE N

INT. HANNAH'S APARTMENT - NIGHT (N-3)  
(LILLY)

LILLY ENTERS. TAKES A LOOK AROUND.

LILLY

This place is a mess. How do they  
live like this?

LILLY STARTS TO CLEAN THE PLACE UP. PICKS UP SCATTERED  
NEWSPAPERS FROM THE FLOOR AND SETS THEM ON A CHAIR. SHE  
PICKS UP SOME GARBAGE FROM THE COFFEE TABLE.

CUT TO:

ACT TWOSCENE 0

INT. HANNAH'S APARTMENT - LATER THAT NIGHT (N-3)  
(JILL, KENDRA, LILLY, HANNAH, DANNY)

THE APARTMENT IS NOW ALMOST COMPLETELY CLEAN. LILLY IS IN THE KITCHEN FINISHING UP. SHE TOSSES SOME GARBAGE AWAY IN THE WASTE BASKET.

LILLY PICKS UP A DIRTY PLATE, SHE LOOKS AT IT, DISGUSTED. SHE THEN STICKS OUT HER TONGUE AND LICKS ITS CONTENTS. SHE LOOKS PLEASED. IT TASTES GOOD.

AS SHE GOES TO PUT THE DISH IN THE SINK, SHE DROPS IT ON THE FLOOR AND IT SHATTERS.

KENDRA AND JILL RUN OUT FROM THEIR BEDROOMS IN THEIR PAJAMAS.  
LILLY DUCKS BEHIND THE COUNTER BEFORE SHE'S CAUGHT.

JILL

Did you hear that?

KENDRA

Did you break something?

JILL

(SARCASTIC) Yes, Kendra, I broke something. I just wanted to know if you heard it.

KENDRA

I heard it.

JILL

I think there's someone in here.

JILL AND KENDRA CROSS OVER TO THE KITCHEN.

KENDRA

It's probably just Hannah.

AS JILL AND KENDRA ENTER THE KITCHEN, LILLY STEALTHILY MOVES AROUND THE COUNTER AND INTO THE LIVING ROOM. SHE JUMPS BEHIND THE COUCH.

JILL PICKS UP TWO PIECES OF THE BROKEN PLATE.

JILL

Hannah doesn't break plates and walk off. She'd be down on the floor with a magnifying glass making sure she got all of the broken fragments.

JILL STEPS ON SOMETHING.

JILL (CONT'D)

Owwwww. One of which I just stepped on.

JILL PULLS A FRAGMENT FROM HER FOOT.

FROM BEHIND THE COUCH, LILLY SNEEZES.

KENDRA

Gesundheit. And that's the only German I know. Except for the guy who works at the magazine stand down the street. I think he's German.

JILL

I didn't sneeze. (SCARED) There is someone in here.

KENDRA RETRIEVES A SPATULA FROM A DRAWER. HOLDS IT MENACINGLY.

JILL (CONT'D)

What are you going to do with that --  
flip them over?

JILL PICKS UP A VASE FROM THE COUNTER.

JILL (CONT'D)

Let's check behind the curtains.

THE GIRLS WALK OVER TO THE CURTAINS BY THE WINDOW. AS JILL RAISES THE VASE, SHE MOTIONS FOR KENDRA TO PULL THE CURTAINS BACK.

KENDRA QUICKLY SLIDES THE CURTAINS BACK, BUT GETS TANGLED IN THEM. KENDRA FALLS TO THE FLOOR, PULLING THE CURTAINS DOWN ON HER. JILL HELPS TO UNTANGLE HER.

LILLY LOOKS AT THEM AS IF THEY'RE MENTAL. SHE QUICKLY RUNS TO THE CLOSET AND SHUTS THE DOOR JUST A BIT TOO LOUD.

KENDRA

What's that?

JILL

(WHISPERS) The closet.

KENDRA AND JILL MAKE THEIR WAY OVER TO THE CLOSET. KENDRA RAISES HER SPATULA WHILE JILL STILL HOLDS ONTO THE VASE. JILL QUICKLY OPENS THE CLOSET, BUT SEES NO ONE INSIDE.

JILL (CONT'D)

Oh, thank God.

KENDRA NOTICES HER COAT ON THE FLOOR OF THE CLOSET.

KENDRA

My coat fell.

AS KENDRA GOES TO HANG THE COAT, SHE PULLS BACK THE OTHER COATS ON THE RACK, REVEALING LILLY.

LILLY

(SMILES) Hi.

KENDRA AND JILL SCREAM.

HANNAH RUNS OUT FROM HER ROOM, STARTLED.

HANNAH

What's wrong?

JILL

(ANGRY; RE: LILLY) Why is she still  
here?

HANNAH

She had nowhere to go. I couldn't just  
kick her out.

JILL NOTICES THAT KENDRA IS SMILING.

JILL

Why are you smiling?

KENDRA

It's like a pajama party. I love  
pajama parties.

JILL, FRUSTRATED, WALKS OVER TO THE FRONT DOOR.

JILL

She has to go -- now! I don't like  
being frightened in the middle of the  
night.

JILL OPENS THE FRONT DOOR. DANNY IS STANDING THERE. JILL  
SCREAMS -- FOLLOWED BY THE OTHER GIRLS. THEN...

DANNY

Yep, that's the sound I thought I  
heard.

HANNAH

Danny, what are you doing here?

DANNY

Since I heard screaming, I thought I'd come over to see if everything was okay. Especially since I was already awake thanks to your friend here (INDICATING LILLY).

HANNAH

What do you mean?

LILLY

I felt bad about what happened earlier so I went to tell Danny that it was my fault that you didn't get his message.

DANNY ENTERS AND WALKS OVER TO HANNAH.

DANNY

I had a really good time the other night.

HANNAH

Me too.

DANNY

Would you like to get together again?

HANNAH

Definitely.

DANNY KISSES HANNAH ON THE CHEEK.

DANNY

This time -- I'll call you. Instead of just leaving (LOOKS TO LILLY) another message with your friend.



LILLY

You knew the odds. Fifty fifty.

HANNAH

And I'll call you back.

DANNY SMILES AT HANNAH, THEN EXITS. JILL WALKS UP TO LILLY.

JILL

That was a nice thing you did for  
Hannah.

LILLY

(PROUD) I know. I also cleaned up.

JILL

(LOOKING AROUND) The place looks  
great. But you still have to leave  
now.

SFX: A PHONE RINGS

ALL OF THE GIRLS PULL OUT THEIR PHONES AND LOOK. LILLY  
RAISES HER HAND.

LILLY

Lucky winner. Right here. (INTO  
PHONE) Hey you. So, are we good yet?  
Are you ready for me to come home?  
But... I know... Yes... But... (SEEMS  
DEVASTED) You're right. Maybe it is  
for the best. Yeah, I understand...

LILLY HANGS THE PHONE UP. STARTS CRYING. HANNAH RUNS OVER  
TO HER.

HANNAH

What's wrong?

LILLY

She wants me out by tomorrow. She  
said she met someone else.

HANNAH SITS WITH LILLY ON THE COUCH AND GIVES HER A HUG.  
KENDRA COMES OVER AND JOINS IN.

HANNAH LOOKS UP AT JILL AND MOTIONS WITH HER HEAD FOR JILL TO  
COME OVER AND JOIN IN. JILL HESITATES. HANNAH MOTIONS MORE  
FORCIBLY. JILL FINALLY JOINS IN ON THE HUG.

HANNAH

It's going to be okay, Lilly. You can  
stay here for as long as you want.

JILL LOOKS UP, ABOUT TO SAY SOMETHING, BUT HANNAH SHOOTS HER  
A LOOK, WHICH STOPS HER.

LILLY

You guys are the best. I promise not  
to be an inconvenience.

THEY CONTINUE TO HUG. THEN...

LILLY (CONT'D)

Hey, do you guys think you can help me  
move my couch?

CUT TO:

END OF ACT TWO

TAGSCENE PINT. HANNAH'S APARTMENT - DAY (D-4)

(LILLY, HANNAH, KENDRA, JILL, MARC, DANNY)

LILLY AND HANNAH SIT ON THE COUCH. LILLY HOLDS A LARGE STUFFED MONKEY.

KENDRA AND JILL ARE IN THE KITCHEN MAKING DINNER.

HANNAH FINISHES WRITING A JOKE AND SHOWS IT TO LILLY, WHO LAUGHS. SHE TAKES THE MONKEY AND HUGS HANNAH WITH IT.

LILLY

Monkey says good joke. Monkey thinks  
Hannah and Lilly make good comedy  
team.

HANNAH

Hannah agree with monkey.

KENDRA

Kendra like monkey. Monkey cute.

JILL

Jill want to know why everyone speak  
like Tarzan.

SFX: DOORBELL

KENDRA

I got it.

KENDRA GOES OVER AND OPENS THE DOOR. IT'S MARC AND DANNY,  
HOLDING LILLY'S COUCH.

KENDRA (CONT'D)

Mmmm-mm-mm-mmmm... Marc. Hi.

MARC

(SMILES) Hey, Kendra. How have you been?

KENDRA

Uh, good. I've been really productive with my painting lately. I think I've got some really good stuff.

MARC

I would love to see your stuff sometime. Uh, I mean, your paintings.

DANNY

Hello, remember me? The guy holding the other end of the heavy couch.

MARC

Oh yeah, sorry.

KENDRA MOVES ASIDE. DANNY AND MARC ENTER.

DANNY

Where do you want it?

JILL

How about on the street.

HANNAH SHOOTS JILL A DIRTY LOOK.

JILL (CONT'D)

What? Am I the only one around here not allowed to make a joke?

DANNY AND MARC SET THE COUCH DOWN. MARC, STILL SOMEWHAT AFRAID OF LILLY, TRIES TO STAY AT A 'SAFE' DISTANCE. LILLY APPROACHES MARC. MARC PRETENDS HE'S TOUGH, BUT HE'S NOT.

MARC

Hey, Lilly. It's been a long time.

LILLY

Well look at you. You're all grown up. And you've got that acne problem under control.

MARC

Yep. (THEN; LEANS CLOSER TO HER) You know, I'm not afraid of you anymore.

LILLY TAKES A STEP CLOSER TO HIM. SHE'S ONLY AN INCH AWAY NOW.

LILLY

(MENACINGLY) Oh yeah?

MARC FLINCHES AND MOVES AWAY.

MARC

I'll just be over here.

LILLY

(TO HANNAH) I could still take him.

HANNAH GRABS HER PURSE AND THEN GRABS DANNY BY THE ARM.

HANNAH

Are you ready to go to dinner?

DANNY

Ready and able. (THEN) Ow.

(REFERENCING COUCH) My back not so much, though.

HANNAH SHOOTS LILLY A LOOK. LILLY JUST SMILES, THEN...

LILLY

Wait.

LILLY HANDS HANNAH A NOTEBOOK.

LILLY (CONT'D)

Here, take this.

HANNAH

Why do I need to bring a notebook?

LILLY

We need more comedy material. Do something funny when you're out. Spill your drink on him. Order one of everything on the menu. Tell him you caught him looking at other women. I've got a show next week.

DANNY

(ANNOYED) How long is she going to live here?

FADE OUT.

END OF SHOW