

The Jon Lovitz Show

"Pilot"

Written by

**Jon Lovitz
and
Mike Langworthy**

Directed by

Andy Cadiff

**Final Draft
April 29, 1997**

The Jon Lovitz Show
"Pilot"

CAST

JON.....JON LOVITZ
BOB.....LARRY MILLER
CYNTHIA.....LINDSAY FROST
TED.....JOHN D'AQUINO
ELSA.....AMY HILL
KIM.....KRISTY SWANSON
PHIL.....PHIL HARTMAN
ED.....ED O'NEILL
SHARON/WOMAN.....TRESS MACNEILLE
BAND LEADER.....JACK SHELDON
WAITER.....SCOTT ANDERSON
ANNOUNCER.....TBA
PATRON.....TBA
PATRON #2.....TBA

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"Pilot"

PRODUCTION SCHEDULE

Thursday, April 23rd

9:00am Production Meeting - Backstage 7
10:30am Table Read - Backstage 7
1:00pm Rehearsal - Stage 18

Friday, April 24th

10:00am Rehearsal
6:00pm Producer Run-Thru

Monday, April 27th

10:00am Rehearsal
5:00pm Producer/Studio Run-Thru

Tuesday, April 28th

10:00am Rehearsal
4:00pm Network Run-Thru

Wednesday, April 29th

10:00am Rehearsal

Thursday, April 30th

Camera Block

Friday, May 1

12:00pm ESU
4:00pm Audience Show #1
7:00pm Audience Show #2

<p>COLD OPENING - 1 (1) INT. APRON IN FRONT OF A PROSCENIUM ARCH (Jon, Announcer)</p>				
<p>COLD OPENING - 2 (2) INT. BOB LOVITZ'S CAR -- DAY (Jon, Bob)</p>				
<p>ACT ONE, SCENE A (DAY 1)S) (5) EXT. JON'S DECK -- MOMENT LATER EXT. JON'S DECK INT. JON'S LIVING ROOM -- CONTINUOUS (Jon, Elsa)</p>				
<p>ACT ONE, SCENE B (8) EXT. JON'S DECK -- LATER THAT AFTERNOON (Jon, Cynthia, Elsa, Kim)</p>				
<p>ACT ONE, SCENE C (13) INT. "JONNY'S"(MAIN ROOM) -- THAT EVENING BAR AREA - CONTINUOUS JON - CONTINUOUS (Jon, Bob, Cynthia, Ted, Kim, Jack Sheldon, Ed O'neill, patron, patron #2, extras)</p>				
<p>ACT TWO, SCENE D (23) INT. JONNY'S -- HALF AN HOUR LATER INT. BAR AREA - CONTINUOUS (Jon, Cynthia, Kim, Phil Hartman, Waiter, Jack Sheldon, extras)</p>				
<p>ACT TWO, SCENE E (29) INT. JON'S BEDROOM -- LATER THAT NIGHT (Jon, Kim)</p>				
<p>ACT TWO, SCENE H (32) INT. BOB LOVITZ'S OFFICE -- THE NEXT DAY (Jon, Bob, Sharon)</p>				
<p>ACT TWO, SCENE I (35) INT. JON'S BEDROOM -- THAT NIGHT (Jon, Kim)</p>				

<u>ACT TWO. SCENE K</u> EXT. JON'S BEACH HOUSE -- OCEAN SIDE -- ONE SECOND LATER (Jon)	(37)				
<u>ACT TWO. SCENE L</u> INT. CYNTHIA'S OFFICE -- THE NEXT DAY (Jon, Bob, Cynthia)	(38)				
<u>ACT TWO. SCENE M</u> INT. "JONNY'S" (MAIN ROOM) --ONE WEEK LATER -- AFTERNOON (Jon, Ted, Kim)	(40)				
<u>ACT TWO. SCENE P</u> EXT. JON'S DECK/LIVING ROOM -- THE NEXT DAY (Jon, Bob, Cynthia, Elsa)	(43)				

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Final Draft - 4/29/98

SETS

COLD OPENING - 1

INT. APRON IN FRONT OF A PROSCENIUM ARCH

COLD OPENING - 2

INT. BOB LOVITZ'S CAR -- DAY

ACT ONE

SCENE A

EXT. JON'S DECK -- MOMENT LATER (DAY 1)S)
EXT. JON'S DECK
INT. JON'S LIVING ROOM -- CONTINUOUS

SCENE B

EXT. JON'S DECK -- LATER THAT AFTERNOON

SCENE C

INT. "JONNY'S"(MAIN ROOM) -- THAT EVENING
BAR AREA - CONTINUOUS
JON - CONTINUOUS

ACT TWO

SCENE D

INT. JONNY'S -- HALF AN HOUR LATER
INT. BAR AREA - CONTINUOUS

SCENE E

INT. JON'S BEDROOM -- LATER THAT NIGHT

SCENE H

INT. BOB LOVITZ'S OFFICE -- THE NEXT DAY

SCENE J

INT. JON'S BEDROOM -- THAT NIGHT

SCENE K

EXT. JON'S BEACH HOUSE -- OCEAN SIDE -- ONE SECOND LATER

SCENE L

INT. CYNTHIA'S OFFICE -- THE NEXT DAY

SCENE M

INT. "JONNY'S" (MAIN ROOM) --ONE WEEK LATER -- AFTERNOON

SCENE P

EXT. JON'S DECK/LIVING ROOM -- THE NEXT DAY

END OF SHOW

COLD OPENING - 1

INT. APRON IN FRONT OF A PROSCENIUM ARCH
(JON, ANNOUNCER)

ANNOUNCER (V.O.)

Ladies and gentlemen... Jon Lovitz!

JON ENTERS FROM BEHIND THE CURTAIN.

SFX: MUCH APPLAUSE

JON

Thank you, thank you very much. You're very wise, thank-- Oh, sit down! It's such a thrill to come out here and just be myself. For you see, I am an actor... (WITH A FLOURISH) but I'm not acting Noww! Ladies and gentlemen, I believe the point of life is to learn everything you can and then teach others what you've learned. And so, I've decided to teach you, the viewing audience, by doing a television show about my life. Now, tonight's episode is about the dangers of being too self-involved. So sit back and enjoy (BIG) "The Jon Lovitz Show" starring Jon Lovitz as Jon Lovitz!

*

JON BASKS IN THE APPLAUSE AS WE

DISSOLVE TO:

COLD OPENING - 2

INT. BOB LOVITZ'S CAR -- DAY
(JON, BOB)

JON IS SITTING IN HIS COUSIN BOB LOVITZ'S CAR. BOB IS BRINGING JON HOME FROM A SHOOT. JON IS PUNCHING NUMBERS ON HIS CELL PHONE.

BOB

Well, Jon, it was a great afternoon.
Thanks for inviting--

JON

(INTO PHONE) Hi, Cynthia. Are you "in" for your most important client? Brad Pitt? Oh please, Brad Pitt wishes he was me. Yeah, the shoot went great. They're talking Oscar... All right, I'm talking Oscar. Let's not quibble over a pronoun. See you this afternoon... Good bye to you! (HANGS UP) Imagine comparing me to Brad Pitt.

BOB

Yeah, imagine.

JON

I mean, he's an ingenue. Who knows if he'll ever really make it?

BOB

He's getting twenty million dollars a picture. What do you get when you really make it? *

JON

Bob, you're my cousin and I love you, but you could never understand the complexities of show business.

BOB LAUGHS.

BOB

Oh, I don't know. I did manage to stumble through Harvard med school and a psychiatric residency at Johns Hopkins.

JON

Well, "Jons Lovitz" has been on the cover of "People" magazine.

BOB

It wasn't the cover until you ripped out the first twenty pages.

JON

Don't tell Kim. She was very impressed.

BOB

You're still seeing her?

JON

Of course. Unlike you, I have no issues about dating gorgeous, intelligent women.

BOB

My "issues", as you call them, are a wife and two children. What I meant was, I'm surprised Kim's still speaking to you after that incident at the premiere.

*

JON

It was a silly little thing. The paparazzi wanted a shot of me, I gently, accidentally and very carefully shoved her to one side--

BOB

And she probably didn't hit the ground as hard as it looked on tv.

JON

Exactly. Anybody in the business knows the camera adds ten miles an hour to a fall.

CUT TO:

OPENING CREDITS

JON GETS UP AND HEADS BACK INSIDE.

RESET TO:

INT. JON'S LIVING ROOM -- CONTINUOUS

ELSA IS CLEANING.

JON

Hey, Elsa.

ELSA

Hello, baby. What are you doing here? *

I thought you were starring in a movie. *

JON

I was. I starred in it all morning, and *
now I'm done.

ELSA

You keep taking these bit parts, and
you're going to have to do television.

JON LOOKS TO CAMERA. *

ELSA (CONT'D)

When are you going to star in a whole
movie, like Tom Cruise? He just got
another one today.

JON

Tom Cruise?

ELSA

Oops!

JON

What movie?

ELSA REACHES BEHIND HER AND KNOCKS ON A WALL.

ELSA

Is that the door? I'll get it.

JON SEARCHES FRANTICALLY.

JON

Where's my "Variety", you thief?

ELSA

Don't talk to me like that, you nasty
man!

JON SPOTS HIS "VARIETY" ON THE KITCHEN COUNTER.

JON

Aha, here it is. Hiding it in plain
sight. So that's your game. (READS)
"Tom Cruise Cast in lead role in 'The
Handsome Man in the World'". Tom
Cruise? Are they blind?

*

ELSA

As blind as you are handsome.

*

*

JON

*

Why, thank you, Elsa.

*

JON LOOKS TO CAMERA, SUSPICIOUS.

*

DISSOLVE TO:

*

SCENE B

EXT. JON'S DECK -- LATER THAT AFTERNOON
(JON, CYNTHIA, ELSA, KIM)

JON IS MOPING ON A CHAISE LONGUE, WEARING A HAWAIIAN SHIRT, SWIMSUIT AND SUNGLASSES, DRINKING A DAIQUIRI WITH AN UMBRELLA IN IT. ELSA APPEARS IN THE DOORWAY.

ELSA

Jon, baby, Cynthia's here.

JON

Send her away. I don't need a manager.
My career is over. Come, sweet death.
Take me whilst I gaze upon my beloved
sea.

JON'S MANAGER, CYNTHIA ENTERS AND CROSSES TO JON.

CYNTHIA

There's my favorite client!

JON

(SCOFFS) Ha! I give you the twelve best years of my life, and look at me! I'm forgotten, unemployed, a nobody. Forced to live in this rat hole and accept bit parts!

CYNTHIA

It was a cameo.

JON

And a very demanding one. I had to play
myself. Not an easy thing to do. (TO
CAMERA) Although pleasant. (THEN, TO
CYNTHIA) But it's hardly the "Handsomest
Man In The World," now, is it?

CYNTHIA

For your information, the producers just
called to offer you a costarring role in
that very movie. They want you to play
Tom Cruise's best friend, Bud.

JON

Say the whole name.

CYNTHIA

Bud Ugly.

JON

Oh, what a coup. I'll start clearing a
place for my Oscar right now. I want
the lead! The lead!

CYNTHIA

You're just being silly. It's a
costarring role in a major film. It's
what we've been working for. We're right
on track with your career plan.

JON

Yes, yes, yes, I'm very grateful, I was
a messenger when you found me, I couldn't
have done it without you, blah, blah,
blah, but when did we plan Bud Ugly?

KIM. SKATES UP ON ROLLERBLADES. SHE'S A LITTLE MIFFED.

JON (CONT'D)

Hi, Kim. How's my girl?

HE GOES IN FOR A KISS, SHE BACKS OFF.

KIM

I'm still a little mad at you about the
premiere.

JON

Didn't you see the flowers I sent?

KIM

The whole neighborhood saw them. I could
enter the house in the Rose Parade.

JON

I just wanted to make it up to you. Let
me take you to my club tonight.

KIM

Well... okay.

JON

Great! And put on your dancing shoes,
baby.

KIM

(EXCITED) Really? *

JON

Absolutely. You're taller than me in
heels. Not that I'm insecure. (TO CAMERA)
Not that I'm not. *

KIM KISSES JON AND SKATES OFF. *

CYNTHIA

I really like that Kim. She's different
than a lot of the women you date. *

JON

Why? Because she's not an actress? *

CYNTHIA

No, because she's not selfish, needy, or
manipulative. (THEN, REALIZING) Yeah,
I guess it is because she's not an
actress. *

JON

I know she's different. That's why I
want this relationship to work. *

CYNTHIA

Well, you're already on thin ice with
Kim, so you'd better go out of your way
to make her feel special tonight. *

JON

Sage advice from someone whose last
relationship ended in a restraining order.

CYNTHIA

What a crock that was. I was only waving
the bat to make a point. (THEN) Look,
Jon, I'm just saying you shouldn't spend
the whole night table hopping, talking
to your friends, and trying to be the
life of the party. You need to think
about other people's needs once in a
while, and stop thinking about yourself.

JON

I'm sorry. I lost you after "Jon".

DISSOLVE TO:

SCENE C

INT. "JONNY'S" (MAIN ROOM) -- THAT EVENING

(JON, BOB, CYNTHIA, TED, KIM, ED O'NEILL, JACK SHELDON,
PATRON, EXTRAS)

*
*

"JONNY'S" IS AN UPSCALE BUT FRIENDLY COMBINATION SPORTS
BAR AND NIGHTCLUB OWNED BY JON. IT HAS A WALK-UP BAR,
BIG SCREEN TVS, A DANCE FLOOR AND A STAGE. ON THE WALLS
ARE SEVERAL PICTURES OF JON IN ELEGANT, STYLIZED POSES.
JON AND KIM ENTER FROM THE BAR AREA AND SURVEY THE
CROWDED, UPBEAT SCENE. IT'S OPENING NIGHT AND THE JOINT
IS JUMPING. THE JACK SHELDON BAND IS ONSTAGE. PEOPLE
ARE DANCING, LAUGHING AND GENERALLY HAVING A GOOD TIME.

KIM

(RE THE CLUB) Talk about gorgeous.

JON

(RE HIMSELF) Thanks. Now how 'bout the
club?

KIM

No, I meant... Never mind.

TED HANDS JON A BIG BOX.

JON

Thanks for coming, Kim. I got you a
little something. It's a chocolate
football helmet.

KIM

(LOOKING IN THE BOX, UNSURE) Um, thanks,
Jon. I honestly don't know what to say.

JON

(TO CAMERA) The ladies do like their
chocolate helmets.

CYNTHIA CROSSES TO THEM.

CYNTHIA

Hey, guys. Come on. Bob and I have a
table all staked out.

JON

(TO KIM) Can I offer you a libation, my
dear?

KIM

Vodka martini?

KIM CROSSES OFF TOWARD THE TABLE.

CYNTHIA

(TO JON) You're going to pay attention
to Kim tonight, right?

JON

(ANNOYED) Yes! I've already given her
a present. I know how to treat a lady.

(THEN) Did you get me that movie yet?
I want the lead.

CYNTHIA

I want a pony.

JON HEADS BACK INTO THE BAR AREA. CYNTHIA CROSSES TO
BOB AT THE TABLE.

BOB

*

Nice place. I like hanging out here.

CYNTHIA

Whenever Aileen lets you leave the house.

BOB

That's very amusing, but as you can see,
my wife and I are not joined at the hip.

SFX: BEEPER

BOB CHECKS THE BEEPER ON HIS HIP.

BOB (CONT'D)

(OFF BEEPER) Good God, woman! What now?

RESET TO:

BAR AREA - CONTINUOUS

TED

*

Listen, Jonny, you want me to make a
call? 'Cause I could pick up that phone
and have a girl down here in like fifteen
minutes.

*

JON

*

Ted, what are you talking about?

*

*

*

TED

C'mon, Jonny, we go way back. You can't
enjoy flying solo at your own club.

JON

I'm here with Kim.

TED

Kim? The girl you body slammed at the
premiere last week? She's very sweet.
I can't believe you haven't blown it
yet.

JON

She happens to like me very much.

TED

What's wrong with her?

JON

Just give me the drinks.

TED HANDS HIM THE DRINKS.

TED

Jonny, keep that chin up.

JON

What chin?

(MORE)

JON CROSSES BACK INTO THE MAIN ROOM. BEFORE HE CAN GET
TO THE TABLE, HE SPOTS ED O'NEILL WITH HIS DATE.

JON (CONT'D) *

Hey, Ed! How's it going?

ED O'NEILL

Ah, I've got to be in New York all next
month to do Woody Allen's new movie.

How about you?

JON

I'm crazy busy. My biggest problem is
deciding what to do next.

JON CROSSES OFF TOWARD HIS TABLE. THE CAMERA STAYS ON
ED.

ED O'NEILL

He's not working.

JON IS AMBUSHED BY A PATRON: *

PATRON *

Hey, Jonny, you know everything. *

JON *

Why yes, yes, I do. What would you like
to know? *

ANGLE ON: JON'S TABLE *

CYNTHIA *

There he is. He should be back any
second. *

KIM *

(PEEVED) If we can get him to turn this
way. *

BOB

(SOTTO TO CYNTHIA) Quick, hold up a
mirror.

BACK TO:

JON - CONTINUOUS

PATRON

Settle a bet for us: which came first,
South Dakota or North Dakota?

JON

Neither. And let me tell you why.

JON SITS, PUTS HIS DRINK DOWN.

JON (CONT'D)

Winter was coming for the great Sioux
nation, yet not one of the council elders
knew it.

DISSOLVE TO:

SCENE CC

INT. JONNY'S - CONTINUOUS

(Jon, Bob, Cynthia, Kim, Ted, Phil Hartman, Extras)

A CROWD OF EIGHT OR SO HAS GATHERED AROUND JON AS HE CONTINUES WITH HIS GEOGRAPHY LESSON:

JON

Now I may be just an actor, but I do know a little something about nuclear power. It's safe and efficient. And now I really have to get back to my table.

But first, a couple of my favorite bird calls. What's this? Peedalee--kooo...

Peedalee-koo...!

THE PEOPLE APPLAUD.

RESET TO:

THE TABLE, WHERE KIM, CYNTHIA AND BOB WATCH JON'S PERFORMANCE FROM ACROSS THE ROOM.

KIM

This is a fun date. He's off doing bird calls and I'm sitting here picking at my helmet.

KIM REACHES INTO HER GIFT BOX, PULLS OUT A PIECE OF
CHOCOLATE, AND BITES INTO IT. *

CYNTHIA *

Kim, it's hard when you're as popular as
Jon, and it's your own club. I know he
really does care about you. *

KIM *

Right. He's totally ignoring me. *

BOB *

He's not ignoring you. He probably just
forgot you're here. *

CYNTHIA ELBOWS HIM. *

ANGLE ON: JON, STILL DOING BIRD CALLS. *

JON *

And now... *

JON LOOKS UP AND CATCHES CYNTHIA'S EYE. SHE GESTURES
IMPATIENTLY FOR HIM TO COME OVER. JON, WHO HAD IN FACT
FORGOTTEN ABOUT KIM, REACTS. *

JON (CONT'D) *

Gotta go. *

HE STARTS BACK TO THE TABLE, THEN HE HEARS PHIL HARTMAN: *

PHIL HARTMAN

Hey, Jonny!

JON TURNS AND SEES HIM.

JON

Hello, Philet! I'd love to talk to you,
but I really have to get back to my table.

PHIL STARTS SOBBING.

JON (CONT'D)

Something's wrong. I can always tell
with you.

PHIL HARTMAN

(PULLS OUT AN ENVELOPE) This letter
just came from my doctor. Please. Sit
with me while I read it. I don't mind
telling ya, this cowboy's a little scared.

PHIL STARTS TO OPEN IT SLOWLY. JON LOOKS BACK AT KIM,
WHO GIVES HIM A BALEFUL STARE. HE LOOKS BACK AT PHIL,
HIS FRIEND IN TROUBLE. BACK AT KIM, BACK AT PHIL, BACK
AT KIM. JON TURNS TO CAMERA.

JON

What a dilemma. Over there, a wonderful
woman I truly care about. Over here, a
close friend in his hour of need. How
do I choose? If only someone would send
me a sign.

A WAITER CROSSES IN CARRYING A TRAY.

WAITER

Mr. Hartman, your pie.

JON'S EYES LIGHT UP.

JON

Pie?! That was easy. Two forks, please.

JON SITS NEXT TO PHIL.

ANGLE ON: KIM

SHE SEES JON SIT NEXT TO PHIL, STANDS AND EXITS IN A
HUFF.

ANGLE ON JON:

DIGGING INTO PHIL'S DESSERT, OBLIVIOUS.

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE D

INT. JONNY'S -- HALF AN HOUR LATER

(JON, CYNTHIA, KIM, PHIL HARTMAN, WAITER, JACK SHELDON,
EXTRAS)

JON IS STILL SITTING WITH PHIL HARTMAN, CLEANING THE
LAST DELICIOUS MORSELS OFF HIS PLATE WITH HIS FINGER AS
PHIL KEEPS TALKING.

PHIL HARTMAN

(STILL PLAYING WITH THE UNOPENED LETTER)

...And when his life is over, what is a
man, after all? Some say we're seventy-
five percent water. But how does that
work, anyway?

JON

(CUTTING HIM OFF) Not to be insensitive,
Phil, but unless you've got another
dessert coming, I've got to get back to
my date. So...

JON GRABS THE LETTER AND OPENS IT.

PHIL HARTMAN

Jonny, if it's bad news...

JON

Yeah, yeah, yeah. Let you down easy.

(READS) We regret to inform you...

PHIL HARTMAN *

"Regret?" I knew it... *

JON *

...that Dr. Norman Wexler has passed
away. *

PHIL HARTMAN *

Yes! *

THEY HIGH-FIVE. *

JON *

I'm glad I could be here for you, Phil,
but my many talents are needed elsewhere.
Do I have pie in my teeth? (THEN,
TURNING) Oh, Kim-- *

HE LOOKS AT THE TABLE AND SEES SHE IS NOT THERE. *

PHIL HARTMAN *

(IN HIS OWN WORLD) Poor Dr. Wexler. *

(THEN) I hope it wasn't contagious. *

CUT TO: *

INT. BAR AREA - CONTINUOUS *

KIM IS AT THE BAR TALKING TO TED. *

TED *

Kim, don't come down so hard on Jon. I
know he likes you... a lot. *

KIM

If he likes me so much, how come he looked right at me, then sat down and ate pie with Phil Hartman.

TED

(UNDERSTANDS) Oh, pie. That's different. But listen, I've known Jon a long time, and sooner or later the desserts will be gone, and he'll come looking for you.

JON ENTERS THE BAR, RUSHES TO KIM.

JON

Kim, Kim, I'm sorry I was gone so long, but Phil was having a real crisis and he needed a friend.

*

KIM

To finish his dessert?

JON

I admit there was pie. But I never would've sat down with him if he wasn't dealing with a real problem.

KIM

You really spent all that time helping a friend?

JON

What can I say? I'm a giver. (THEN)
Please give me another chance.

*

*

KIM

Well... Okay. But this is the last
one, and I mean it.

*
*

JON

That's all I need.

HE STEERS HER BACK INTO THE MAIN ROOM, AND TO THE TABLE.

CYNTHIA

Well, well, nice of you to join us.
Finally.

BOB

I'd say welcome back, but then, you were
never really here.

JON

Alright. If celebrity is a crime, I
plead guilty. But that doesn't matter
now. For the rest of the night, I belong
to Kim. (SLIDING IN NEXT TO HER) From
now on, nothing can drag me away.

*

SFX: SPOTLIGHT HITS JON *

JACK SHELDON (O.S.) *

Jon, get up here and sing us a song! *

JON *

(TO KIM) Show time! *

JON CROSSES TO THE BANDSTAND TO CRAZY WILD APPLAUSE. *

ANGLE ON: KIM *

KIM *

That's it. I'm out of here. *

SHE STARTS TO PICK UP HER STUFF TO GO. *

ANGLE ON: JON *

JON *

Ladies and gentlemen, I'd like to dedicate
this to someone I accidentally ignored
all night-- my lovely date, Kim. *

JON SNAPS HIS FINGERS AND A SPOTLIGHT HITS KIM. *

LIGHT CUE: SPOTLIGHT ON KIM *

JON (CONT'D) *

Kim, I think this song best expresses
our feelings for each other. *

(MORE)

MUSIC CUE: BAND STARTS PLAYING "OH JOHNNY, OH" *

JON (CONT'D) *

(SINGS) OH JONNY, OH JOHNNY, *

HOW YOU CAN LOVE *

OH JONNY, OH, JONNY *

HEAVEN'S ABOVE *

YOU MAKE MY SAD HEART JUMP FOR JOY, *

AND WHEN YOU'RE NEAR I JUST CAN'T *

SIT STILL A MINUTE I'M SO *

OH JONNY, OH JONNY *

PLEASE TELL ME DEAR *

WHAT MAKES YOU LOVE ME SO *

YOU'RE NOT HANDSOME IT'S TRUE *

BUT WHEN I LOOK AT YOU *

OH JONNY, OH JONNY, OH... *

KIM SHAKES HER HEAD AND LAUGHS. AS JOHN CONTINUES WITH
HIS MEDLEY, KIM IS VISIBLY WON OVER. *

CUT TO: *

SCENE E

INT. JON'S BEDROOM -- LATER THAT NIGHT
(JON, KIM)

JON AND KIM ARE LYING IN BED AFTER HAVING MADE LOVE.
KIM LOOKS EXHAUSTED. JON IS FRESH AS A DAISY AND HAS
HIS PAJAMAS BUTTONED UP TO THE TOP.

KIM

Mmm... so this is how it feels to be a
woman.

*

*

JON

(ALARMED) Please, God, no! Don't tell
me that now.

KIM

What? That you're a great lover?

JON

Oh. I thought you meant you used to be
a-- never mind.

KIM SNUGGLES UP AGAINST JON, KISSES HIM.

KIM

What are you thinking?

JON

How I want to fall asleep right now.

*

KIM

*

(NUDGING HIM) Jon!

*

JON

(COVERING) So I can dream about you all
night long.

*

*

KIM

Aw... Good night. *

JON *

Goodnight. *

JON KISSES HER AND ROLLS OVER TO GO TO SLEEP. KIM NUDGES HIM.

KIM

Jon... I'm glad you told me about Phil Hartman. It was nice to see that sensitive side of you.

JON

People don't realize I'm not just Jon Lovitz, Pleaser of Women. My friends know they can always come to me whenever they need something. It's been that way my whole life.

JON KISSES KIM GOODNIGHT, ROLLS OVER AGAIN.

KIM

Could you get me a glass of water?

JON

You.

KIM

No, really. I'm thirsty.

JON

No, really. I'm going to sleep.

KIM

I can't believe I'm hearing this.

JON

Yeah, it's three o'clock in the morning,
and I'm tired. But I'm the bad guy.

KIM JUMPS OUT OF BED, AND GRABS HER CLOTHES.

KIM

How can you be so selfish?!

JON SNORES. KIM THROWS A PILLOW AT HIM.

KIM (CONT'D)

Call me when you learn how to treat a
woman!

KIM STORMS OUT AND SLAMS THE DOOR.

JON

(CALLS) May I remind you, you weren't a
woman before you met me!

DISSOLVE TO:

SCENE H

INT. BOB LOVITZ'S OFFICE -- THE NEXT DAY
(JON, BOB, SHARON)

BOB IS TALKING TO A FEMALE PATIENT, SHARON, IN HER EARLY THIRTIES.

BOB

Sharon, I know how hard it is for agoraphobics to leave their homes. You've made a tremendous breakthrough by coming here.

SHARON

I'm still very frightened, Doctor.

BOB

Well, seven years is a long time. But here you can feel completely safe from all the anxieties associated with--

JON BURSTS INTO THE OFFICE. BOB JUMPS ABOUT SIX FEET.

JON

Bob, I have to talk to you. Now.

BOB

Jon, I'm in the middle of a session. Can this wait?

JON

(DUH) Apparently not. Kim walked out on me last night, and-- (TO SHARON) I'm talking to my cousin about a problem. Do you mind?

SHARON

Dr. Lovitz! You said I'd be safe here!

*

BOB

You are, Sharon. You are.

*

JON

*

Don't lie to the woman, Bob! It's 1998!

You're not even safe in your own home!

Now out, out!

SHARON RUNS OUT OF THE OFFICE.

BOB

(CALLS) Sharon!

JON SLAMS THE DOOR AND TAKES HER PLACE ON THE COUCH.

BOB (CONT'D)

This is completely outrageous!

JON

I know. I obviously needed to talk to you and she just laid there. Is she so self-involved she can't even see that other people have feelings? Talk about rude!

BOB

Yes. Let's do talk about being rude,

Jon.

JON

What?

(MORE)

JON (CONT'D)

(A LIGHT BULB) Oh, that's what Kim was
talking about! I was rude! Bob, you're
a genius!

JON STARTS TO LEAVE AND OPENS THE OFFICE DOOR, REVEALING
SHARON, STANDING IN THE DOOR WAY, SHAKING.

JON (CONT'D)

(TO SHARON) Will you go home?

SHARON RUSHES OFF.

DISSOLVE TO:

SCENE J

INT. JON'S BEDROOM -- THAT NIGHT
(JON, KIM)

WE OPEN ON A SMALL TABLE BY THE LIT FIREPLACE WITH TWO EMPTY PLATES OF FOOD AND AN EMPTY BOTTLE OF RED WINE NEXT TO A VASE OF ROSES. WE THEN FOLLOW A PATH OF ROSE PETALS AND DISCARDED CLOTHING LEADING TO THE BED, WHERE JON AND KIM LIE, AGAIN OBVIOUSLY AFTER HAVING MADE LOVE. IF ANYTHING, KIM LOOKS MORE EXHAUSTED. THIS TIME, THE TOP BUTTON OF JON'S PAJAMAS IS UNDONE. THEY KISS.

JON

So, are you glad I talked you into coming
back over?

KIM

Mmm. I already thought you were a great
lover, but tonight you really outdid
yourself.

JON

(BUTTONING HIS TOP BUTTON) Well, I got
out my old notes from college.

KIM

Must have been some class.

JON

It was Black History.

JON DEADPANS TO CAMERA.

KIM

About last night...

JON

I know what you're going to say. You asked me to get you a simple glass of water, and I coldly and insensitively said "no". I want to prove to you I've learned my lesson. Ask me again.

KIM

It seems a little silly, but... will you get me a glass of water?

JON

(OOZING CHARM) No... thank you!

SMASH CUT TO:

SCENE K

EXT. JON'S BEACH HOUSE -- OCEAN SIDE -- ONE SECOND LATER
(JON)

SFX: LOUD SLAP

JON (V.O.)

Ouch!

DISSOLVE TO:

SCENE L

INT. CYNTHIA'S OFFICE -- THE NEXT DAY
(JON, BOB, CYNTHIA)

IT'S A PLUSH MANAGER'S OFFICE, FURNISHED WITH ELEGANT
DESK AND FURNITURE AND ENOUGH FEMININE TOUCHES TO MAKE
IT COMFORTABLE. WE OPEN ON A SPLIT SCREEN AS CYNTHIA
AND BOB ARE CHATTING ON THE PHONE. *

CYNTHIA *

(INTO PHONE) So, the agoraphobic woman
fired you? *

BOB *

(INTO PHONE) By phone... from the home
she will probably never leave again. *

JON BARGES IN. *

JON *

I have to talk to you. *

CYNTHIA *

Gotta go, my biggest client just walked
in. *

CYNTHIA AND BOB HANG UP. WE GO BACK TO A FULL SCREEN
IN CYNTHIA'S OFFICE. *

CYNTHIA (CONT'D) *

What can I do for you? *

JON *

Tell me again why I'm supposed to drag
myself out of bed and get Kim a drink of
water when I don't really want to? *

CYNTHIA

(SIGHS) Because she asked you to.
Because it's one of those nice little
gestures that makes it seem like you
care.

JON

But I was falling asleep, and she didn't
look that thirsty to me. I mean, it's
not like we were in the desert.

CYNTHIA

Would it have killed you?

JON

Well, thanks to my quick thinking, we'll
never know. I mean, when does the giving
stop? She's in my house, eating my food,
we're in my bed, I turn her into a female--

CYNTHIA

You made her feel like a woman.

JON

Potato-potahto.

CYNTHIA

Why don't you try telling her you're
sorry?

JON

For...?

CYNTHIA

For being a jerk!

JON

(REALIZING) I was a jerk! Why didn't I
think of that?

CYNTHIA

Because you have absolutely no insight
into human behavior.

JON LOOKS NERVOUSLY TO CAMERA, AND WE

DISSOLVE TO:

SCENE M

INT. "JONNY'S" (MAIN ROOM) --ONE WEEK LATER -- AFTERNOON
(JON, TED, KIM)

THE CLUB IS EMPTY EXCEPT FOR JON, NOODLING ON THE PIANO,
AND TED, WHO IS CLEANING UP IN THE B.G. KIM ENTERS.

JON

Kim! You're here!

JON SIGNALS TO TED. *

KIM

Hello, Jon.

JON

I knew you'd come back. I must've called
you twenty times. Which message finally
got through to you?

KIM

The one that said you wouldn't stop
calling until I agreed to see you.

JON

That's usually the one. The trick is,
you can't start off with it.

KIM

So? You had something to say?

JON

I do. But first, allow me to do something
I should have done a long time ago.

(MORE)

JON SIGNALS TO TED AGAIN, WHO THEN HANDS A GLASS OF
WATER TO KIM. *

JON (CONT'D)

Your water, mademoiselle. I humbly ask
you to forgive me. I behaved like an
arrogant, handsome fool.

KIM

You just referred to yourself as handsome.

JON

Baby steps, Kim. So, what do you say we
go to my house? Just you, me, and...
all the water you can drink.

KIM

I don't think so, Jon. I've realized
this relationship really isn't working,
and one of us has to be an adult and do
something about it.

*
*
*
*

JON

Oh, so now you want to be adults. That's
mature.

KIM

I'm sorry, Jon.

JON

(TO HIMSELF, MOCKING) "I'm sorry, Jon."

*
*

JON SLUMPS, WOUNDED. KIM STARTS TO LEAVE, THEN TURNS
AROUND.

KIM

If it makes you feel any better, I'll
miss the sex.

KIM EXITS.

JON

(BRIGHTENS, CALLS AFTER) Tell your
friends!

TED CROSSES IN.

TED

Women, huh?

JON

Yeah, what're you going to do?

TED

Let me know if you need anything.

JON

Could you get me a club soda?

TED

You.

JON

You're fired.

TED

Lime?

JON

Yes, please.

CUT TO:

SCENE P

EXT. JON'S DECK/LIVING ROOM -- THE NEXT DAY
(JON, BOB, CYNTHIA, ELSA)

JON, BOB, AND CYNTHIA ARE SITTING IN CHAISE LONGUES
WATCHING THE SUNSET. CYNTHIA IS READING A SCRIPT. BOB
IS READING A MEDICAL JOURNAL. JON IS FLIPPING THROUGH
SOME UNSEEN ITEMS IN A FOLDER.

JON

The sunset is so beautiful here. I really
am a lucky man...

JON/BOB/CYNTHIA

A very handsome and lucky man...

JON

Elsa, where are those daiquiris?

ELSA

I found mine in the kitchen. You might
look there.

SHE SITS ON THE LIVING ROOM SOFA, READING "VARIETY" AND
TALKING ON THE PHONE.

BOB

This is a fascinating article.
Apparently, there is a level of narcissism
which renders the patients so self-
involved that for long periods, the
outside world literally ceases to exist.

CYNTHIA

I can't imagine living like that.

BOB

Neither could I.

CYNTHIA

Wouldn't it be awful, Jon?

NO RESPONSE.

CYNTHIA (CONT'D)

Jon?

JON HOLDS UP TWO HEADSHOTS OF HIMSELF.

JON

I like these two.

BOB AND CYNTHIA EXCHANGE A LOOK.

BOB

(TO CYNTHIA) Sometimes I tell my patients
about these moments, just to make them
feel healthier.

JON

What?

CYNTHIA

I was just saying, I'm proud of how you've
handled the Kim situation.

JON

Well, thanks. I had to let her down as
easy as I could. (TO CAMERA: JON PUTS
HIS FINGER TO HIS MOUTH "SHHHH"!)
2

CYNTHIA

I'm also proud of you for setting your
ego aside to take that supporting role.

JON

You were right. Great parts don't come
along that often. Thank you.

JON GETS UP AND STRETCHES.

JON (CONT'D)

Besides, once the director sees me in
action, he'll realize his mistake, switch
the parts and boom! I'll have the lead.

CYNTHIA, BOB AND ELSA LEAVE, UNNOTICED BY JON.

JON (CONT'D)

The lead, I tell you! The...

HE TURNS TO SEE THEY'VE LEFT.

JON (CONT'D)

(TO CAMERA) Goodnight.

FADE OUT:

END OF SHOW