

30 ROCK

"The Manhattan Project"

written by

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FRUIT & NUT PRODUCTIONS
829 Broadway
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2ND DRAFT

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30 ROCK

"The Manhattan Project" part I

CAST

LIZ..... TINA FEY
JACK.....ALEC BALDWIN
TRACY.....TRACY MORGAN
JENNA.....JANE KRAKOWSKI
KENNETH.....
PETE.....SCOTT ADSIT
FRANK.....JUDAH FRIEDLANDER
CERIE...
J.D.LUTZ...
CRISS.....JAMES MARSDEN
HAZEL.....KRISTEN SCHAAL
AVERY.....
PAUL....
DOT COM....
GRIZZ....
LIDDY.....

GUEST CAST

MEGAN CARTER.....KATE WINSLET

EXTRAS

30 ROCK N

"Episode Title"

SETS

Teaser, Scene A - Manhattan Beach, California

Act One, Scene B - Jack's Office

Act One, Scene c - Writer's room

Act Two, Scene C - Scene Heading

Tag, Scene D - Scene Heading

ACT ONE

FADE IN:

INT. JACK'S OFFICE - DAY

LIZ briskly enters as JACK notices and approaches her from around his desk.

JACK

I don't have much time. I'm about to referee the first, of what I hope to be many, Avery and Liddy play dates. Check this out...

Jack holds out towards Liz what looks like a small 'PINK iPhone'!

LIZ

NICE!

Pause.

You bought Liddy a cell phone? She's three!?!

JACK

No. It's Apple's first iChild mobile device.

(MORE)

JACK (CONT'D)

It's not just a phone but connected via a special satellite to a twin phone I gave Liddy this morning while we were sharing the N.Y. Times over breakfast.

LIZ

Really?? A second phone like walkie-talkies... You would think they'd have an App for that!?

Jack goes to make his point!

JACK

My thoughts exactly and already noted. That's what beta testing is for!

LIZ
(trying to change the subject)

I need your opinion...

JACK
(still talking about the phone)

Built in G.P.S., streaming Disney radio network, and pre-loaded Apps for the Justin Bieber fan club, parent controlled KID Facebook and a Dora the Explorer English to Spanish Translator.

Pause.

JACK (CONT'D)

I was hoping for Mandrin Chinese and
possibly an MSNBC news App.

He shrugs.

LIZ
(reaching for the phone)

WOW. Now I want one.

JACK
(refusing to let Liz touch
it)

Do you have any idea what I went
through to get these?

Jack looks at the phone then tosses it onto his desk.

CUT TO:

INT. KOUCH DISTRIBUTION / SHIPPING WAREHOUSE, DAY

As LENNY the afternoon foreman looks at a work order on his
CLIPBOARD.

LENNY
(reading the shipping
manifest)

One container of limited edition white
and grey Kouches to be shipped to
Cupertino, C. A.

Lenny scratches his head...

LENNY (CONT'D)
(handing the manifest to the
driver)

I hope you have your passport. You're
headed to Canada!

CUT TO:

OPENING TITLE SEQUENCE

FADE IN:

INT. JACK'S OFFICE

LIZ

I think it's great how committed you
are to helping Avery and Liddy make up
for all that missed bonding time.

JACK

At the start of Liddy's formative
years I had to assume the role of both
parents. It was daunting at times but
a committed father will go to extremes
for the development of their child.

Pause.

JACK (CONT'D)

So what was it you needed to ask me?

LIZ

(remembering she did come in
for a reason)

I need your opinion.

Pause.

... more like your help.

JACK

(all-knowing)

What, you and your staff can't get
your ghost writer to actually write
down to your level for once???

LIZ
(dismissing)

What? Ghost writer?? I don't know what
you're talking about!

JACK

Either you've enlisted the help of a
ghost writer or you and your staff
have had simultaneous minor strokes...
all at the same time, thus resulting
in a single and actually funny TGS
episode each season!

CUT TO:

FLASH BACK

INT. TGS SET, SCENE FROM A PREVIOUS YEAR

TRACY JORDAN and JUSTIN TIMBERLAKE singing a wildly
hysterical song similar to SNL's 'Dick in a Box' video short.

CUT TO:

INT. JACK'S OFFICE

LIZ

That was pretty darn funny... I coulda
wrote that.

JACK
(shrugging her off)

Oh please!

This high standard of writing has
coincidentally occurred one episode a
season.

Pause.

And always around this time of year
when you and your staff have your 'so-
called' writers outing!

Kenneth enters Jack's office. He overhears.

KENNETH

I think you all should call it
Writer's Camp.
(he sighs)

Nothin' says spring is just around the
corner like thinking about going to
camp.

Although, back in Stone Mountain we
only had Bible Camp. And when it
stormed outside we could all crawl
into bed with the pastor for comfort.

Pause.

(reminiscing)

JACK
(to Liz)

Didn't you and your staff chose a
cabin last year?

LIZ
(nodding)

In the Pokonos. And I have pictures to
prove it!

JACK

I'm not doubting you all spent a week
in a cabin. I'm questioning whether
any of you actually worked...

CUT TO:

FLASH BACK

INT: CABIN IN THE POKONOS, LATE NIGHT.

Liz, Pete, Frank, Cerie and Lutz are all sitting around a
table dressed in DORKY PAJAMAS and playing cards while
drinking beers.

LIZ

UNO!
(she points at Pete)

I RULE!

CUT TO:

INT. JACK'S OFFICE

JACK

Didn't you go to college with a now
somewhat famous Hollywood script
doctor.
(he pauses to remember the
name)

...Megan Carter??

LIZ

You know I did! I've mentioned it
before.

JACK

I should have put two and two together
sooner. I'm impressed Lemon!

30 Rock
"The Manhattan Project"

8.
(I/A)

Jack picks the iChild phone back up.

Pause.

Now... if I can only figure out how
you can afford to pay her?

CUT TO:

INT. WRITERS' ROOM, KITCHENETTE. DAY

PETE, FRANK, J.D. LUTZ and CERIE are whispering amongst each other as HAZEL enters the room.

HAZEL
(noticing the quick hand-off
of cash)

Inner office lottery club or are we
saving our money to have Liz 'rubbed
out?'

PETE
(surprised by Hazel's
interpretation... but really
not)

Ummm, no! I'm collecting donations for
my son's little league team uniforms.
Practice starts in a few weeks.

Hazel shrugs, breezes past everyone, opens the fridge then
grabs the BROWN BAGGED lunch clearly marked 'LIZ'.

HAZEL
(looking into the bag)

Egg salad... again!?!? Criss is
totally slacking in the lunchtime
creativity department!

CUT TO:

INT. JACK'S OFFICE

LIZ
(shaking her head)

I deny everything.

Liz turns to leave his office. She stops and turns back to Jack.

How do you do that???

JACK

I was 99% certain until just now. I know you and your staff like the back of my hand.

The iChild phone he's still holding starts to vibrate.

JACK (CONT'D)

No harm, no foul. Whatever the issue you need to resolve it on your own. Right now I have a child who hates her mother and an ex-wife who, for some reason, is desperate for her daughters approval.

This is deep on so many levels!

Jack answers the phone as Liz turns to exit his office.

LIZ
(to Kenneth)

I got this!

JACK
(on iChild phone to Liddy)

Yes, sweetheart?

Pause.

JACK (CONT'D)

Well, I don't see anything wrong with
your mother... I mean Avery... wanting
to spend the afternoon shopping at
Barney's after lunch.

Jacks personal cell PHONE starts buzzing. He looks at the
caller then answers. He holds this phone up to his other ear
while dipping the iChild phone down to his chest to shield
his speaking.

JACK (CONT'D)
(to Avery on his cell)

Shopping and cocktails?!?! Really
Avery? You'll need to make more of an
effort or Liddy will become a card
carrying democrat on her 18th birthday
just to prove how messed up her
childhood was!

CUT TO:

INT. TRACY'S DRESSING ROOM

TRACY is flanked by DOT COM and GRIZZ as he's preparing to
start several weeks of character study.

He's dressed as a bum (homeless person).

JENNA walks into his dressing room and immediately covers her
nose.

JENNA

What is that smell Tracy? What's
happened to you?

TRACY

I'm starting a week long character study before auditioning for a film role.

JENNA
(gagging a bit)

You smell like urine?!?

Pause.

JENNA (CONT'D)
(aha HA! moment)

... The homeless person in Spielberg's latest collaboration with Spike Lee?

TRACY

How did you know?

Pause.

Yeah, I just peed myself!

Dot Com and Grizz step back.

They both shake their heads.

JENNA

I read the trades. You'll never get it... not after what happened between you and Spike in the 90's.

TRACY

Anyone could have made the same mistake. I apologized and bought him and his entire crew dinner.

JENNA

Spike never forgets!

CUT TO:

FLASH BACK

Jenna being escorted off the set of Spike Lee's 'GIRL 6.'

JENNA

I can be girl 39, Debi Mazar only got
the role because she's Madonna's best
friend!

End flashback

CUT TO:

INT. TRACY'S DRESSING ROOM

JENNA

I'm still paying for that tantrum. To
this day I'm not allowed anywhere near
Harlem!

DOT COM

(to Tracy)

All you need now is a little vomit
down your shirt and you'll be good to
go.

Grizz pulls out his phone.

GRIZZ

(to Dot Com)

I'm renting a van. He is NOT getting
into my ride!

TRACY

I liked my breakfast too much to throw
it up. Go get Kenneth, he'll do it!

CUT TO:

INT. JACKS OFFICE

Jack quickly hangs up with Avery & Liddy then leaves to go
intervene...

JACK

Why do I have to do everything?!?

CUT TO:

INT. HALLWAY

As Liz heads back to her office she's grabbed by Jenna who's
just left Tracy's dressing room.

LIZ
(catching a whiff from
Tracy's room)

What is that smell??

Liz turns to go into Tracy's dressing room to see what's
going on.

JENNA
(dismissive)

Tracy is going deep undercover to
research for a role. Not being an
actor you wouldn't understand.

Jenna redirects Liz. They continue walking.

JENNA (CONT'D)
(towards Kenneth)

Kenneth, Tracy's looking for you.

Kenneth smiles, heads towards Tracy's dressing room door.

KENNETH
(off screen)

Oh, my! It smells like an 'Alabama in
July outhouse' in here!

JENNA

Liz, remember the good old days. When
it was just us and our little upstart
'Girly Show'??

Pause.

Even Liz can't help but smile.

JENNA (CONT'D)

It may be time to spread our wings and
take our talents elsewhere.

Pause.

JENNA (CONT'D)

I'm thinking cable. What with almost
nothing but reality programming the
lines are being blurred.

LIZ
(not really in the mood)

Don't have time Jenna. You'll need to
use Hazel for this one.

Liz speeds off as Jenna sees Hazel pilfering free doughnuts.

JENNA
(shaking her head)

Hazel, I may need your help with
something.

HAZEL

You and Paul looking for a third in re-
enacting chapter 11 from '50 Shades of
Grey'??

JENNA
(slightly disgusted)

Umm, no. Do you know anyone who works
at LIFETIME, BRAVO or OWN? ...

Jenna and Hazel walk off together.

TRACY
(off screen)

Thanks Kenneth!

CUT TO:

INT. LIZ'S OFFICE

Pete enters right behind Liz then closes the door.

PETE

We're about \$1600 short!

LIZ

DAMN!

Pause.

LIZ (CONT'D)

Let me call her. See what I can do??

PETE

We'd be better off pulling someone in
from Stage 32. Next year we won't be
able to meet half her rate.

Liz pulls out her cell. Starts to call.

LIZ

Her career's skyrocketed! The last
project was nominated for an Oscar!!

Pete throws a wad of cash (the money all the staff writers
have been saving since August).

PETE

So has her ego!

Pause.

PETE (CONT'D)

This is the only real break I get! Do
you have any idea...

Liz waves him off as her call is answered.

LIZ
(on cellphone)

Hey Megan! Not to early I hope?

CUT TO:

EXT. MANHATTAN BEACH, CALIFORNIA - STRAND, EARLY MORNING

MEGAN CARTER (30's), an established Hollywood writer/script
doctor, fellow college mate of Liz Lemon. Megan is out
walking the Manhattan Beach strand.

MEGAN
(on cellphone)

Lemon! I'm up and about. No worries!

Pause.

MEGAN (CONT'D)

So, what have you and the rest of your
staff come up with?

As Megan is walking the strand off in the distance we see a
white Manhattan Beach City VAN parked along one of the side
streets (walk streets as they are typically called). On the
side of the van is a logo stating 'Manhattan Beach Disposal'.

30 Rock
"The Manhattan Project"

17.
(I/A)

CUT TO:

INT. LIZ'S OFFICE

LIZ
(on cellphone)

Well, ...we're a little short.

CUT TO:

EXT. MANHATTAN BEACH, CALIFORNIA - STRAND

MEGAN
(on cellphone)

How short.

As Megan waits for a response we see off in the distance three (3) Manhattan Beach City employees, in uniform, coaxing a homeless person into the van. Comically they start with an unmarked bottle of liquor followed by food then as the homeless person gets close to the van the third city employee pushes him in.

Megan starts to notice what is happening while she awaits Liz's response.

CUT TO:

INT. LIZ'S OFFICE

LIZ

About a thousand.

Pause.

LIZ (CONT'D)

Is there any way we can extend it?

Until June?

Pete looks confused. Liz covers her cell.

LIZ (CONT'D)
(to Pete)

I can kick in six more.

CUT TO:

EXT. MANHATTAN BEACH, CALIFORNIA - STRAND

MEGAN

No deal Lemon! Time is money and MY
time is priceless!

Pause.

I've always cut you a break. My going
rate is three (3) times what I'm
asking. I throw you a bone every year!
Because we went to school together, we
were each other's competition and also
there was that one party...

Pause.

Junior year. Our competitiveness had
reached it's boiling point. Add too
much beer combined with Sarah
McLaughlin on the stereo. ...You're a
great kisser!

CUT TO:

INT. LIZ'S OFFICE

LIZ
(rolling her eyes)

Umm, thanks.

Liz sighs as she knows Megan is going to vent for a minute...

CUT TO:

30 Rock
"The Manhattan Project"

19.
(I/A)

EXT. MANHATTEN BEACH, CALIFORNIA - STRAND

MEGAN

You were that one person who I strived
to always be better than. Now almost
fifteen (15) years later here we
are...

You, in New York, and writing for a
strangely popular network sketch
comedy show.

...And me here in L.A. (Los Angeles)
writing material that has generated an
Oscar nomination!

CUT TO:

INT. LIZ'S OFFICE

LIZ
(nodding)

Looks like we're both where we hoped
we'd be. Please Megan, we work so hard
and this really means the world to us.

Pause.

I'll do anything!

CUT TO:

EXT. MANHATTAN BEACH, CALIFORNIA - STRAND

MEGAN

If it wasn't for me 'Nemo' would have been named 'Squirt' and the ending to 'Inception' would have made complete sense!!

I make things happen Lemon and making things happen come with a price!

Pause.

MEGAN (CONT'D)

And in this case the price is that of a new paddle board with all the extras!

As she is on the phone she spots another homeless person sleeping under a small grouping of bushes/tropical landscaping.

Megan motions her free hand towards one of the Manhattan Beach city workers to get his attention.

MEGAN (CONT'D)
(pointing towards the
sleeping homeless person)

Besides I've already written half the sketches.

Tell you what. I'll finish the job if you fly out here and help me shop for my new board. ...would be nice to catch up too.

CUT TO:

30 Rock
"The Manhattan Project"

21.
(I/A)

INT. LIZ'S OFFICE

LIZ
(slight pause)

You got yourself a deal.

CUT TO:

EXT. MANHATTAN BEACH, CALIFORNIA - STRAND

MEGAN

Good choice Lemon.

She hangs up then watches as the city workers cart off the now awake homeless person.

HOMELESS PERSON

I was only sleeping...

MEGAN
(out-loud but to herself)

Beach front property taxes hard at
work!

CUT TO:

INT. LIZ'S OFFICE

Liz hangs up.

LIZ
(to Pete)

We are 'GO' for writer's retreat
seven!

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. DERELICT BUILDING IN COMPTON - NIGHT

Tracy (dressed as a homeless person) is looking for a corner he can get comfortable in to sleep. Dot Com and Grizz are with him.

GRIZZ

I brought an old sleeping bag you can sleep on.

TRACY

Is that realistic? I want it to be realistic.

DOT COM

Yeah, they hand these out at the soup kitchen.

Grizz opens it up and tosses it into the abandoned doorway.

GRIZZ

This is a good spot. Away from the wind.

Tracy crawls onto the sleeping bag.

DOT COM

I wish you'd keep your phone... for emergencies only.

TRACY

I am Harlem, Harlem is part of me. I want it to be as realistic as possible.

GRIZZ

Dot Com and I can sleep in the van.
That way we're here if you need
anything.

TRACY

No, just come get me in the morning.
And don't forget my breakfast.
...what do the homeless eat for
breakfast? I'm thinking biscuits and
grits.

Dot Com and Grizz look at each other and shake their heads.
A real HOMELESS PERSON walks up to them.

HOMELESS PERSON

Hey! That's my doorway!

TRACY

Well, it's mine now.

Grizz reaches out towards the man.

GRIZZ

There's a shelter just down the
street.

HOMELESS PERSON

I ain't goin' to no shelter! I like
sleeping under the stars.

Pause

(agitated)

Got another spot around back.

The man keep moving. Stops, then turns back around.

HOMELESS PERSON (CONT'D)

Hey! You look familiar?!? Don't I know
you from somewhere?

TRACY

I grew up around here. Do you remember
me?

Weren't you a clerk at the corner
liquor store?

The homeless person shakes his head and continues walking
off.

TRACY (CONT'D)
(mincing what he just heard)

I ain't goin' to no shelter!

Pause

Maybe I should go around back too?

Tracy yawns and snuggles further into the old sleeping bag.

GRIZZ
(to Dot Com)

We're totally sleeping in that van
tonight. Angie will kill us if
anything happens to him!

DOT COM

Yeah. I think I know a place we can
grab breakfast in the morning.

CUT TO:

INT. LIZ AND CRISS' APARTMENT - NIGHT

Liz and Criss are in the kitchen. Liz hanging out as Criss
puts the finishing touches on tomorrows lunches.

CRISS

Your Thursday favorite!

LIZ

Awww. And I love when you put a note
inside!

CRISS

And for the lunch bag bandit...
another egg salad with carrot and
celery sticks!

After he drops it into the bag he and Liz high-five.

CRISS (CONT'D)

I'm going to miss making your lunches
when you're gone on your retreat.

LIZ

We would totally dig your brownies.

Pause.

I can't believe it's been 7 years!

CUT TO:

INT. JACKS UPPER EAST SIDE APARTMENT - NIGHT

He's whispering on the phone with Avery...

JACK

She finally fell asleep!

I'm glad I had the locksmith install a
new lock on the gun cabinet and
converted your gift wrapping room into
a shooting range.

Pause.

JACK (CONT'D)

If Liddy decides to spend time with you in the Hamptons this summer we're going to have to set some ground rules! Do you have any idea what I'm looking at in terms of therapy bills?!

CUT TO:

EXT. ACROSS THE STREET IN FRONT OF DERELICT BUILDING. OUTSIDE THE VAN - LATER THAT NIGHT

Tracy knocks on the glass as Dot Com and Grizz are sleeping in the front.

TRACY

Hey, let me in!

Grizz and Dot Com awake startled.

TRACY (CONT'D)

I got recognized. Kicked out of my doorway.

Pause.

They stole my sleeping bag too!

Dot Com get's out of the van and reaches to open the side door for Tracy.

The entire side of the van is TAGGED WITH SPRAY PAINT.

DOT COM
(shaking his head)

Shoot man! I hope the insurance covers this!?!

CUT TO:

INT. RENTED VAN PARKED ACROSS FROM DERELICT BUILDING.

TRACY

It's ON now! I'll find a way to blend
in as a homeless person if it kills
us!

Find me another building.

Dot Com rolls his eyes.

GRIZZ

What about an alley? Or under-pass?

DOT COM

The city's full of those.

TRACY

I'm craving chicken and waffles!

GRIZZ

Now I'm craving 'em too!

DOT COM

OK. Then how about an alley behind a
Chicken and Waffle joint!

TRACY

That 'al work!

CUT TO:

INT. JACKS UPPER EAST SIDE APARTMENT.

Jack checks in on Liddy who's fast asleep.

CUT TO:

EXT. N.Y. ALLEY DUMPSTER - LATER THAT NIGHT

Tracy is curled up on the ground next to a dumpster. Grizz is
without his coat... because he's given it to Tracy to sleep
on.

GRIZZ
(to Tracy)

We'll be in the van if you need us.

Grizz and Dot Com walk off.

In the moon light Tracy closes his eyes.

HOMELESS PERSON 2
(Off screen and in an eerie
tone)

This is myyyy alley!

Tracy's eyes flash open!

HOMELESS PERSON 2 (CONT'D)
(off screen)

Hey, you look familiar?

FADE OUT.

FADE IN:

INT. WRITERS' ROOM, KITCHENETTE - MORNING

Liz is planting 'Hazel's (AKA the lunch bandit's) lunch'...

Frank walks by then stops.

FRANK
(to Liz)

Just four more days. I can't wait to
get my smore on!

LIZ
I've mentally checked out already.

CUT TO:

JENNA'S DRESSING ROOM

Jenna is admiring her own beauty in the mirror as she looks
over the latest sketch script.

JENNA
(reading her lines)

Did somebody say 'Chick-fil-A?'
...More like 'Chick-fil-neh!'

She pauses and shakes her head.

JENNA (CONT'D)
(to herself in the mirror)

This makes absolutely no sense
What-So-Ever.

CUT TO:

INT. RENTED VAN PARKED NEAR ALLEY

Dot Com, Grizz and Tracy sit in the van awaiting the Chicken and Waffle place to open.

DOT COM
(to Tracy)

We'll just get it to go. They won't
let you in smellin' like that!

TRACY

OK. Take me home afterwards. I have an
idea of where I can go and completely
blend in...

CUT TO:

INT. LIZ'S OFFICE. 4 DAYS LATER AND THE END OF THE WEEK.

Liz is tidying up her desk as Pete peeks his head into her office.

PETE

I let the rest of the gang get a head
start.

LIZ

Perfect.

Liz reaches for her phone and shoots a quick text to Megan.

Quick cut:

Text message reads: IT'S ALL YOURS. PASS: PRINCESSlea

There is a quick response from Megan which reads: SURF SHOP!
SEE U IN JUNE.

Liz grabs her packed bags and heads out behind Pete.

CUT TO:

EXT. MANHATTAN BEACH, CALIFORNIA - MEGAN'S PATIO

Megan is sitting comfortably at her patio table. Her lap top open and next to it sits a large latte.

A final response comes through from Liz.

Quick cut:

Text message from Liz reads: CAN'T WAIT!

She sets her cell phone down having just sent the text to Liz then starts typing.

CUT TO:

INT. HALLWAY

Liz and Pete are headed towards the elevator and are met by Jack.

JACK

I just wanted to wish you all a
productive writer's outing.

He winks at Liz.

LIZ

Thanks. We always do!

She follows Pete into the elevator.

JACK
(as the elevator doors are
closing)

If the material you guys write this
year is anywhere near the caliber of
last I'll make sure NBC pushes for
EMMY nom consideration ads.

The doors close all the way as Liz and Pete look at each
other...

LIZ
(off screen. Through the
doors)

NOOOOO!

Jack turns from the door laughing.

FADE OUT:

FADE IN:

EXT. MANHATTAN BEACH, CALIFORNIA - THE STRAND

Megan Carter puts on her headset and turns on some blaring
rock music. She stretches for a moment then takes off on a
late afternoon run.

She notices but cannot hear as the Manhattan Beach City
workers are chasing a black homeless person around the beach.

Megan smirks, shakes her head then just keeps running off and
out of frame.

TRACY
(as he's being tackled)

HEY! Don't you know who I am??

FADE OUT:

WHITE CENTERED TEXT ON BLACK SCREEN READS: 4 MONTHS LATER

FADE IN:

INT. SURF SHOP - DAY

Criss comes out of a dressing room wearing a half-body neoprene suit.

LIZ

Lookin' good!

CRISS

I like it! This is going to be
awesome!

Megan is at the counter with more stuff than you can possibly imagine.

MEGAN

Yes, awesome indeed.

CUT TO:

EXT. BEACH - LATER THAT DAY

Criss, Liz and Megan walk along the gently rolling incoming tide.

LIZ

I may have misjudged your Manhattan.
It's actually pretty incredible!

MEGAN

Thanks. And thanks for the writing
credit.

LIZ

It was the least we could do. You did
a great job and if you do get a
nomination it will certainly be well
deserved.

MEGAN

No longer competitive?

Liz looks over at Criss who's bounding in the low tide
happier than anything.

Criss looks back towards Liz and Megan and smiles.

LIZ

Nah. I have everything I could have
ever hoped for.

FADE OUT:

END OF SHOW