

NANA

"PILOT"

1-18-19

COLD OPEN

INT. ALEX'S HOUSE - FAMILY ROOM - MORNING

ALEX INTERVIEWS A POTENTIAL NANNY, SYLVIA (60'S, SWEET, MARY POPPINS-LIKE). HE FLIPS THROUGH A VERY THICK STACK OF REFERENCES. IMPRESSED.

ALEX

So you've been a nanny for...35 years.

SYLVIA

Yes. I was with my last family for over a decade. You'll see letters of recommendation from the parents and the three children.

ALEX

Well, I'm sure the agency told you, I have two girls of my own: Claire and Emily. Margo and I adopted Claire when it didn't look like she would get pregnant and...then Emily came along by accident. A happy accident. I mean, we wanted her of course.

SYLVIA

Of course.

ALEX

Yes. And maybe they told you that Margo, my wife is...no longer with us.

SYLVIA NODS, YES.

ALEX (CONT'D)

I don't like to use the other terms, you know? "Passed away" or any of the others. Anyway, it's been just the three of us these last few months. My sister is convinced I could use some help, which I don't think is necessary. But here we are.

SYLVIA

Another set of hands never hurts.

ALEX

It depends on the hands. Jack the Ripper had hands.

SYLVIA IS THROWN, SHE SHIFTS UNCOMFORTABLY.

ALEX (CONT'D)

Anyway, just a few questions for you, if you don't mind. I assume you've memorized all the relevant emergency numbers?

SYLVIA

Police, fire, and poison.

ALEX

CPR certification?

SYLVIA

In both the United States and Europe.

ALEX

Lifeguard certification?

SYLVIA

Well, no, but I'm an excellent --

ALEX FROWNS AND MAKES A MARK ON HIS PAPER.

ALEX

I see...well, it seems like you have all your-- (SNEAK ATTACK) The house is on fire, the front door's hot, where are the exits?

SYLVIA

(CAUGHT OFF GUARD) What's happening?

ALEX

Too late, everyone's dead. (RAPID-FIRE) Massive hurricane, you have to row to safety. What in this room floats?

SYLVIA

Uh, the couch...?

ALEX

Too late, you've drowned. Tornado sirens, you can grab three things...

SYLVIA

(ON IT) The bunny, photos, computer.

ALEX

(OUTRAGED) You wouldn't take the girls?

SYLVIA

I didn't know the girls were in the
house--

ALEX

YOU DIDN'T KNOW THE GIRLS WERE IN THE
HOUSE?! What kind of nanny are you?!

SYLVIA

Well...you didn't say--

ALEX SITS BACK. SO, SO DISAPPOINTED.

ALEX

(BACK TO NORMAL) Thank you for your
time, you're a wonderful candidate. On
paper. We'll be in touch.

OFF THE NANNY'S SHELL-SHOCKED LOOK, WE...

FADE OUT.

END OF COLD OPEN

ACT ONEINT. ALEX'S HOUSE - KITCHEN - MORNING

ALEX IS AT THE DOOR, TAKING BAGS FROM A DELIVERY GUY. WHEN THE GUY LEAVES:

ALEX

(CALLING UPSTAIRS) Girls, breakfast!

HE QUICKLY DUMPS THE FOOD ONTO PLATES, THEN THROWS OUT THE BAGS TO HIDE THE EVIDENCE. EMILY ENTERS.

EMILY

(CONCERNED) Dad? There's a really old lady crying in the driveway.

ALEX

Another unqualified nanny candidate.

We didn't even get to the chest

compressions on the Star Lord.

ALEX POINTS TO A FULL-SIZED CARDBOARD MOVIE-STANDEE OF CHRIS PRATT IN THE FAMILY ROOM.

EMILY

Are you still talking with that doctor that helps with control issues?

ALEX

Better question: can you explain how your ballet shoes ended up in the recycling bin?

ALEX HOLDS UP A PAIR OF BALLET SHOES.

EMILY

Yeah. I threw them out.

ALEX

Thank you, I was able to piece that part together. I'm asking why.

EMILY

Because I don't want to do the stupid ballet recital.

ALEX

Well, you're doing it and tonight we'll have another family meeting about what's recycling and what's not.

EMILY

Please don't make me do it, dad. It's going to be terrible.

CLAIRE ENTERS.

ALEX

You know, Claire had her big recital at your age. It was the best experience of her life.

CLAIRE

(EARNEST) No, it was the most traumatic experience of my life. It's when I first realized how awkward I am and it planted the seed for every insecurity I have today.

ALEX

(POINTED, TO EMILY) See? It builds character.

CLAIRE HANDS HIM A PROFESSIONAL-LOOKING LEATHER PORTFOLIO.

CLAIRE

(FORMAL) I need you to review these
and initial the ones you like.

ALEX OPENS IT TO SEE A STACK OF PRINTOUTS OF CLAIRE'S HEAD
DIGITALLY ALTERED WITH DIFFERENT DRASTIC AND FUNKY HAIRCUTS.

ALEX

Claire, we've been over this. You're
not chopping off your hair.

CLAIRE

At least consider the options first.
Personally, I'm partial to the fohawk.

ALEX

Your hair is beautiful the way it is.
When you were little, people would
notice it and literally stop us on the
street to look.

EMILY

(SMARTASS) Just like people do with
Goldendoodles.

CLAIRE

I'm not a Goldendoodle. I'm an Asian-
American pubescent adoptee who needs
an identity!

AUDREY ENTERS.

CLAIRE (CONT'D)

Aunt Audrey! Talk some sense into him.
What do you think?

CLAIRE HANDS HER THE PRINTOUTS.

AUDREY

My first reaction is that none of these women are employable. If any of the twenty-two real estate agents who work under me came in with these haircuts, I'd fire them on the spot. Which I have the power to do.

CLAIRE

No one will let me expand!

SHE STOMPS OFF. EMILY TO TURNS TO AUDREY.

EMILY

Aunt Audrey, Dad said--

AUDREY

I agree with everything your dad says.

EMILY

Ugh, this family sucks!

NOW EMILY STOMPS OFF, PISSED.

AUDREY

I wish I could bottle this moment, then crack it open whenever someone says, "Do you regret not having kids?"

ALEX

Stay here long enough, you could open a bottling factory.

AUDREY

How's the nanny search going? Based on Mary Poppins sobbing in your driveway, I'm assuming not too well.

ALEX

(HIS MANTRA) If you're not prepared to do the Heimlich on the Star-Lord, you shouldn't be --

AUDREY

We both know you're deliberately sabotaging these interviews. Why won't you admit you need help? You can't keep ordering Postmates for breakfast like some hungover sorority girl.

ALEX

I'm not letting some stranger take care of my daughters. Next thing you know, she'll have them making knock-off friendship bracelets in a basement sweatshop.

AUDREY

You watched Dateline last night.

ALEX

It was a good episode.

AUDREY

So good. Look, you have to stop instilling fear in the girls.

ALEX

Disaster preparedness is not
instilling fear, it's instilling
common sense.

AUDREY

Emily walking home backwards to see
who's behind her is not common sense.
I'm just saying another influence in
their lives could be good. You don't
want a stranger, fine. What about
family? Not our family obviously,
they're monsters. What about on
Margo's side?

ALEX

There's nobody. Her brother's a crook,
and don't get me started on her
mother. The woman's not just a flake,
she's a menace. You know, she didn't
even bother to come when she found out
Margo was... (TRAILS OFF) Anyway, last
I heard, she owns a bar in Reno. She's
who I'd call if I wanted the girls to
end up on the pole.

AUDREY

(ANALYTICAL) Lot of exercise, mid-five
figures. The benefits aren't great--

ALEX

Look, I don't need help. I have
everything under control here. This
family is doing great.

THE GIRLS BARREL DOWN THE STAIRS TO LEAVE FOR SCHOOL. ALEX
YELLS AFTER THEM:

ALEX (CONT'D)

Have a good day, guys! I love you!

EMILY

You're literally the worst!

CLAIRE

You're ruining my life!

THEY LEAVE. ALEX TURNS BACK TO AUDREY.

ALEX

Here, let me get a bottle for you.

AS HE PRETENDS TO "BOTTLE THIS MOMENT," WE...

CUT TO:

INT. FIRE STATION - DAY

ALEX (THE FIRE CHIEF) LOOKS OVER AN INCIDENT REPORT AS HE WALKS WITH BURKE.

ALEX

So you crashed into another engine heading to the same call?

BURKE

I think everyone was just excited to have some real action.

ALEX

It was a feral cat stuck in a tree. He was feral. He has no home. He probably wanted to be in that tree.

BURKE

(ADMITTING) It was a solid tree.

ALEX

Just get me the damage report and make sure the command support unit is ready for a run.

BURKE

Got it, Chief.

ALEX GETS TO HIS DESK, REACHES INTO HIS BAG AND PULLS OUT SOME FILES. CLAIRE'S PHOTOSHOPPED PICTURES SPILL OUT.

ALEX

Hey. You know anything about women's hairstyles?

BURKE

Landing strips were big for a while.

ALEX

Not at all what I meant.

BURKE

This about Claire and Emily?

ALEX

I'm still trying to figure this all out. Margo was the one who handled the hair and the emotions. I was the one turning off lights and making sure nobody touched the thermostat.

BURKE

(KNOWING) 71?

ALEX

70.

BURKE

Strong.

ALEX

I'm just trying to do what I think Margo would do. But is that the right way to handle it? Is doing what Margo would do what Margo would do?

BURKE

It depends if Margo would do what she wanted to do if she were to do it.

ODDLY, THEY UNDERSTAND EACH OTHER.

ALEX

That's true.

BURKE

(THEN) Maybe Audrey can help?

ALEX

Yeah, if they need a 401k. She's worse at the emotional stuff than me.

BURKE

You think so? (HAS A CRUSH) She seems so...

ALEX

She's not interested in you Burke. The only time she asks about you is when she wants to move a couch.

BURKE

(PROUD) So she thinks I'm strong.

JIMMY THE DISPATCHER ENTERS.

JIMMY THE DISPATCHER

Hey, Chief, we've got a residential security alarm tripped: 136 Arbor Way.

ALEX

What?! That's my house!

ALEX STARTS QUICKLY PACKING UP.

JIMMY THE DISPATCHER

We heard a report of an older woman prowling the perimeter.

ALEX

Oh, God! Emily was right, I was too hard on that nanny!

(MORE)

ALEX (CONT'D)

She knows the kids' names, their
backgrounds, the layout of our house--
I gotta go.

ALEX RUNS OUT.

BURKE

(CALLS OUT) You want me to drive you
in the truck?

ALEX

Not a chance!

BURKE

(TO JIMMY, UPSET) It was one accident.

CUT TO:

INT. ALEX'S HOUSE - KITCHEN - NIGHT

ALEX HURRIES INSIDE AND LOOKS AROUND, WORRIED.

ALEX

Claire! Emily! Where-- Are you okay?!

THEY'RE AT THE KITCHEN TABLE, PLAYING CARDS, PERFECTLY FINE.

NANA

Hello, Alex.

ALEX TURNS TO SEE NANA IN THE DOORWAY, HOLDING A COCKTAIL. HE JUMPS.

ALEX

Mother of God!

EMILY

No, it's Nana! (ASIDE TO ALEX) And she looks just like her pictures.

MOTIONS: BIG BOOBS.

ALEX

(SO CONFUSED) I don't understand, what's--

NANA

Poor Claire forgot her keys. When I got here, the girls were locked outside. Alone. In the rain. I had to let us all in. I still can't believe neither of them have ever been taught to break into a house, if need be.

ALEX

I was going to get to that after we covered tax evasion. (THEN) What about the alarm company? Didn't they call?

NANA

Yes...you just have-ta flirt a little and you men all just crumble. (BREATHY SOUTHERN ACCENT) "I got so flustered, I couldn't punch the code in time. But now hearing your voice, I just feel so safe." The southern accent helps.

CLAIRE

That's sexist. You don't have to flirt to get what you want. It's 2019.

NANA

Honey, some things will never change. You just have to know how and when to use your power. I'll teach you.

EMILY

And look, she brought us presents!

EMILY AND CLAIRE HOLD UP CARTONS OF CIGARETTES.

ALEX

Cigarettes?!

NANA

Not to smoke. To sell. I got them for forty bucks tax-free at an Indian casino.

(MORE)

NANA (CONT'D)

The girls can fence the packs at ten-bucks-a-pop to desperate high-school kids. That's not a carton of cigarettes, that's a blank check.

EMILY

If we open the packs and sell them as loosies, I bet we'd make triple!

NANA

I like this one.

ALEX

(TO EMILY) You wouldn't even open a lemonade stand, now you're a black-market bodega? Give me those.

(SNATCHES THE CIGARETTES) I need a minute to talk alone to your, uh...(WON'T SAY IT) Her.

ALEX HEADS INTO THE LIVING ROOM. NANA TURNS TO THE GIRLS:

NANA

Nana gets a 20% supplier's fee.

RESET TO:

INT. ALEX'S HOUSE - FAMILY ROOM - CONTINUOUS

NANA ENTERS A STEP BEHIND ALEX, WHO'S PISSED BUT KEEPS HIS EMOTIONS IN CHECK. NANA TAKES OUT A CIGARETTE.

ALEX

I'm sorry, I'm just trying to wrap my head around all this.

SHE LIGHTS UP.

ALEX (CONT'D)

(RE : CIGARETTE) Could you not do that?

NANA

Smart. Don't want to eat into the profits.

ALEX

No, it kills everyone around you.

NANA

Allegedly.

ALEX

Not allegedly. It's science.

NANA

Then I guess I'm a woman of faith.

ALEX

Let's start with: why are you here?

NANA

I'm here to help.

ALEX

I don't need your help.

NANA

Not according to your sister, she seems very concerned.

ALEX

Audrey contacted you?

NANA

Real charmer that one. I've slept on linoleum floors with more warmth. To be honest, I've been meaning to spend some time in Indianapolis. It will be a chance to get to know my two granddaughters.

ALEX

I'm impressed you knew there were two of them. And just where exactly do you plan on staying?

NANA

Oh, don't worry, I wouldn't dream of imposing on you here.

ALEX

Of course not. How could I ever get that impression?

REVEAL: ALL OF NANA'S LUGGAGE SITTING BY THE DOOR.

NANA

Well, I didn't feel safe leaving it outside. People are breaking into houses all over this neighborhood.

ALEX

Okay, this feels like a lot for the girls to take in for one night, so you should get to your hotel now, I think.

NANA

Alex, I drove fifty hours, in three
different semis, to get here. Can I at
least spend a few minutes with them?
(RE: HER COCKTAIL) It'll give me a
chance to sober up.

ALEX

(BEAT) A few minutes.

SHE STARTS FOR THE KITCHEN, BUT FIRST POURS HERSELF ANOTHER
(SMALLER) COCKTAIL FROM THE BAR.

ALEX (CONT'D)

What are you doing?

NANA

(RE: THE DRINK) It's a single. You're
supposed to gradually sober up, it
shouldn't happen all at once.

AS SHE TAKES THE DRINK AND HEADS UPSTAIRS...

CUT TO:

INT. AUDREY'S HOUSE - BEDROOM - NIGHT

AUDREY IS IN BED, TALKING ON THE PHONE TO ALEX.

AUDREY

I didn't "invite" her. We found each other on Facebook a few weeks ago. She mentioned visiting, I lightly encouraged her...and paid for her plane ticket. She can be oddly seductive with that southern accent--

INTERCUT WITH:

INT. ALEX'S HOUSE - FAMILY ROOM - SAME TIME

ALEX WHISPERS SO NO ONE IN THE HOUSE CAN HEAR HIM.

ALEX

Do you know what you've done? You've welcomed a smoking-drinking-gambling sex hurricane into my house.

AUDREY

She's a grandmother. I'm sure she's not like that anymore.

ALEX

She travels with a fake cane that separates into a bong.

ALEX GRABS NANA'S "CANE," PULLS IT APART, AND YEP...THE BOTTOM HALF IS A BONG.

AUDREY

Give her a chance, Alex. (THEN) What would Margo want you to do?

ALEX

(SIGHS) She'd want me to be kind.
Fine, this family's strong enough to
survive this woman, but she's not
staying here. And for the record, you
might want to get your money back for
the plane ticket. She hitchhiked.

AUDREY

What? She asked for an extra \$200 for
Economy Plus.

ALEX HANGS UP. AUDREY KEEPS SHAKING HER HEAD. REVEAL BURKE,
LYING NEXT TO HER IN BED. NEITHER OF THEM HAVE CLOTHES ON.

BURKE

He sounds upset.

AUDREY

So am I, let's just do it again.

CUT TO:

INT. ALEX'S HOUSE - EMILY'S ROOM - A LITTLE LATER

EMILY SHOWS NANA HER ROOM AND EXCITEDLY GRILLS HER WITH QUESTIONS. CLAIRE IS MORE WARY, STANDING OFF TO THE SIDE.

CLAIRE

So where've you been our whole lives?

NANA

You don't know? I sent birthday cards every year with cash and updates on what I'm doing.

CLAIRE

Mom and Dad never let us read them, they said they were too graphic.

NANA

I'm a very descriptive writer. Let's just say, I've been living. That's why we were put on this earth, and I haven't wasted a minute of it. Except for a brief period in the early 2000s, when I went looking for a bag of Quaaludes I'd hidden at the Golden Nugget.

EMILY

How come we've never met you before?

CLAIRE

We have. My 4th birthday. But for some reason, I keep picturing you next to a bear.

NANA

(CONFUSED, THEN) Ohh. No, that was Alessandro. But I can see how you'd make that mistake. He was...so virile. I should call him.

CLAIRE

And now that I see you again, I think it explains this.

CLAIRE PULLS OUT A KEN DOLL - IT'S A "CHIPPENDALES KEN."

NANA

(TOUCHED) Oh, you kept it. I got that from a real stripper named Ken. That's actually him. I should call him.

ALEX ENTERS.

ALEX

What are we doing in here? I thought I heard dice being rolled.

EMILY

Dad, I want to go to Reno! That's where Nana lived.

NANA

Technically it's "Twenty Miles Outside of Reno." The rooms are cheaper and the people are a lot less uptight.

ALEX

Less uptight than Reno?

CLAIRE

Dad, Is Nana gonna stay with us?

ALEX

No no no. She got herself a very nice hotel. (TO NANA) Isn't that right?

NANA

Oh, yes. Very nice. They haven't had a murder in over a week. I think that's what they said, it was hard to hear over all the sirens.

EMILY

You can't stay at a place like that!

NANA

(MILKING IT) Well, I want to be as close to you as I can and that's the closest place...

EMILY

Daddy, you can't let Nana sleep at a murder hotel! Please.

EMILY STARES PLEADINGLY AT HER DAD. OFF ALEX, WHO KNOWS HE'S BEEN PLAYED...

CUT TO:

INT. ALEX'S HOUSE - FAMILY ROOM - LATER

ALEX SETS UP THE COUCH FOR NANA TO SLEEP ON.

ALEX

This is the best I can do. The couch
doesn't pull out and we don't have any
extra bedding so...

HE HANDS HER A STUFFED GORILLA TO USE AS A PILLOW AND A BEACH
TOWEL TO USE AS A BLANKET. NANA STARTS SETTling IN.

NANA

Don't worry about me, I can sleep
anywhere. There was one night my bed
was a fat, passed-out Romanian bar-
back. Best night sleep I ever had.

ALEX

Just to be clear: this is only for
tonight. We get up in shifts: everyone
has to shower, get ready and use the
bathroom, and we only have one. We
have a routine around here and I can't
have anything disrupt--

HE LOOKS OVER. SHE'S ASLEEP.

ALEX (CONT'D)

Come on, no one falls asleep that
quickly. (REALIZING) Well...they pass
out that quickly.

ALEX EXITS. AS NANA OPENS HER EYES, SHE WAS FAKING IT...

FADE OUT.

END OF ACT ONE

ACT TWOINT. ALEX'S HOUSE - KITCHEN - MORNING

ALEX ENTERS TO SEE NANA STANDING AT THE STOVE, DRINKING A BLOODY MARY AND COOKING BACON. HE'S SURPRISED.

ALEX

You're cooking? I thought your only domestic skill was knowing how to get Jagermeister out of suede.

NANA

There are a lot of things you don't know about me.

ALEX

Uh-huh. For the record, bacon doesn't cover up the smell of cigarettes.

NANA

No. But it blends with the smell of pot.

EMILY ENTERS, LIMPING AND FAVORING ONE KNEE.

EMILY

(WITH EACH STEP) Ow... Ahh!

ALEX

What? What's wrong?

EMILY

My knee. I think I banged it in my sleep. (OVERDOING IT, NEAR TEARS) It hurts so much.

ALEX

(ON TO HER) What a shame this happens
the day of your ballet recital.

EMILY

I definitely can't do any graceful
movements in this condition. I can't
even walk! I should be using a cane--

EMILY REACHES FOR NANA'S (FAKE) CANE. ALEX FREAKS.

ALEX

No! Step away from that!

EMILY STEPS BACK FROM IT, STARTLED.

EMILY

Geez, I've touched a cane.

HE TOSSES HER AN ICE PACK.

ALEX

Here's some ice, you should be all
better in time for the recital. Which
you're still performing in.

EMILY

This is so unfair! What's the big deal
if I skip it?

ALEX

The big deal is that when you make a
commitment to something, you follow
through. You don't take the easy way
out because you feel like it. Right
now it's just ballet. But then what?

(MORE)

ALEX (CONT'D)

You flunk out of high school? You write hot checks? You fall in love with a ex-con who runs a pot shop?

NANA

That covers most of the '70s for me. The only commitment in this world you have to keep is the one to your own happiness. And your bookie. If you're behind.

ALEX

Thank you for that cocktail napkin wisdom, but no one's asking for your--

BEFORE ALEX CAN ANSWER, CLAIRE ENTERS, CARRYING A PACKAGE.

CLAIRE

They finally came!

EMILY

What is that?

CLAIRE

Wigs!

SHE DIGS INTO THE BOX AND PULLS OUT A BUNCH OF WIGS.

CLAIRE (CONT'D)

I wanted to give everyone a visual of my haircut options.

ALEX

I don't need a visual, because you're not changing your hair.

CLAIRE

Don't you understand? This isn't about just changing my hair, it's about changing my whole identity.

ALEX

In that case, you're definitely not doing it.

NANA

Oh, for God's sake, if the girl wants a haircut, let her get a haircut.

ALEX

Oh, great, another opinion.

NANA

She wants a change, good for her. You should experience as many different things in life as you can: different hairstyles, different lovers--

ALEX

Different grand larceny convictions.

NANA

That's right, only having the one has been a big regret of mine.

ALEX

(TO THE GIRLS) Look, you're not cutting your hair. And you're performing in your recital. End of conversation.

CLAIRE/EMILY

I hate you!/I wish I was never born!

THEY STOMP OFF.

NANA

You're so good at this.

ALEX IS ABOUT TO GO OFF ON HER, BUT THEN HIS PHONE RINGS. HE ANSWERS. BEFORE HE EVEN SAYS HELLO...

INTERCUT WITH:

INT. AUDREY'S OFFICE - SAME TIME

AUDREY IS IN HER OFFICE, CLEARLY SWAMPED WITH WORK.

AUDREY

You're going to kill me. I know I said
I could bring Emily to her recital,
but I won't be out of work in time.

ALEX

Please don't do this to me. I won't
have time to stop home from work. I
was going to meet you at the recital.

AUDREY

I'm sorry, I ran into complications
with the condo sale.

ALEX

What am I supposed to do? I have no
one else to take her.

AUDREY

Well, that's not entirely true.

ANGLE ON: NANA. ALEX HANGS UP THE PHONE.

ALEX

This isn't happening to me.

NANA

Oh, but it is.

ALEX SLOWLY APPROACHES NANA. CLEARLY PAINED BY THIS.

NANA (CONT'D)

I'll spare you the torture of having
to directly ask me for help.

ALEX

(GENUINE) Thank you.

NANA

You know, this is the second time I'm
saving your ass. Since I was the one
who let the girls in when they were
locked out, in the rain, alone, with
no one to come home to.

ALEX

You have helped two times. Yes.

NANA

I'd like to hear you say it. "This is
the second time you're saving my ass."

ALEX

(GRITTED TEETH) This is the second
time you're saving my ass.

NANA

"This is the second time you're saving
my ass..?"

ALEX

You know, you have to earn the moniker. It's hallowed ground. Any clown off the street can't suddenly decide they're a "Nana."

NANA

It must be exhausting keeping track of all your rules. Do you keep a list?

ALEX

Will you take Emily or not?

NANA

I'd do anything for my granddaughters.

ALEX ACTUALLY BELIEVES HER IN THIS MOMENT.

ALEX

Thank you.

NANA

That's what Nanas do.

SHE LIGHTS A CIGARETTE. ALEX HEADS OUT TO WORK...

DISSOLVE TO:

INT. ALEX'S HOUSE - UPSTAIRS HALLWAY - LATER

NANA HEADS DOWN THE HALLWAY TOWARD EMILY'S ROOM. SHE WRAPS ON CLAIRE'S DOOR.

NANA

Let's go, girls! Nana's taking you the recital and we gotta go before your dad finds out my license expired.

CLAIRE POPS OUT OF HER ROOM IN A PARTICULARLY BAD WIG.

NANA (CONT'D)

(RE: THE WIG) I think I'm having a flashback to a Studio 54 disco instructor named Raul. What is that?

CLAIRE

I know, it's terrible. They're all terrible.

NANA

You wanna tell me what this is really about? What's the deal? You don't fit in with the pretty kids, the popular ones, the geeks, the marching band?

CLAIRE

I don't feel like I fit in with anyone.

CLAIRE LOOKS LIKE SHE'S ABOUT TO CRY.

NANA

Hey, don't you start with the tears.
Your problem isn't that you don't fit
in. It's that you have awful taste.
This is atrocious.

NANA TAKES THE WIG OFF HER HEAD.

NANA (CONT'D)

You can't pick hair out of a box. You
gotta find something that speaks to
who you are.

CLAIRE

I don't know who I am.

NANA

Well, Nana knows who you're not: an
'80s-era drag-queen. Come on, we'll
figure this out later, we gotta get to
this recital.

NANA CONTINUES TO EMILY'S DOOR, BANGS ON IT.

NANA (CONT'D)

Knock, knock, move your butt, Em--

SHE TRIES THE DOORKNOB. LOCKED.

NANA (CONT'D)

What's this about?

INTERCUT WITH:

INT. ALEX'S HOUSE - EMILY'S ROOM - SAME TIME

EMILY SITS DEFIANTLY ON HER BED.

EMILY

I'm not going! I'm not leaving this room until the recital is over and I know I'm free!

THE DOOR UNLOCKS AND NANA AND CLAIRE WALK IN.

NANA

If Blue Oyster Cult couldn't lock me out of a room, you think you're gonna?

EMILY

I'm not moving. You can try to drag me, but I'll bite.

CLAIRE

She will. I have scars.

NANA

No one's dragging you anywhere. You don't wanna go? Don't. I don't care.

EMILY

You're not gonna try to talk me into it? Yell at me?

NANA

Over ballet? It's an anorexic breeding ground with no career path after 25.

CLAIRE

That is so wrong.

NANA

The truth usually is. (TO EMILY) Look, it's your life.

(MORE)

NANA (CONT'D)

You don't want to do something, don't do it. I assume you have a good reason.

CLAIRE

Mom always took her to dance.

EMILY

Shut up!

NANA

Is that right?

EMILY NODS HER HEAD. THEN...SHE STARTS TO CRY. A REAL CRY, FROM A GIRL WHO MISSES HER MOM AND WHAT THEY HAD TOGETHER.

NANA (CONT'D)

Ahh, God, with the tears in this house. Okay: Ballet was something you and your mom did together. Now what? It doesn't feel special anymore?

EMILY

She's not even here to see it.

NANA

Just because she's not here to watch you in person, doesn't mean she's not somewhere watching you.

EMILY

(NOT SOLD) That's original.

NANA REALIZES SHE'S GOING TO HAVE TO DO A LITTLE BETTER THAN THAT IF SHE WANTS TO MAKE EMILY FEEL BETTER.

NANA

Alright, let's go, there's somewhere I
want to take you. Somewhere that
always makes me feel better. (ALL
BUSINESS) Claire, get Nana's cane.

OFF EMILY AND CLAIRE'S CONFUSED LOOKS...

END OF ACT TWO

ACT THREEINT. HORSE TRACK - A LITTLE LATER

NANA, CLAIRE, AND EMILY APPROACH THE RAILS AS A HORSE RACE IS ABOUT TO START.

EMILY

This is what you wanted to show us?

NANA

I used to bring your mom to the track all the time. She loved it. It's where she had her fourth birthday party.

CLAIRE

Mom was a gambler?

NANA

No. She just loved watching the horses run. It made it special for both of us. And I still like to come even though she's not here. You know why?

CLAIRE

Because you have a bookie to pay off?

NANA

No. Well, yes, but no.

EMILY

(GETTING IT) Because when you're here, you think of her?

NANA

That's right. It's kinda like spending time with her.

THE HORSES COME AROUND THE RAIL.

NANA (CONT'D)

It's also a way of making a few bucks.

(SCREAMING) Dig in Windsor! DIG IN!

EMILY CONSIDERS WHAT NANA SAID. NANA KEEPS SCREAMING AT THE HORSES, AS THE RACE ENDS.

NANA (CONT'D)

There we go! That's how you make some money! You girls are good luck!

EMILY

That's it? It's over?

NANA

There's a race every hour. We'll go to the bar, get some onion rings, Shirley Temples. Nana's having prime rib and top shelf. Now that's called living.

EMILY TURNS TO NANA.

EMILY

Nana, we have to go.

NANA

You got a feeling on the sixth?

EMILY

I want to go to my recital.

CLAIRE

Are you sure?

EMILY

I want to spend time with mom.

CLAIRE PUTS HER ARM HER SISTER. NANA'S PROUD, SHE DID IT.

NANA

Alright, let's hustle. We got some
money to collect. (RE: CLAIRE) And we
gotta find a Supercuts for this one.

OFF CLAIRE'S SURPRISED LOOK...

CUT TO:

INT. AUDITORIUM - BACKSTAGE - NIGHT

THE BACKSTAGE IS PACKED WITH DIFFERENT DANCE TROUPES WAITING THEIR TURN TO PERFORM. ALEX SEARCHES THROUGH THE CROWD. HE STOPS AT SOME GIRLS AND PARENTS FROM EMILY'S GROUP.

ALEX

Excuse me, do you know where Emily is?

(TO ANOTHER) Hi, have you seen Emily?

"NO'S" ALL AROUND. HE KEEPS LOOKING, UNTIL FINALLY EMILY RUNS OVER (STILL IN REGULAR CLOTHES), WITH NANA TRAILING BEHIND.

EMILY

Dad!

ALEX

Hey! Where's your costume?

EMILY

I left it at home because I wasn't going to come. Then Nana took us to the ponies and I picked "Tigger," Claire liked "Windsor" and Nana went with "Junk-In-The-Trunk," and we won the trifecta!

ALEX

Slow down, you went to a track?

A HARD-NOSED, RUSSIAN BALLET INSTRUCTOR APPROACHES.

BALLET INSTRUCTOR

Where is outfit? She cannot go on stage like this. No outfit, no dance.

ALEX

Yes outfit, yes dance. Give us a minute, we'll find something--

ALEX SEES SOMETHING AND STOPS.

ALEX (CONT'D)

Oh, God.

CLAIRE APPROACHES. HER HAIR'S BEEN CHOPPED OFF. IT'S SUPER SHORT WITH PINK HIGHLIGHTS.

CLAIRE

You like it? It's the new me.

ALEX

(OVERWHELMED) I can't deal with this right now. I have to figure out what to-- (REALIZING) Emily?

HE LOOKS AROUND. EMILY'S RUNNING OFF, THE BALLET INSTRUCTOR CHASING AFTER HER.

CLAIRE

You know what, I don't care if you like it. I love it. And I'm not sorry. (THEN) Was that too mean? I was just trying to be assertive. Nana says you gotta stand your ground or you get knocked down.

ALEX IS TOTALLY OUT OF SORTS.

ALEX

Claire--

NANA STEPS UP.

NANA

What a day. I may have to start charging.

ALEX

I need to speak to you.

NANA

Oh, God. I left my cane in the car.

HE LEADS NANA OUT TO--

RESET TO:

INT. AUDITORIUM - HALLWAY - CONTINUOUS

IT'S JUST ALEX AND NANA IN THE EMPTY HALLWAY.

ALEX

What is wrong with you? All I asked you to do was get Emily here dressed and on time. I laid it out very clearly in five pages of simple, single-spaced instructions. Instead you took them to the track?

NANA

She was depressed, I had to snap her out of it.

ALEX

And what's your excuse for Claire's hair?

NANA

We couldn't find a Supercuts, so I did it myself. I admit, it wasn't my best work. (THINKS) I'm too proud to get glasses.

ALEX

I said she couldn't cut it.

NANA

It's just hair. Let her do what makes her happy. Why does it bother you so much?

ALEX

Because Margo loved her hair! She used to sit there and braid it for her and talk about how beautiful it was.

NANA

Alex, Margo isn't here anymore. The girls are. You never even asked Emily why she didn't want to dance, you just made her. For the sake of your family, you have to start listening to them.

ALEX

Don't talk to me about family. You were never a mother to Margo. And you sure as hell weren't there when she needed you most. For the diagnosis, the months of chemo...or her last days. You were too selfish and self-absorbed to even say goodbye to your own daughter.

NANA

(COMPOSING HERSELF) You're right, I am selfish. But that's not the reason I wasn't there.

ALEX

It is. You were caught up in "living life to the fullest," or whatever garbage you're always spewing--

NANA

That had nothing to do with it--

ALEX

Then what? What is it?

FOR THE FIRST TIME NANA IS SLOW TO RESPOND.

NANA

Because I was scared to see her like that, so I hid. And when I got over being scared, I was ashamed. And by the time I got over the shame and decided to come...it was too late. I thought I'd have more time. And now I'm going to have to find a way to live with that.

ALEX REACTS, NOT USED TO SEEING HER VULNERABLE. BUT HE HAS NO IDEA WHAT TO SAY.

NANA (CONT'D)

I can't make up for what I missed, but those two girls are my chance to try to make it right.

(MORE)

NANA (CONT'D)

Maybe that's a chance I don't deserve,
I don't know. But whatever happens you
have to stop trying to control every
little thing these girls do. They
don't need a dad who's pretending he
has all the answers. They need one
who'll say it's okay to feel lost and
scared right now. And I know that
because those are the things I wish I
told Margo when I had the chance.

ALEX TAKES THIS IN. BEFORE HE CAN SAY ANYTHING, AUDREY POPS
HER HEAD OUT AND INTERRUPTS.

AUDREY

You should probably come inside.
Something...interesting is happening
on-stage.

NANA AND ALEX HURRY INSIDE.

RESET TO:

INT. AUDITORIUM - AUDIENCE - CONTINUOUS

ALEX AND NANA STEP INSIDE AND STAND IN THE BACK NEXT TO CLAIRE AND AUDREY.

ON THE STAGE, EMILY DANCES WITH HER GROUP. SHE'S IN A RAGTAG COSTUME OF PUT-TOGETHERS THAT MAKES HER STANDOUT AMONGST THE OTHER BALLERINAS.

SHE ENTHUSIASTIC AND CHARMING, SMILING FROM EAR TO EAR; SHE SEEMS TO BE IN HER OWN WORLD, DANCING LIKE SHE'S NEVER DANCED BEFORE. IT'S IMPOSSIBLE TO TAKE YOUR EYES OFF OF HER.

ALEX, NANA, CLAIRE AND AUDREY WATCH, ENCHANTED. ALEX STARTS CRYING.

NANA

Oh God, the tears in this family.

ALEX GLANCES AT NANA AND GIVES HER A WARM, IF TENTATIVE, SMILE. SHE GIVES HIM ONE BACK. HEALING AND FORGIVENESS IS IN THE AIR. THEY'VE SAID ENOUGH. THEY LOOK, FOR THE FIRST TIME, LIKE A FAMILY.

INT. ALEX'S HOUSE - KITCHEN - NIGHT

ALEX, NANA, CLAIRE AND EMILY EAT DINNER AT THE HOUSE.

CLAIRE

(RE: HER HAIR) So are you going to tell me what you really think?

ALEX

(DELICATE) It has... potential. Look, it doesn't matter what I think. What's important is that it makes you feel good about yourself. I love you any way you are.

SHE BEAMS AT THIS.

NANA

He's being nice. You look like an Eastern European sex worker. Don't worry, I'll fix it.

ALEX

(TO EMILY) You were great tonight. I'm proud of you for getting up there.

EMILY

I think I want to keep dancing.

NANA

We'll make it a tradition: the track, the recital.

ALEX

Okay, that's not a tradition, that's an addiction.

NANA

You can't keep her away from there.
She's damn near clairvoyant. That
"Tigger" was 60 to 1.

CLAIRE AND EMILY LOOK AT EACH OTHER, FINDING THE NERVE TO
SPEAK UP ABOUT SOMETHING. FINALLY:

CLAIRE

Dad, can Nana stay with us?

ALEX

What, another night?

EMILY

No, for as long as she can. Nana, will
you stay us?

ALEX CHOKES ON HIS WATER. HE LOOKS AT NANA.

NANA

Well, Nana was planning on meeting
Paolo at The Grateful Dead Revival in
Sturgis. But there's no place I'd
rather be than Indianapolis, with my
granddaughters.

SHE LOOKS AT ALEX.

ALEX

I think we can probably figure
something out.

NANA

I'll need a designated smoking area in
the backyard.

SHE MOVES PAST THEM ON HER WAY OUT.

ALEX

(TO THE GIRLS) You are never allowed
to smoke.

NANA

Until you go to Europe. (OFF HIS LOOK)

It's still healthy for you there.

SHE LIGHTS A CIGARETTE, WALKS OUT.

DISSOLVE TO:

INT. ALEX'S HOUSE - FAMILY ROOM - NIGHT

ALEX HAS PULLED THE COUCH OUT INTO AN ACTUAL BED FOR NANA.

NANA

Oh. Look at that. The couch pulls out
into a bed.

ALEX

I may have...misrepresented a bit.

NANA

You lied to me. Good for you. Nice to
know you got it in you.

ALEX

You don't really have a place to go,
do you?

NANA

Nana has many places to go. I'm not
limited by an address, a bunch of
rules, a single sex partner.

ALEX

Okay. Please don't say those things
around the girls.

NANA

(NOT) I'll work on that.

ALEX

Goodnight.

NANA

Goodnight...?

ALEX

Goodnight, N...ope, just not there
yet.

ALEX HANDS HER A REAL BLANKET AND PILLOW AND HEADS --

RESET TO:

INT. ALEX'S HOUSE - KITCHEN - CONTINUOUS

HE PICKS UP SOME GLASSES, EMPTIES THEM INTO THE SINK. A BUNCH OF CIGARETTE BUTTS SPILL OUT FROM A "WORLD'S GREATEST DAD" MUG. FOR THE LOVE OF GOD.

HE HEARS SOME SHUFFLING BEHIND HIM. IT'S EMILY, GROGGY AND HALF-CONSCIOUS, SLEEPILY MAKING HER WAY INTO THE FAMILY ROOM.

RESET TO:

INT. FAMILY ROOM - CONTINUOUS

NANA'S CURLED UP ON THE COUCH, EYES CLOSED. THE TV'S ON. EMILY'S HOLDING HER STUFFY AND PILLOW.

EMILY

Nana? You sleeping?

NANA

I'm watching TV.

EMILY

Your eyes are closed.

NANA

I'm listening, it's more sensual. You
can't sleep?

EMILY SHAKES HER HEAD. NANA LIFTS UP HER COVERS AND EMILY SNUGGLES IN.

EMILY

What's this show called?

NANA

The Real House Wives of Cincinnati.

Nana was almost on it. But I left

Adonis. (THEN) Go to sleep. It's late.

EMILY CLOSSES HER EYES. THEN:

EMILY

I love you, Nana.

NANA

I love you too, dear.

IN THE BACKGROUND, ALEX HAS SEEN IT ALL. HE SHUTS THE KITCHEN LIGHT OFF. NANA COULD BE JUST WHAT THIS FAMILY NEEDS.

FADE OUT.

END OF EPISODE