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Ground Floor

By Greg Malins & Bill Lawrence

COLD OPENING :

SCENE A:

INT. THE BRASS CAP STEAKHOUSE - NIGHT (NIGHT ONE)

(BRODY, JENNIFER, THREEPEAT, DYLAN)

WHITESTONE TRUST'S COMPANY PARTY IS IN FULL SWING. YOUNG, COCKY, MONEY MANAGERS HANG BY THE BAR. BRODY MOYER (29, HANDSOME, CHARMING, LOOKS LIKE THE OTHERS, BUT THERE'S SOMETHING KIND AND HUMAN THERE) IS BY MIKE WEN, "THREEPEAT" (27, ASIAN, SUPER-GELLED HAIR, TOOL BUT LOYAL FRIEND). HE DOWNS A DRINK.

THREEPEAT :

It's a company party, so how drunk do I want to get? Like 49ers game drunk or last month in Aspen drunk?

BRODY :

Probably somewhere in between, because you're fun when you're buzzy, but I also don't want to spend tomorrow morning steam-cleaning the carpet and burying your ski-pants.

THREEPEAT :

Oh man, that Aspen trip was beast.

BRODY :

It was a company retreat; we worked the whole time. And is "beast" your new word, because I'm not a huge fan.

THREEPEAT :

Learn to love it, bro. 'Cause you know how much I'm going to use it?

(MORE)

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C/O-A

THREEPEAT (CONT'D)

Two words:

three words - Time.

THREEPEAT CROSSES AWAY. BRODY SITS AT THE BAR, TAKING IN THE

SCENE. A HOT WOMAN, DYLAN, SIDLES UP.

DYLAN :

Hey, Brody.

BRODY :

Hey, Dylan. Is Mike here?

DYLAN :

Nah, we got divorced. What're you doing later?

BRODY :

Wow, okay. I'm actually going back to work. Mansfield only gave us like twenty minutes to come to the party.

DYLAN :

Too bad, I'm looking to hook up.

SHE WALKS OFF. BRODY SPEAKS TO HIMSELF, SARCASTICALLY:

BRODY :

Really? I did not get that.

AT THE TABLE NEXT TO HIM, JENNIFER MILLER, (25, SWEET, ADORABLE, CURIOUS AND MORE CONFIDENT THAN YOU'D THINK) LAUGHS AT WHAT BRODY JUST SAID. SHE'S DRESSED TARGET-ELEGANT.

BRODY (CONT'D)

That was weird, right?

JENNIFER :

At least she knows what she wants.

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C/O-A

BRODY:

Yeah... anyone.

JENNIFER:

Just curious:

BRODY:

You think I made a mistake? You think

she was the one?

JENNIFER:

I hope not. She's trying to eat that
guy's face.

SHE GESTURES. BRODY LOOKS OVER TO SEE DYLAN MAKING OUT WITH
SOME OTHER GUY.

BRODY:

That. That's why I didn't say yes to
her. That guy's going to take her
back to his place; they'll roll
around; then, tomorrow morning they'll
do that dance where he tries to get
her to leave, and she tries to get him
to go out to brunch with her and her
friends.

JENNIFER:

Yeah, I don't do one-night stands: A
friend of my sister was actually
killed by one. She met this guy in a
bar, slept with him. Next morning
when she was doing the walk of shame,
she got hit by a snow plow.

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C/O-A

BRODY :

That's really more of a coincidence.

JENNIFER :

Not if he was driving it.

BRODY :

Okay, well, for me... the whole "meet
someone and get naked five-minutes
later" thing - it's just starting to
seem a little empty.

JENNIFER :

"Starting to seem?" Have you done
that a lot?

BRODY :

Not a lot.

JENNIFER :

How many times in the last six months?

BRODY :

(BEAT) What's the biggest number I
can say that you'll still speak to me?

JENNIFER :

Five.

BRODY :

You're not going to believe this...

(LONG BEAT) It's five.

THEY BOTH LAUGH. THREEPEAT AND THE OTHER SUITS WALK BY.

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5.

C/O-A

THREEPEAT :

Come on, bro, we gotta head back to
work.

AS THEY MOVE OUT, BRODY TURNS TO JENNIFER:

BRODY:

Nice meeting you...

JENNIFER:

Jenny.

BRODY:

Brody.

JENNIFER:

Nice meeting you, too.

HE LEAVES WITH THE GROUP. AS THEY WALK OUT, HE STOPS AND
LOOKS BACK. WE ANGLE ON JENNIFER AT THE BAR BY HERSELF. HE
STEPS INTO FRAME AND SITS BACK DOWN NEXT TO HER.

BRODY:

So, you really think the snow plow
thing was intentional?

JENNIFER SMILES, HAPPY HE'S BACK, THEN:

JENNIFER:

Well, he said it wasn't, but he chased her across a soccer field, so...

AS THEY CONTINUE TALKING:

CUT TO:

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C/O-B

COLD OPENING :

SCENE B:

INT. BRODY'S APARTMENT BEDROOM - NEXT MORNING (DAY TWO)
(BRODY, JENNIFER)

BRODY'S IN BED. GROGGY, HE OPENS HIS EYES. JENNIFER IS UNDER THE SHEETS, HER FACE INCHES FROM HIS. SHE'S WAY PERKY.

JENNIFER :

Oh good, you're up. You'll never

believe this:

the neighborhood, shopping, and they want to go to brunch. You'll come, right? I really want them to meet you.

BRODY :

Uh....

JENNIFER PULLS BACK THE SHEET AND HOPS OUT OF BED: SHE'S FULLY DRESSED.

JENNIFER :

Just kidding. You should've seen your face; it was pretty funny. I've gotta go. Have a nice rest of the weekend.

BRODY :

Watch out for snow plows.

SHE'S GONE. AS BRODY SMILES TO HIMSELF:

ROLL MAIN TITLES.

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ACT ONE:

SCENE C :

INT. WHITESTONE BUILDING LOBBY - MORNING (DAY THREE)

(BRODY, JENNIFER, OLDER WOMAN)

UPSCALE BUILDING IN DOWNTOWN SAN FRANCISCO. MARBLE, GLASS, ETC. IT'S BUSY. BRODY WAITS FOR THE ELEVATOR, HOLDING A BAG. JENNIFER ENTERS. THEY SMILE AT EACH OTHER.

BRODY :

Oh, hey.

JENNIFER :

Hey. This is weird.

BRODY :

No, we're good, 'cause I thought about what to say if we ran into each other.

(HAND UP) Friday night. High five?

JENNIFER :

Okay.

SHE SLAPS IT.

JENNIFER (CONT'D)

But I meant it's weird that we both come to work at the same time and we've never run into each other.

BRODY :

I'm not coming to work. I get here at five to be ready when the east-coast markets open. I just came down to grab lunch.

JENNIFER :

Lunch? When do you eat breakfast?

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I/C

BRODY :

Right before I go to bed. (THEN) So, um, what floor do you work on?

JENNIFER :

I'm right here. Ground floor. Right through that door.

SHE POINTS AT A DOOR IN THE CORNER OF THE LOBBY THAT SAYS "BUILDING SUPPORT".

BRODY :

There's offices down here? I thought that was just electrical equipment and pipes and stuff.

JENNIFER :

Yeah, past that.

BRODY :

So... I guess we should talk about the other night--

JENNIFER :

We don't have to. I think the high five covered it. See ya.
SHE HEADS TO HER OFFICE.

OLDER WOMAN :

She left quick.

BRODY :

Yeah, she does that.

BRODY LOOKS UP TO SEE HER WALK OFF THROUGH THE DOOR.

CUT TO:

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I/D

ACT ONE :

SCENE D:

INT. GROUND FLOOR BULLPEN - MORNING (DAY THREE)

(JENNIFER, DERRICK, HARVARD)

THIS CRAPPY OFFICE (EXPOSED PIPES) HOUSES THE BUILDING SUPPORT STAFF. JENNIFER, THE QUEEN BEE, IS AT HER DESK.

DERRICK MAYS (BLACK, EARLY 20'S, LAID BACK, UP FOR ANYTHING)

IS AT HIS. MARK SHRAKE, "HARVARD" (EARLY 20'S, CLASSIC KNOWIT-ALL WHO KNOWS NOTHING), TALKS, ANNOYED, TO JENNIFER AS HE SCANS DOCUMENTS FROM A HUGE PILE INTO A SCANNER.

HARVARD :

You slept with an upstairs guy? I thought we hated those guys.

JENNIFER :

Sorry, Harvard. My one-night-stand alarm went off. I only do those bianually.

HARVARD :

(TO DERRICK) That means there was another chick there, and they did some butt stuff.

JENNIFER :

It doesn't mean that. (ANSWERS PHONE)
Building support. No, Jose, you're in the wrong bathroom. Wrong basura. The toilet's broken in the eighth floor, ladies room. But knock first... Knock first. (TO ROOM)
Anyone? Spanish for 'knock first?'

WE HEAR HIGH-PITCHED COMMOTION ON PHONE. AS SHE HANGS UP:

GROUND FLOOR:

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I/D

JENNIFER (CONT'D)

Forget it.

HARVARD :

So did you spend all weekend with this guy?

JENNIFER :

Nope, I was with my mom. She finally sold her house. Kinda sad 'cause it's the one I grew up in.

DERRICK :

How much did she get for it?

JENNIFER :

Well, it's a thirty-year-old R.V. so not a lot. She got fifty bucks, a case of beer and a ride to my uncle's house.

DERRICK :

Not bad.

HARVARD :

You hook up at the party, man?

DERRICK :

Yeah. Cuban chick. Slammin' bod. Has the cutest dimple right here when she smiles.

HARVARD :

Sweet. What's her name?

GROUND FLOOR:

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I/D

DERRICK :

I didn't meet anyone.

HARVARD :

I hate it when you do that.

JENNIFER :

Hey, he's getting better. Derrick used to lie about everything-DERRICK Everybody exaggerates a little to make themselves seem cooler.

HARVARD :

You said you could get me play-off tickets, because your dad worked for the Giants!

DERRICK :

Dude, it's going to happen.

JENNIFER :

(TO HARVARD) Look, I've been working with him. Now, when he lies, if someone asks a follow-up question, he comes clean.

HARVARD :

(TURNS TO DERRICK) Does your dad really work for the Giants?

DERRICK :

Nah, he sweeps warehouses.

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12.
I/D

JENNIFER :

I'm so proud of you.

DERRICK :

Thanks, Jenny.

JENNIFER :

For what? We always have each other's backs down here.

SMASH CUT /

TRANSITION UP TO:

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I/E

ACT ONE:

SCENE E :

INT. UPSTAIRS CONFERENCE ROOM - MORNING (DAY THREE)

(BRODY, THREEPEAT, MANSFIELD, KYLE)

YOUNG MONEY MANAGERS MILL AROUND BEFORE THE MORNING MEETING.

BRODY AND THREEPEAT ENTER. KYLE TURNS TO THREEPEAT:

KYLE:

Yo, Threepeat, you keep dropping the ball on the Danson Trust, and I'm going to steal that client.

AS HE PASSES KYLE, THREEPEAT FLICKS HIM IN THE CROTCH. KYLE FLINCHES. THREEPEAT KEEPS WALKING.

THREEPEAT :

Ball tap. (THEN, TO BRODY) That's the only way to keep these guys in check.

BRODY :

No, there are other, more adult ways.

THREEPEAT :

I still can't believe you hooked up with a ground floor chick.

BRODY :

Wait, you're judging me? Because you carry a list in your pocket of "stuff you'd like to have sex with". Not girls - not even people - stuff.

BRODY PULLS IT OUT OF THREEPEAT'S INSIDE-JACKET POCKET.

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I/E

BRODY (CONT'D)

Oh and look, you crossed off "giant stuffed teddy bear".

THREEPEAT :

Yeah, we were in a toy store. The guys took cell video.

THREEPEAT HOLDS HIS CELL UP TO BRODY.

BRODY :

That looks like it might end in another "bury the pants" situation.

I'm out.

BRODY DOESN'T WATCH. THE OTHERS LOOK OVER THREEPEAT'S SHOULDER. MR. MANSFIELD, (LATE 40S, MERCURIAL AND INTIMIDATING, THE IMPOSING HEAD OF WHITESTONE) ENTERS AND TAKES IT ALL IN.

MANSFIELD :

This is good. See, I was worried that you'd all spend the five or so minutes before our morning meeting working on your pitch books for the investment committee members of the Hopetown

endowment. Instead, I see something I wish I could show all our clients: the fine young men I picked to manage their money, gathered together, watching one of their brethren pretend to make love to a toy. (THEN) Mr. Moyer, not participating?

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I/E

BRODY :

I'm too sad for the bear, sir.

MANSFIELD :

I was speaking of Friday night. You never came back to work. Young Kyle tattled on you. Kyle, I know I promised I wouldn't say who told me, but nobody likes a tattle-tale.

(THEN) May I have a minute with you on my balcony, Mr. Moyer?

AS THEY EXIT, THREEPEAT LOOKS ANGRILY OVER AT KYLE.

THREEPEAT :

Bro, you've got a ball-tap storm coming your way.

CUT TO:

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I/H

ACT ONE:

SCENE H :

EXT. MANSFIELD'S BALCONY - MORNING (DAY THREE)

(BRODY, MANSFIELD)

MANSFIELD'S BALCONY IS A SLEEK, COMFORTABLY DECORATED AREA THAT OVERLOOKS THE CITY. MANSFIELD PATS THE CHAIR NEXT TO HIM. BRODY SITS DOWN AS MANSFIELD LIGHTS A CIGAR.

MANSFIELD :

Let's fire up some guy talk. I'll start. How about those 49ers? Do you

like working here?

BRODY :

Sir, I'm sorry I skipped out on Friday night, I just-- there was this girl.

MANSFIELD :

Ah, the start of every tragic story. So, how was the sex? Was it your basic, pasty white, fumble-fumblegrunt-grunt-done? Or was it mind-blowing, willing-to-throw-your-careeraway fantastic?

BRODY :

Are those my only choices? (THEN)
Sir, I was planning on coming back, there's just something about this girl. She works on the ground floor, and she's-

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I/H

MANSFIELD:

Wait, she works on the ground floor? You have to understand something about ground floor people. They came right out of high school and are sitting behind the desk that they're going to sit behind for the rest of their lives. The only way out is to find a meal ticket like you, Mr. Moyer.

BRODY :

She didn't seem like that kind of-

MANSFIELD:

I'll give you a signal when I'm done talking, son. Now, I can't lose my most promising, young, money manager to a sea of personal problems. If I were you, I'd go down and fix this. Tell her it's over. Be nice, but be clear. I assume you're grinning like

a fool because I said, "most promising" earlier. Don't celebrate until you've left the balcony.

BRODY :

(CALMLY) Of course, sir.

BRODY EXITS INTO THE OFFICE. THE SECOND THE DOOR CLOSES, HE RAISES HIS ARMS IN THE AIR. MANSFIELD SMILES AND THROWS HIS CIGAR OFF THE BALCONY. WE FOLLOW IT TO THE GROUND FLOOR.
TRANSITION DOWN

TO:

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I/J

ACT ONE :

SCENE J:

INT. GROUND FLOOR BULLPEN - MORNING (DAY THREE)

(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

BRODY ENTERS, COUGHING, WITH VERY MESSY HAIR. FIXING IT:

BRODY :

What the hell was that gust of hot air back there?

JENNIFER :

That's the furnace exhaust vent. You have to hug the wall and go around it.

DERRICK :

Harvard always gets nailed by that vent.

DERRICK GETS UP, WALKS OUT OF FRAME (EXPLAINED IN A SECOND).

BRODY :

This is the first time I've ever been down here, and how did you know I went to Harvard?

HARVARD :

He's talking to me, dude.

JENNIFER :

We call him Harvard because he went to college.

HARVARD :

(SUPER COCKY) A very competitive community college. Twenty-four month program. Finished in twenty-two.

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I/J

BRODY :

I actually went to Harvard.

HARVARD :

Nobody cares.

BRODY :

I don't know. I feel like a lot of people care. Employers... Girls.

JENNIFER :

What are you doing down here?

BRODY :

I just wanted to explain something about last night-

JENNIFER :

You don't have to. (SOTTO)
Everybody's got weird sex stuff. I like eye contact; you call out your own name a lot.

BRODY :

I was not aware I did that. Is there-TORI (21, HOT, HISPANIC, ENERGY COMES AND GOES IN WAVES) ENTERS. SHE'S IN LAST NIGHT'S "CLUBBING" CLOTHES. DURING THE FOLLOWING, SHE GOES TO HER DESK, AND BLOCKED FROM THE WAIST DOWN, TAKES OFF HER SKIRT AND PUTS ON PANTS.

TORI :

Sorry I'm late. Last night, I stayed out 'till, well-- now. I hooked up

with my gays over in Castro for 'No
Food, All Drink Sunday'.

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I/J

SHE GETS UP. HER SKIRT'S OFF, REPLACED BY PANTS.

WALKS TOWARD THE CLOSET, HOLDING A SHIRT:

AS SHE :

TORI (CONT'D)

Then over to Club Vice. I love
dancing in gay clubs--

SHE EXITS INTO FILE CLOSET. STILL TALKING:

TORI (O.S.) (CONT'D)

The guys are all shirtless, but it's
not gross because they're all waxed.

Then we went out for breakfast.

SHE RE-EMERGES IN WORK SHIRT. THEN, DEEPLY SINCERE:

TORI (CONT'D)

Randall and Michael were fighting.

They broke up and got back together
three times before we even got out of
the cab. But happy ending: they
decided to adopt a baby.

DERRICK EXITS FROM THE SAME CLOSET.

DERRICK :

That was awesome. (OFF HER LOOK)

Sorry, I should have said I was in
there. That's my bad. But also, my
very, very good.

DERRICK EXITS O.C. TORI REACHES HER DESK.

TORI :

I'm so glad I'm finally at work. I've
got to get some sleep.

SHE PUTS HER HEAD ON HER DESK AND FALLS ASLEEP.

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I/J

BRODY :

Is there somewhere less insane that we
can talk?

RESET TO:

EXT. PATIO - MOMENTS LATER (DAY THREE)
(BRODY, JENNIFER)

THINK:

JENNIFER :

So, what do you need to talk about?

BRODY :

Look, Jenny, Friday night was great,
but I think you and I...
BRODY STARES, LOST IN HER EYES, SMITTEN.
BRODY (CONT'D)
Do you wear colored contacts?

JENNIFER :

Nope. (HOLDS HER HAIR) But this
comes in a bottle.

BRODY :

(LAUGHS, THEN TO SELF) Come on,
Brody, focus.

JENNIFER :

Right there. That's the kind of stuff
you were saying Friday night. (OFF
HIS REACTION) Don't freak out; it was
cute.

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I/J

BRODY :

(THINKS, THEN) The hell with it.
Neither one of us likes one-night
stands, so we should probably go out
again.

JENNIFER :

Aw that's so sweet, but no thanks.

BRODY :

Oh, okay.
AS HE REACTS, HE GETS HIT BY A CIGAR. AS HE FRANTICALLY

TRIES TO PAT THE BURNING EMBERS OUT:

CUT TO:

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I/K

ACT ONE :

SCENE K:

INT. GROUND FLOOR BULLPEN - MOMENTS LATER (DAY THREE)
(BRODY, DERRICK, HARVARD, TORI)
BRODY, SHOULDER BLACK/BURNT, WALKS THROUGH THE BULLPEN.

HARVARD :

I guess they don't teach you how to
avoid falling cigars at your fancy
college, huh?
BRODY IGNORES HIM AND EXITS.

RESET TO:

INT. WHITESTONE BUILDING LOBBY - CONTINUOUS (DAY THREE)
(BRODY)
BRODY (O.S.)
Damn vent.
BRODY COMES OUT OF THE "BUILDING SUPPORT" DOOR, HAIR MUSSED.
HE TAKES A FEW STEPS, THEN STOPS AND GOES BACK.

RESET TO:

INT. GROUND FLOOR BULLPEN - CONTINUOUS (DAY THREE)
(BRODY, JENNIFER, DERRICK, HARVARD, TORI)
BRODY ENTERS. HE APPROACHES JENNIFER AS SHE RE-ENTERS.

BRODY :

I'm sorry; I've got to know. Why
won't you go out with me again?

JENNIFER :

Look, it's not about you. I mean,
it's about you; it's just not about
you-you.

GROUND FLOOR:

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I/K

BRODY :

(DEADPAN) Thanks, I understand now.

JENNIFER :

Okay, fine; I would never date an upstairs guy.

BRODY :

What? My boss told me it was like your dream to date one of us.

JENNIFER :

Your boss? You guys sit around and talk about who we want to date?

HARVARD :

I told you they don't do anything up there. Buy, buy, sell, sell, whatever.

JENNIFER :

It's just that all you upstairs people seem kind of, well... sad.

BRODY :

Sad?! How are we sad?!

TORI :

(WAKES UP) Maybe you're sad because you're so loud.

DERRICK :

Women, huh? (OFFERS HAND) It's Derrick. We met at the party.

GROUND FLOOR:

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I/K

BRODY :

Did we?

DERRICK :

Nope.

JENNIFER :

(TO DERRICK) Good job, sweetie.

BRODY :

This place is weird.

not sad.

(THEN) And I'm

JENNIFER :

Look, down here:

happy. We have great jobs. I mean, in my family, I'm the success story: I have health insurance. We work hard, but when we're done, we go out, we hang together, we live life. All you upstairs guys do is work - like, all the time. It seems like you don't really enjoy life - like you never have any fun. I bet you guys even think about work when you leave.

BRODY :

Everyone does that.

JENNIFER :

None of us do.

BRODY :

What do you all think about?

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I/K

THE FOLLOWING IS STACCATO. NOTE: HARVARD ONLY SAYS, "SEX".

JENNY/DERRICK/TORI/HARVARD

Movies. / Dinner. / Sex. / How sad you are. / Sports. / Dancing. / Sex.

JENNIFER :

It really depends on who you ask.

BRODY :

So, I work a lot. That doesn't mean I don't have fun.

JENNIFER :

Brody, I'm not trying to upset you.

BRODY :

(LOUD AND UPSET) I'm not upset. I'm just fascinated by your thinking. This is my fascinated voice.

JENNIFER :

It must be stressful to go to museums with you.

BRODY :

I have to get back to work.
HE WALKS OUT, FRUSTRATED.

TORI :

Who was that?

CUT TO:

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I/M

ACT ONE :

SCENE M:

INT. THREEPEAT'S OFFICE - LATER (DAY THREE)
(BRODY, THREEPEAT, MANSFIELD)

THREEPEAT WORKS ON HIS COMPUTER. SUDDENLY, WE REVEAL BRODY AS HE GRABS THREEPEAT'S CHAIR AND PUSHES IT TOWARD THE DOOR.

THREEPEAT :

Whoa, whoa - what are you doing, bro?

BRODY :

Pushing your chair out into the hall.

THREEPEAT :

Why?

BRODY :

Just having fun, enjoying life, you know how I do.

THREEPEAT :

I've got to finish my presentation on the Euro Zone by midnight. I'd love to rub one off at home for a change.

BRODY :

You're the reason I don't use the bathroom on this floor. Now come on, let's ditch and get out of here.

MANSFIELD WALKS BY, STOPS.

MANSFIELD :

And go where, Mr. Moyer?

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I/M

BRODY :

To that room where it's easier to work. The special work room.

MANSFIELD :

Mr. Wen, leave us.

THREEPEAT :

Kicking me out of my own office - that's very beast, sir.

MANSFIELD :

Thank you. You have an hour to come up with a new word.

THREEPEAT :

Understood.

THREEPEAT EXITS.

BRODY :

I'm sorry; that girl downstairs messed with my head - talking to her is like drinking Tequila. One second, you think you're totally in control. Next thing you know, you wake up and your

fraternity brothers all call you "Dog
Snatch" and you don't know why.

(THEN) The point is, she got me
questioning my life-MANSFIELD
Ohhhh. You've got yourself a life unraveler.
(MORE)

GROUND FLOOR:

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I/M

MANSFIELD (CONT'D)
(OFF LOOK) That's a girl who says
things that make you look at your life
in a new but mostly negative way.

BRODY :

Yes, yes! That's exactly what she
did. She made me feel like my life is
empty. And that all I do is work.
Maybe she's right: maybe I'm not-MANSFIELD
You're not having any fun, are you?
Do you think I have fun, Mr. Moyer?

BRODY :

Um... well, you wore a Chewbacca
costume to the Christmas party and you
seemed to enjoy that very much.

MANSFIELD :

I'm crazy rich, I work three days a
week, I haven't missed my kid's Little
League game in five years, and I take
my family on vacations whenever I
want. And do you know why I have all
that? Because I worked my ass off
until I was forty. Those ground floor
people - I know they have fun, now,
but you know where they're going to be
in ten years? Nowhere.
(MORE)

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I/M

MANSFIELD (CONT'D)
Struggling to make rent and no future,

and I'm telling you right now - that's not as much fun as a beach house. You do what you have to, now, to live the life that you want to later, Brody. I first-named you so it would have more impact.

THIS REALLY SINKS IN FOR BRODY.

BRODY :

It worked, sir. I can't believe I let that girl twist me up, but no more. You know what you are: you're a life raveler.

MANSFIELD :

(LAUGHS, THEN) You remind me of a young me - only less handsome and impressive.

BRODY SMILES. THREEPEAT DUCKS HIS HEAD IN.

THREEPEAT :

Sir, in regards to finding a replacement word for beast: how do you feel about "fandango"?

MANSFIELD :

(BEAT, SINCERE) I like that very much.

TRANSITION DOWN

TO:

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I/P

ACT ONE :

SCENE P:

INT. GROUND FLOOR BULLPEN - DAY (DAY THREE)
(BRODY, JENNIFER, DERRICK, HARVARD, TORI)
EVERYBODY (EXCEPT TORI) IS WORKING.

DERRICK :

I'm telling you, if I put on my going-out suit, I could go upstairs and

they'd just think I was another money manager.

HARVARD :

No, they would not. And why would you want to do that?

DERRICK :

Have you seen their snack room? It's got like six different types of crackers.

BRODY (O.S.)

(PISSSED OFF) Mother--!

BRODY ENTERS, FIXING VENT-MUSSED HAIR.

BRODY (CONT'D)

I just wanted to let you all know that I will not be coming down here again.

JENNIFER :

Well, thanks for coming down here to tell us.

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I/P

BRODY :

Everything I've ever wanted in my life is just around the corner.

DERRICK :

Tell them about all the crackers.
TORI ENTERS.

HARVARD :

Hey, Tori:
back.

BRODY :

I'm not sad! You know whose lives are

sad? Yours. (RE:

Girl. (RE:

(RE:

Fire. (RE:

You guys go back to doing...
What do you all do anyway?

JENNIFER :

I'm Building Maintenance. (RE:
HARVARD AND TORI) They're in charge
of Archives.
HARVARD AND TORI WAVE.

DERRICK :

I'm actually the company's O.S.U.

BRODY :

What is that? Is that real or are you
lying again?

GROUND FLOOR:

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I/P

DERRICK :

No, it's real. I'm the Office Setter-
Upper. New guy comes in. He needs a
desk, chair, whatever. I hook him up.

BRODY :

You do computers?

DERRICK :

Of course, that's part of it.

BRODY :

Where's the laptop I asked for three
weeks ago?

DERRICK :

I don't know; I don't do computers.

BRODY :

(EXASPERATED) Why? (THEN) I mean,
do any of you even want to do anything

with your lives?

TORI :

I want to dance.

BRODY :

Well at least someone has some ambition. Are you studying somewhere?

TORI :

Oh no, I don't want to do it as a job. That would take the fun out of it. Why do you have to ruin everything?

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34.
I/P

BRODY :

On that final crazy note, I will now say a final goodbye and good riddance -

(RE:

God, why are you giving me that look? What is that look?

JENNIFER :

It's just that I'm worried that you're going to feel bad later about all the stuff you said down here.

HE LOOKS AT HER, FRUSTRATED, THEN AS HE TURNS TO WALK OUT:

BRODY :

(QUIETLY, TO HIMSELF) Stop asking her questions, Brody.
HE LEAVES.

JENNIFER :

He talks to himself a lot.

CUT TO:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 35.
I/R

ACT ONE :

SCENE R:

INT. BRODY'S APARTMENT - EVENING (NIGHT THREE)

(BRODY, JENNIFER)

BRODY (STILL IN SHIRT AND TIE) SITS, BUMMED OUT, ON THE COUCH IN HIS VERY ANTISEPTIC APARTMENT. SINCE HE WORKS SO MUCH, IT DOESN'T LOOK VERY LIVED IN: UNPACKED BOXES, SPARSE WALLS. THERE'S A KNOCK ON THE DOOR. HE GETS UP, OPENS IT TO REVEAL JENNIFER.

JENNIFER :

Hey... I know this is weird - me coming here--

BRODY :

Jenny, it's not weird; I can't stop thinking about you either.

HE KISSES HER. IT'S A GOOD LONG ONE. THEN:

JENNIFER :

I just came because I left my scarf here the other night.

SHE CROSSES AND PICKS A SCARF UP FROM BEHIND THE COUCH.

BRODY :

Oh, okay. Super.

JENNIFER :

See ya.

AS JENNIFER LEAVES, BRODY GIVES HER THE COOL PEACE SIGN AND WALKS BACK INTO HIS APARTMENT. THE SECOND THE DOOR CLOSES, HE COLLAPSES, FACE-DOWN ON THE COUCH.

FADE OUT.

END OF ACT ONE:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 36.

II/T

ACT TWO :

SCENE T:

INT. UPSTAIRS CONFERENCE ROOM - MORNING (DAY FOUR)

(BRODY, THREEPEAT, DERRICK, KYLE)

BRODY AND THREEPEAT ENTER FOR THE MORNING MEETING. A BUNCH

OF OTHER MANAGERS ARE MAKING SMALL TALK. IT HASN'T STARTED.

THREEPEAT :

Hey, who's the new guy?

BRODY LOOKS AND SEES DERRICK IN A NOT-GREAT SUIT, MAKING SMALL TALK WITH KYLE. HE HAS CRACKERS IN FRONT OF HIM.

KYLE :

He just started here. He came over from Goldman.

DERRICK :

Glad to join the team. Let's manage some money today.

BRODY :

Hey, New Guy, can I talk to you in the hallway for a second?

DERRICK :

(MOUTH FULL) I'm actually kinda busy being a money manager right now, so...
no.

THREEPEAT :

I was over at Goldman for two years.

Why don't I remember you?

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37.

II/T

DERRICK :

I guess because you're lying. (TO OTHERS) Guys, what's the deal with this liar over here?

BRODY USHERS DERRICK OUT.

BRODY :

Sorry, it's really important.

THEY'RE GONE.

THREEPEAT :

That dude was really close to getting what I like to call an atomic ball

tap.

KYLE :

What's an atomic ball tap?

RESET TO:

INT. HALLWAY RIGHT OUTSIDE - CONTINUOUS (DAY FOUR)
(BRODY, DERRICK, KYLE)

BRODY :

Are you crazy? We need to get out of here. If Mansfield shows up, you'll get fired.

KYLE (O.S.)

Ahhh!

THEY LOOK THROUGH THE GLASS TO SEE KYLE IN THE FETAL POSITION ON THE GROUND, HOLDING HIS CROTCH. BRODY RUSHES DERRICK OUT OF THERE.

CUT TO:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 38.
II/W

ACT TWO :

SCENE W:

INT. ELEVATOR - MOMENTS LATER (DAY FOUR)
(BRODY, DERRICK)

BRODY AND DERRICK RIDE DOWN IN THE ELEVATOR.

DERRICK :

I did it. They totally bought it.

BRODY :

You had about five seconds left. You're wearing white sneakers and a 49ers tie.

DERRICK :

Nine-ers! Represent. (PULLING ONE FROM POCKET) Water cracker?

BRODY :

What were you thinking? Do you even

realize how dumb that was?

DERRICK :

Oh, I'm dumb?

BRODY :

That is correct.

DERRICK :

I'll tell you what's dumb: (MOCKING VOICE) "I can't stop thinking about you either."

BRODY :

Riiiiight, you guys share everything down there. Super.

GROUND FLOOR:

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39.
II/W

DERRICK :

You know what would make me feel really dumb?

BRODY :

Math?

DERRICK :

Yeah, but also kissing a girl who just stands there and doesn't kiss back. Harsh.

BRODY :

(CASUAL) Jenny didn't just stand there; she kissed me back.
(REALIZING) Wait. She kissed me back!

SMASH CUT TO:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 40.

ACT TWO :

SCENE X:

INT. GROUND FLOOR BULLPEN - MOMENTS LATER (DAY FOUR)

(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

BRODY IS IN FRONT OF JENNIFER'S DESK. DERRICK MOVES TO HIS DESK. HARVARD AND TORI ARE THERE.

DERRICK :

Suck it, Harvard. They all bought it.

BRODY :

They did not. (TO JENNIFER) You kissed me back!

JENNIFER :

What?

BRODY :

Last night. Your lips matched my lips in movement and pressure. Plus, at the end, there was even a little tongue darting.

JENNIFER :

Your tongue was darting. Mine was just defending itself.

TORI :

(TO DERRICK) Why's he always down here?

DERRICK :

I saw your breasts yesterday.

GROUND FLOOR:

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II/X

TORI :

Do you just say whatever you're thinking?

DERRICK :

I did. I saw 'em. Both of 'em.

BRODY :

Just admit that you kissed me back.

JENNIFER :

Of course, I did. I'm not rude. If someone kisses me, I always kiss back.

HARVARD :

Jen, can I talk to you in the closet for a second?

BRODY :

Say what you want, you were into it. I didn't have to spend all night feeling like a fool.

JENNIFER :

Why? Because you misread why I came over last night, or because I know that your apartment is filled with unpacked boxes, even though you've lived there for over a year?

GROUND FLOOR:

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II/X

BRODY :

The first one, because I did not realize that you noticed the second one. (THEN, DEFEATED) Why do you keep messing with me?

JENNIFER :

I'm not. I would never mess with you on your birthday.

BRODY :

How do you know it's my birthday?!

JENNIFER :

That first night we got together, I looked through your wallet.

TORI :

(TO HARVARD)

that.

Taking some cash. I do

JENNIFER :

I couldn't remember your name so I
looked at your license.

HARVARD :

You wouldn't have needed it if you
knew he was going to call his own name
out once you started doing it. (BRODY
VOICE) "Yeah, Brody, you're on fire!"

BRODY :

(TO JENNIFER)

everything?!

Why do you tell them

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II/X

TORI :

It's called being friends, dude. We
share everything with each other.

(RE:

little bi in high school, (RE:
HARVARD) in love with Jennifer.

HARVARD :

That one we said we wouldn't tell.

JENNIFER :

Everybody knows. (TO BRODY) So, are
you doing anything fun for your
birthday tonight?

BRODY :

Whenever one of us has a birthday,
Mansfield takes us out for steak and
scotch.

JENNIFER :

Is that fun?

BRODY :

It's kind of mandatory.

JENNIFER :

When was the last time you did something fun on your birthday?

BRODY THINKS FOR A LONG TIME.

BRODY :

Right before I went off to college, my dad took me to this piano bar.

(MORE)

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II/X

BRODY (CONT'D)

He snuck me in; let me have a few beers. My dad's awesome. We stayed out, talked and listened to music 'till like 4am. It was a great night.

JENNIFER :

So, you haven't had any fun birthdays since you were eighteen?

BRODY :

Every birthday I've had since then, I've either been studying or working-- (REALIZES) I don't think I'm supposed to talk to you anymore.

JENNIFER :

We always go out to this bar, Shenanigans, after work. You should come with us tonight. You'd have fun.

BRODY :

Yeah, I don't think so.

JENNIFER :

Okay, well, if you change your mind, we leave here at six.

HE HEADS OUT. SHE CALLS AFTER HIM, JOKING:

JENNIFER (CONT'D)

Think about it; it's your birthday so
we'll let you pay.

HE SMILES TO HIMSELF AND EXITS.

TRANSITION UP TO:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 45.

II/Y

ACT TWO :

SCENE Y:

INT. BRODY'S OFFICE - LATER (DAY FOUR)

(BRODY, THREEPEAT, MANSFIELD)

BRODY AND THREEPEAT WORK. MANSFIELD ENTERS.

MANSFIELD :

Birthday steaks and scotch tonight -
you boys ready?

BRODY :

We're just going to finish up this
client brief on the current interest
rates, then we'll head out.

MANSFIELD :

Going late to his own birthday. He's
back, ladies and gentlemen. Brody
Moyer's back on track.

THREEPEAT :

I can't wait, sir. Tonight's going to
be fandango.

MANSFIELD :

(CHORTLES) Yes, it will.

HE EXITS.

THREEPEAT :

I don't love "fandango".

CUT TO:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 46.

II/Z

ACT TWO :

SCENE Z:

INT. GROUND FLOOR BULLPEN - EVENING (NIGHT FOUR)
(JENNIFER, HARVARD, DERRICK)

IT'S 6:

DESK. HARVARD ENTERS.

HARVARD :

Let's go. It's twenty after. He's not coming.

JENNIFER :

I just want to wait a little longer.

HARVARD :

If we wait too long, that bartender who thinks I'm cute and trades me drinks for hugs will be gone, and the girl bartender will be there.

JENNIFER :

Fine, we can go.

HARVARD :

What is the big deal about this guy? He's just another upstairs tool.

JENNIFER :

No, he's different. He rescued Derrick. All the other guys up there would have let him get fired and then laughed at him.

HARVARD :

Eh... maybe.

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II/Z

JENNIFER :

Plus, I think he needs us. (THEN, CALLS OUT) Derrick, come on. Tori's

already gone.

DERRICK COMES OUT OF THE CLOSET.

DERRICK :

Really? She's not going to change
before she goes to the bar?

CUT TO:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 48.
II/AA

ACT TWO :

SCENE AA:

INT. THE BRASS CAP STEAKHOUSE - NIGHT (NIGHT FOUR)
(BRODY, THREEPEAT, MANSFIELD, THE WHOLE MONEY MANAGER PATROL)
THREEPEAT AND BRODY ENTER. BY THE ENTRANCE, THERE'S A MAGNUM
OF WINE IN A DISPLAY CASE.

THREEPEAT :

That is a big, sexy bottle of wine.

BRODY :

Put it on your "stuff you wanna have
sex with" list.

THREEPEAT :

Already did. Tonight, it's getting
crossed off.

THEY START WALKING DEEPER INTO THE RESTAURANT AND HEAR
SINGING. THEY SEE THE GROUP OF MONEY MANAGERS AT A TALL
TABLE BY THE BAR, SINGING "HAPPY BIRTHDAY".

BRODY :

Who are they singing to?

THEY ARE SINGING TO BRODY, NOT EVEN REALIZING HE'S NOT THERE.
MONEY MANAGER PATROL

Happy Birthday dear Brody. Happy
Birthday to you. (THEN) Happy
birthday, bro. / You rock, man. /
etc.

BRODY :

(STUNNED) They don't even know I'm

not there.

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49.

II/AA

THREEPEAT :

That is cold. I'll get us some drinks.

AS THREEPEAT WALKS TO THE BAR, BRODY TAKES IN THE SCENE, CONTEMPLATING. FINALLY, HE SPEAKS TO NO ONE:

BRODY:

No thanks, I'm good.

BRODY PURPOSEFULLY TURNS AND EXITS. AT THE BAR, MR.

MANSFIELD WATCHES HIM GO. THREEPEAT SADDLES UP NEXT TO HIM.

MANSFIELD :

(THOUGHTFULLY) It's interesting.

Sometimes a man can ignore your wishes, and you end up respecting him more. (THEN) Go get me a cigar.

THREEPEAT :

(STEELS HIMSELF) No.

MANSFIELD :

It doesn't work for you. You're fired.

THREEPEAT :

What if I go buy you a box of cigars right now, sir?

MANSFIELD :

That'd be fandango.

CUT TO:

GROUND FLOOR "Pilot" Rev. Network Draft 6/29/12 50.

II/BB

ACT TWO :

SCENE BB:

INT. SHENANIGANS - NIGHT (NIGHT FOUR)

(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

BRODY ENTERS. RIGHT BY THE BAR, HE SEES HARVARD HUGGING AN OLDER MALE BARTENDER. HARVARD BREAKS THE HUG AND TAKES TWO DRINKS OFF THE BAR. HE TURNS AND SEES BRODY.

HARVARD :

Oh, wow, you came.

BRODY :

What the hell was that?

HARVARD :

Leave it be, man. I feel dirty enough already.

BRODY FOLLOWS HARVARD OVER TO THE TABLE WHERE HE SEES DERRICK, TORI AND JENNIFER SITTING.

TORI :

There he is. Glad you're here. Gotta tell me your name.

BRODY :

Brody.

TORI :

Love it.

JENNIFER PUSHES OUT THE EMPTY CHAIR NEXT TO HER.

JENNIFER :

Happy Birthday, Brody.

BRODY :

Thank you.

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II/BB

JENNIFER :

I knew you'd come.

BRODY :

No, you didn't.

JENNIFER :

If I didn't know, why'd I have them

bring the old piano out? Remember?
The last time you had fun on your
birthday.

BRODY :

(SMILES, THEN) That piano's here all
the time, isn't it?

JENNIFER :

Have you ever been here before?

BRODY :

Nope.

JENNIFER :

Then, no it's not.

HE LAUGHS.

JENNIFER (CONT'D)

Derrick, you're up.

AS DERRICK SITS BEHIND THE PIANO:

BRODY :

You can play?

DERRICK :

Oh yeah. I'm amazing.

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II/BB

BRODY :

(SUSPICIOUS) Really?

DERRICK :

Nope. (THEN) Well, I can play a
little.

AS DERRICK STARTS PLAYING BEAUTIFULLY:

JENNIFER :

To Brody. Happy Birthday.

THEY ALL TOAST.

JENNIFER (CONT'D)

So, where'd you grow up?

AS THEY ALL START TALKING AND DERRICK PLAYS THE PIANO:

FADE OUT.

END OF SHOW: