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Growing Up Fisher

“Now You See, Now You Don’t”

Written by

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SHOOTING DRAFT

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Growing Up Fisher

Shooting Draft
January 2, 2014

CAST LIST

MEL	J.K. Simmons	
JOYCE	Jenna Elfman	
HENRY	Eli Baker	
KATIE	Ava Deluca-Verley	
RUNYEN	Lance Lim	
ADULT HENRY (V.O.)	Jason Bateman	
JENNY	Isabela Moner	
GLEN	Bill Fagerbakke	
JANICE	Carla Jimenez	
AMELIE	Ginger Gonzaga	
SOFIA	Haley Pullos	
TOM HAWKINS	Daniel Hugh Kelly	
BAKERY OWNER	Jack Impellizzeri	
WITNESS	Eric Normington	*
COAT CHECK GIRL	Jill Benjamin	*

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SET LIST

INTERIORS

HOSPITAL NURSERY - 12 YEARS AGO
COURTROOM - 6 MONTHS AGO
RESTAURANT - (FB3)
JOYCE'S CAR
MEL'S LAW OFFICE - MEL'S OFFICE
BAR (FB4)
APARTMENT HALLWAY
MEL'S APARTMENT
JOYCE'S HOUSE
 KITCHEN
 LIVING ROOM
 FOYER
BAKERY
UPSCALE RESTAURANT

EXTERIORS

STREET (CANE COLD OPEN)
STREET (HENRY/SOFIA WALK)
STREET (MEL/HENRY/SOFIA WALK)
STREET (FB5) (SPORTS CAR TEST DRIVE)
STREET - MINUTE AFTER LEAVING VALET
STREET / JOYCE'S CAR
JOYCE'S CAR / HIGH SCHOOL
BAKERY
CLUB - ALLEY
RESTAURANT - VALET STAND
UPSCALE RESTAURANT

ACT ONE

INT. HOSPITAL NURSERY - FLASHBACK TO 12 YEARS AGO (FB1) 1

A male nurse swaddles a NEWBORN BABY. It's Henry.

1 ADULT HENRY (V.O.)
*I met the most amazing man I'll ever
meet in my life when I was four and a
half minutes old.*
(quickly clarifying)
Not that guy...

The nurse passes Baby Henry to a younger MEL.

2 ADULT HENRY (V.O.)
...That guy.

INT. COURTROOM - FLASHBACK TO 6 MONTHS AGO (FB2) 2

Close On: Mel's hands that skillfully find and pop open the latches of his briefcase.

3 ADULT HENRY (V.O.)
My dad was blind...

Pull out to reveal: Mel is cross-examining a nervous witness. Mel has the jury in the palm of his hands.

4 MEL
I find that very interesting, Mr. Boyd.

5 ADULT HENRY (V.O.)
*...but no one treated him differently
because he was blind... Primarily
because they didn't know.*

As he turns to "face" the WITNESS, he takes his index finger and feels for a document in his file that has a binder clip.

6 MEL
Because didn't you say at your
previous deposition, and I quote
(*"looking" at paper*)
"Thanks to Mr. Tyler's buy back, the
stock prices were artificially low"?

7 WITNESS
(stammering)
No, well, yes, but--

8 MEL
Your witness.

His brother and co-counsel, Glen, coughs and Mel tosses the file in his direction. Glen reaches wide to grab it.

9 ADULT HENRY (V.O.)
*He didn't tell people because he
didn't want their pity.*

INT. RESTAURANT - FLASHBACK (FB3)

3

Mel, Glen and two clients all study the menu.

10 ADULT HENRY (V.O.)
*He was able to fool people because
some of us were on the inside. Like my
Uncle Glen.*

11 GLEN
(for Mel's benefit)
Ooh, double cheeseburger. Eh, too many
calories for me. I'm gonna get the
shrimp salad.

12 MEL
("studying" menu)
Well, I'm getting that burger. A guy
plays two hours of squash, he deserves
a burger.
(turns to client)
Marshall knows what I'm talking about.

Mel closes his menu as the clients smile, impressed.

13 ADULT HENRY (V.O.)
*But when my parents split and Dad
moved out...*

EXT. STREET - PRESENT DAY (D1)

4

Mel, holding Elvis' harness in one hand and a white cane in the other, starts to cross the street with Henry.

14 ADULT HENRY (V.O.)
*...he made the decision to get Elvis
and come out to the world. And when
Mel Fisher came out...*

A speeding car stops short in the crosswalk right near Mel.

15 MEL
Blind man crossing the street, you
idiot!

16 ADULT HENRY (V.O.)
...he came out hard.
(then)
(MORE)

ADULT HENRY (V.O.) (CONT'D)
*You might wonder why he had a guide
dog and a cane.*

As they pass the car, Mel smacks the hood with his cane.

17 ADULT HENRY (V.O.)
*Because you can't hit a car with a
guide dog.*

The driver of the car reacts, but Mel doesn't break stride. He's out and proud. Henry takes in the scene, a bit shocked, then fast-walks to catch up with Mel.

MAIN TITLES: "GROWING UP FISHER"

INT. JOYCE'S CAR / EXT. HIGH SCHOOL - NEXT MORNING (D2) 5

JOYCE drives KATIE to school. Joyce keeps looking over at her until Katie removes her earbuds.

18 JOYCE
What are you listening to?

19 KATIE
You probably wouldn't know 'em.

20 JOYCE
Hey, you know, you haven't answered my Facebook request yet. I've poked you like fifteen times. Did you notice?

21 KATIE
I did notice. I also noticed you friended half my class.

22 JOYCE
I know, isn't it fun?

23 ADULT HENRY (V.O.)
As Dad was successfully coming out as a blind guy, Mom was unsuccessfully trying to buddy up to her teenage daughter.

24 JOYCE
How mad are we at Madelyn for "liking" all of Amy's boyfriend's status updates?

25 KATIE
You can drop me off here. I see Caitlyn.

Joyce pulls the car over in front of Katie's school. Katie starts to get out.

26 JOYCE

Wait, not yet. You've gotten so busy with your social life and school, we never get any K and J time. Hey, you know what we should do?

27 KATIE

Behave like a normal mother and daughter?

28 JOYCE

Have a hooky day! I'll blow off my Psych class and we can go to the mall, see a movie, shop for sparkly flip-flops. What do you say?

29 KATIE

(maternal)

Well, J, it sounds nice. But I know since you're my parent, what you really want is for me to stay at school and do well so I can get into a good college.

(to herself)

Hopefully out of state.

Katie gets out.

30 JOYCE

(calling after)

Keep it Gaga, girl!

(sighs, to herself)

That's not a thing.

INT. MEL'S LAW OFFICE - MEL'S OFFICE - DAY (D2)

6

Mel and JANICE, his secretary, finish going over his schedule. Elvis sits on the floor beside him.

31 JANICE

After court, all you have is the Holden deposition. Remember, he's the one who wears the Hungarian cologne from the dollar store.

32 MEL

Got it. And, hey, add having you cloned to my to-do list, Janice.

33 JANICE

Oh, and Tom Hawkins is in town Thursday. You and Glen are taking him to dinner. Remember to get the check from him.

Glen walks by to catch the tail end of this.

34 GLEN
Oh, I wanted to ask you about that.

35 MEL
Janice, your Glen impression is spot on.

Janice laughs, just so charmed by Mel, and exits.

36 GLEN
(petting Elvis)
What do you plan on telling Tom Hawkins about your eye situation?

37 MEL
The truth. They're on my face, they're piercing blue, and I'm keepin' 'em.

38 GLEN
You know what I'm talking about. We haven't told our biggest client that you're blind. We've been lying to him since the day we met him.

39 MEL
Hey, we never lied to Tom. We might have... led him to form incorrect conclusions.

POP TO:

INT. BAR - FLASHBACK POP (FB4)

8

A waitress puts another round of drinks in front of Tom, Mel Glen, and some associates. Mel makes a big show of handing his keys to Glen.

40 MEL
Better take these, Glenny-boy, I shouldn't get behind the wheel.

INT. MEL'S LAW OFFICE - MEL'S OFFICE - BACK TO PRESENT (D2) 10

41 MEL
So a blind guy can't get a "don't drink and drive" message out there?
(then, admitting)
Look, I was planning on telling him at dinner. I told all our other clients.

42 GLEN
Yeah and we lost two of them to Goldman & Harris.
(MORE)

GLEN (CONT'D)

And they don't even validate parking!
(then)

I'm just saying, Tom is thirty percent of our business. And we had a rough year. You with the divorce. Me going cold throwing craps at Pechanga...

43 MEL

We'll tell him now, Glen. I'm here, I'm blind, get used to it.

44 GLEN

Or-- You pretend to be sighted one more time and we cash the check with all the nice zeroes and commas.

45 MEL

Glen!

46 GLEN

Mel! We've done it this long. Just do it one more time. I'm asking as your brother, as your business partner, and as a new boat owner who didn't fully research marina fees. Please.

Mel sighs.

INT. APARTMENT HALLWAY - LATER (D2)

11

Henry enters chatting with RUNYEN.

47 RUNYEN

You're crazy! How is "Cars" scarier than "Paranormal Activity." It's a kids movie!

48 HENRY

That's what's so disturbing! It's a world with just cars. There's no people. Where are the people? Who pumps the gas? Who built the roads? It's this menacing secret! The cars killed the people!

JENNY, the cute girl next door, comes around the corner and heads for her apartment. She notices them and smiles.

49 JENNY

Hey.

50 HENRY

Hey, Jenny-- Hi-- We were just-- What's the deal with "Cars," huh?

(MORE)

HENRY (CONT'D)

Why do they have seats? If you sat in them, you'd be inside their face.

51 JENNY

Uh... okay.

She exits into her apartment. Henry is deflated.

52 RUNYEN

(teasing)

So... when's the wedding?

INT. MEL'S APARTMENT - LATER (D2)

12

Henry's hair has been gelled. Runyen continues to sculpt it. Next to him is an assembly line of product.

53 HENRY

Are you sure this is necessary?

54 RUNYEN

Essential. As your best friend-- and mentor-- I cannot, in good conscience, watch you go down in flames anymore.

HENRY

Must be a drag.

RUNYEN

It's a real bummer.

55 RUNYEN (CONT'D)

(shaking a hair spray can)

What you need is confidence. So, I'm giving you the Runyen Premium Package Makeover. Free of charge.

56 HENRY

You do this every day?

57 RUNYEN

You think all this just happens? I'm up at five a.m. Hair. Exfoliator. Body spray. Then I watch the sun rise.

Runyen hits Henry with a blast of hair spray as Mel enters.

58 MEL

It smells like a salon in here.

59 RUNYEN

Mel Baby, say the word. I have a talc that'll take the shine right off that chrome dome.

60 MEL

Do you have anything that'll seal your lips together?

61 RUNYEN
Got it. Eye jokes cool, hair jokes
not. Now I know where the line is.

62 MEL
When you're done playing beauty
parlor, will you walk Elvis?

63 HENRY
Sure.

Mel exits without Elvis. Runyen looks Henry over, then holds
up a tube of concealer.

64 RUNYEN
Concealer. For or against?

65 ADULT HENRY (V.O.)
*While Runyen was trying to make me
look better to Jenny...*

INT. JOYCE'S HOUSE - KITCHEN - SAME TIME (D2)

13

Joyce laughs with her study partner, AMELIE, 25. They sit at
a table covered in psychology textbooks and notebooks. Amelie
wears a Black Keys T-shirt and looks over their study sheet.

66 ADULT HENRY (V.O.)
*...Mom was using her new study partner
to make her look better to Katie.*

67 AMELIE
You know, we didn't have to do this
here. We could've just gone to the
library.

68 JOYCE
No, no. This is much better. And, who
knows, you might even run into my
daughter.
(to herself)
If she'd show up already.

Amelie and Joyce sit at the table.

69 AMELIE
Okay, only one question left on the
worksheet: "What's an effective means
of engaging a shy personality?"

70 JOYCE
I'm gonna go with... Chardonnay.

71 AMELIE
Joyce, you're hilarious.

We hear the front door slam and Katie enters. Joyce perks up.

72 JOYCE
(for Katie's benefit)
You think I'm hilarious? What a
compliment coming from someone as cool
as you!
(then, faux casual)
Oh hey, Katie-cat, I didn't even hear
you come in. How was your day?

Katie just rolls her eyes and crosses to the fridge.

73 JOYCE (CONT'D)
(to Amelie, sotto)
That's eye roll for "I had a
delightful day, Mother, thanks for
taking such an interest in my life."
Katie, this is my psych partner,
Amelie.

74 KATIE
Hey. Cool shirt.

75 JOYCE
Right?

76 AMELIE
Thanks. You into the The Black Keys?

77 KATIE
They're awesome. I totally heart Dan
Auerbach.

78 AMELIE
Although right now I'm in a serious
Arcade Fire phase.

79 KATIE
Me too! They're doing a secret show at
The Draft House this week.

80 AMELIE
I know, but it's sold out. It's
killing me. They're so awesome.

Katie nods. They glance at Joyce, who is feeling left out.

81 JOYCE
Yes. Awesome. I love arcades.

82 KATIE
She has no idea who they are. The last
concert she went to was Bruce
Springsteen in the late '80's.

83 AMELIE
Oh my God.

84 KATIE
(embarrassed)
I know, right?

85 AMELIE
No, that's rad.

86 KATIE
It is?

87 JOYCE
It is?
(covering, to Katie)
It so is.

88 AMELIE
Springsteen was a huge influence on
Arcade Fire. Everybody bows down to
the Boss.

89 KATIE
Really?

90 AMELIE
Yeah, what was the concert like?

91 JOYCE
Oh, you don't want to hear about--

Katie sits down, interested, and Joyce changes course.

92 JOYCE (CONT'D)
I had fifth row seats. I could
practically reach out and touch his
bandana.

Amelie and then Katie are transfixed. Joyce is pleased.

EXT. STREET / BAKERY - DAY (D2)

14

A new-and-improved Henry walks with Elvis. Henry's hair is gelled up, he has a popped collar, dark sunglasses and Beats-type headphones around his neck. As people pass, he tries to give them confident nods, but can't really sell it.

93 ADULT HENRY (V.O.)
*Now that I had a makeover, I was
committed to trying to be a cooler
version of myself. I was smooth, I was
mature, I was--*
(something catches his eye)
Ooo, cupcakes!

Henry has noticed a cupcake shop with a window display full of goodies. He turns back to go in, but stops when he sees a sign that reads NO DOGS ALLOWED.

94 HENRY
Oh, man.

He looks again and notices underneath, it says SERVICE DOGS WELCOME. Yes!

95 ADULT HENRY (V.O.)
(sing songy)
Loop-hole.
(then)
Hey, it didn't say anything about the dog having to be with a blind guy...

Henry and Elvis head inside...

INT. BAKERY - CONTINUOUS (D2) 15

...where waiting patrons immediately turn and notice them.

96 OWNER
Heads up! Let the blind kid through!

97 ADULT HENRY (V.O.)
...But that didn't stop people from jumping to that conclusion.

98 HENRY
Oh, I'm not--

99 OWNER
Follow my voice. Don't just stand there, people. Give him a hand.

Before Henry knows what's happening, an older man helps this "helpless" boy to the front of the line.

100 ADULT HENRY (V.O.)
I discovered that people treat you differently when you're blind...

INT. BAKERY - LATER (D2) 16

"Blind Henry" scarfs free samples the owner has laid out.

101 ADULT HENRY (V.O.)
*...And I was making out like a bandit.
A blind bandit.*

102 HENRY
(mouthful)
Oh, so this is dark chocolate and this is white chocolate? Gosh, I can't see white, but at least now I know what it tastes like.

103 OWNER
Aww.

A few other customers chime in with "Awws" as he's given more samples to try.

104 ADULT HENRY (V.O.)
Now, before you say I'm going to hell, I'd like to remind you the only reason I had a guide dog with me is because I take care of a blind guy. A blind guy who will kill me if he finds out what I'm doing.

The owner bags Henry's order and then gestures to someone.

105 OWNER
Henry, I'm gonna have my daughter, Sofia, walk you home. Sofia!

106 HENRY
Oh, no. That's very kind but I don't need...

A very pretty SOFIA, 14, enters from the kitchen. She wears adorable Lisa Loeb style GLASSES. Henry subtly sneaks a peek at her.

107 HENRY (CONT'D)
...help after the first few blocks. I heard a lot of traffic out there.

108 ADULT HENRY (V.O.)
Okay, yeah, maybe I am going to hell.

As Sofia takes Henry's arm and they start for the door, we...

END OF ACT ONE

ACT TWO

EXT. STREET - DAY (D2)

17

"Blind Henry" holds Sofia's arm. As they walk, he has a newfound confidence.

109 SOFIA
(re: Elvis)
...So he can go with you anywhere?

110 HENRY
Yeah. To the store, on an airplane, to court--

111 SOFIA
Court?

112 HENRY
Yeah, I mean...
(cool as shit)
He'll go with me when I'm a lawyer.
What are your dreams?

As they continue to walk and talk M.O.S.:

113 ADULT HENRY (V.O.)
Pretending to be someone else and not having to make eye contact made things easier. Sure, I was inching into a moral grey area...

114 SOFIA
How often are you at your dad's-- Ooo, careful, skateboarder on your left.

Sofia pulls Henry closer as a skateboarder whizzes by.

115 ADULT HENRY (V.O.)
...but cut me some slack. It was the most female contact I'd had in all my twelve years on earth.

The arm she used to pull him in, stays on his shoulder. Henry is smitten. He starts to look at her...

116 ADULT HENRY (V.O.)
It took everything I had not to stare at her.

...then catches himself and turns away.

INT. MEL'S APARTMENT - DAY (D2)

A19

Mel is making himself a sandwich when Joyce enters.

117 JOYCE
Do you have the key to the storage cabinet in the garage?

118 MEL
Yes.
(getting up)
And apparently you have the key to the apartment I moved into. I'll trade you.

119 JOYCE
Deal. It's Henry's anyway.

Mel pulls out his key ring, which has several keys, each with different shaped key covers. He pulls a small one off and they exchange keys.

120 JOYCE (CONT'D)
Thanks, I just need to get my trunk of old clothes to show Katie. Why, you ask--

121 MEL
Not asking.

122 JOYCE
Because I have a cool new friend who thinks I'm cool, and she's making Katie think that I'm cool. It's all very cool. Katie and I are on the express train to Bestie Town.
(then)
Oof, don't tell Katie I said that. It was way not cool.

123 MEL
Oh hey, when you go to the storage cabinet, there should be a box on the top shelf with a leather photo album from when Katie was born. See if there's a picture of you holding her when you first became a mother. It might remind you that you're her mother.

124 JOYCE
Look, I just don't want to be the kind of mother who's off in some room baking a cake and nagging her about curfew. I want to be her friend.

125 MEL

First of all, you don't bake. If you did, you'd know that room would be the kitchen. And second of all--

126 JOYCE

Goodbye, Mel.

INT. JOYCE'S HOUSE - FOYER / LIVING ROOM - DAY (D2)

19

An excited Henry and Runyen return home, mid-conversation.

127 RUNYEN

Of course! You use a cute dog to get a girl! Why didn't I think of that? Sneaky is my wheelhouse.

128 HENRY

And dude, she's fourteen. And. A. Half. She kept asking when she could come over. That's good, right?

129 RUNYEN

Okay, two questions: "Can I use the dog Saturday?" And "Why can't you just say yes? Why are you always like this?"

They cross to the kitchen, past THE LIVING ROOM where Katie and Amelie sit on the floor watching Joyce go through a trunk of old 80's clothes. Joyce wears odds and ends from the trunk (A Flash Dance sweatshirt, neon leggings, a giant Madonna bow in her hair). Katie tosses Joyce a leather vest.

130 KATIE

This is cool, what's the story with this?

131 JOYCE

Wore it to Scott Cawley's birthday slash learn-to-french party...

Katie and Amelie laugh with Joyce as she continues her story M.O.S....

132 ADULT HENRY (V.O.)

While Elvis made it possible for me to talk to a girl, Amelie made it possible for Katie and Mom to talk to each other.

Amelie gets a text and checks her cellphone as Joyce tosses Katie the vest.

133 JOYCE
Take it, it's yours.

134 KATIE
Wow, thanks. The leather is so soft.

135 JOYCE
Yeah, that's not leather. And you're going to want to keep it away from an open flame.

136 ADULT HENRY (V.O.)
Instead of grunts and door slams, they were actually communicating with words...

Joyce squeals with delight as Katie happily models the vest.

137 ADULT HENRY (V.O.)
...and other happy lady noises.

138 AMELIE
Don't freak, but my friend who works at the label just scored me tickets to Arcade Fire tomorrow night. You in?

139 KATIE
Seriously? Yes! Yes! I'm in, I'm in!

140 JOYCE
Fun! Such fun... for you two... fun gals.

Left out, Joyce puts her attention on repacking the trunk.

141 KATIE
Wait, you've got to score a ticket for my mom. She's never seen them.
(to Joyce)
I mean, if you want to come.

142 JOYCE
Uh, yeah, I think I'm free.
("flipping" through phone)
Tomorrow... is that the 14th? Yeah, I can make that work.

143 AMELIE
It's the 15th.

144 JOYCE
Yeah, I can make that work.

Katie hugs Amelie. Behind them, Joyce does a few silent bounce-claps.

EXT. STREET - NEXT DAY (D3)

20

Mel and Henry are out for a walk with Elvis.

145 HENRY
I know it's just a movie and it sounds
crazy but there's no other
explanation.

146 MEL
You're damn right. You know what's
happening? The cars are using people
as fuel!

Henry spots Sofia riding a delivery bike with a box of
cupcakes in the basket, heading in their direction.

147 HENRY
Oh my God, I need the dog!

148 MEL
What?

149 HENRY
Elvis! You gotta hand me the harness
so I can pretend to be blind.

150 MEL
Blind? What?

151 HENRY
It's for a girl! An older girl! She
wears cool glasses and smells like
Jolly Ranchers and I brushed against
her rib cage! Please. I need to be
blind, and you need to be sighted!

152 MEL
Henry I am absolutely not going to--

Henry grabs the harness and "goes blind" as Sofia approaches.

153 SOFIA
Henry, hi. It's me, Sofia. Is this
your father?

A beat. Then "Sighted Mel" extends his arm forcing Sofia to
meet his handshake.

154 MEL
Mel Fisher. Cool glasses.

On a relieved Henry's face we...

END OF ACT TWO

ACT THREE

EXT. STREET - MINUTES LATER (D3)

21

Sofia, Henry and Mel are as we left them.

155 ADULT HENRY (V.O.)
*I don't know if I was as good at
playing blind as Dad was at playing
sighted...*

156 HENRY
(patting Elvis)
Yeah, he's my furry little co-pilot.
Kinda like my own personal Chewbacca.

Sofia laughs.

157 ADULT HENRY (V.O.)
*...but I was crushing it with cupcake
girl.*

158 SOFIA
You're so funny.
(to Mel)
He's so funny.

159 MEL
(at his limit)
So funny.

160 SOFIA
I'm glad I ran into you.
(jotting something down)
Here's my number in case you ever need
help. You know, fighting the Empire.

She extends the paper. Neither Fisher takes it-- Mel because he's blind, Henry because he's "blind." Henry nervously eyes her extended hand peripherally.

161 HENRY
Dad, you just take it, okay? It's
probably right next to your right arm.

Mel sighs, continues the ruse, and takes the paper. They ad-lib goodbyes and she rides off.

162 HENRY (CONT'D)
Look, I know a lecture is coming. Just
let me watch this for four more
seconds. Three. Two. And you're on.

163 MEL

What is wrong with you?! You can't pretend to be blind!

164 HENRY

Are you kidding me, you pretended to be sighted for twenty years.

165 MEL

That was completely different. It was a professional decision. I'd just become a lawyer, I didn't want anyone treating me differently because I was blind.

166 HENRY

Yeah, so you lied.

167 MEL

I leveled the playing field. I didn't want anyone's pity.

168 HENRY

Well, I do! Pity's working for me! Pity was my foot in the door!

169 MEL

Henry, you don't need to play games to get someone to like you. And you don't need crunchy hair. Just be yourself.

170 HENRY

I have a twelve-year track record of that never working.

171 MEL

You know what doesn't work? Lying about who you are.

(realizing his hypocrisy)

That's why I... stopped doing it.

EXT. CLUB - ALLEY - NIGHT (N3)

23

The alley is dimly-lit with a few dumpsters, and loud music comes thumping out of the club. Joyce, Katie and Amelie wait in line to get in. Sketchy young club-goers mill about.

172 JOYCE

I'm at a club. With my homegirls. My amigas cercanos. Orelay.

(off their looks)

I'll stop now.

172A KATIE

Perfect.

172B AMELIE

That's probably best.

Katie sweetly looks Joyce over, making small adjustments.

173 KATIE
You need one more thing.

Katie takes a bangle from her wrist and hands it to her.
Joyce is thrilled.

174 JOYCE
We're sharing accessories!
(then, to person in line)
We're best friends.

175 AMELIE
(realizing)
Oh, shoot, Joyce, did you bring ID?

176 JOYCE
I doubt anyone's gonna think I'm under
twenty-one.

Two GUYS walking by check Joyce out.

177 JOYCE (CONT'D)
Although, in this fun top, I better
play it safe.
(then)
Wait, if it's twenty-one-and-over,
Katie can't get in. Shoot.
(then)
Well, since we're all dressed up,
should we rock some Pinkberry?

178 AMELIE
Don't worry. I got her a fake I.D.

Katie holds it up. Joyce is blindsided.

179 KATIE
If anyone asks I'm Florence Stuart
from Cerritos.
(looking at photo)
And I'm way too fond of blue eyeliner.

180 JOYCE
But--

181 KATIE
Don't worry, I'm not gonna be
drinking, but I can't miss seeing this
band in a small venue.

182 JOYCE
(uncomfortable)
Sure. Yes. 'Cause they kick ass.

183 AMELIE
You're cool, right?

184 JOYCE
Are you kidding me? Yes Sir-ritos, I'm cool.

The muscular BOUNCER, sitting on a stool, looks over their IDs and waves them in. Joyce is torn, but crosses inside... only to return seconds later.

185 JOYCE (CONT'D)
Not cool! Not cool at all! You are not breaking the law to get into a club!

186 KATIE
I knew it! I knew you'd ruin this somehow!

Katie stomps off. Joyce turns to the bouncer.

187 JOYCE
I blame you! That girl is sixteen, and she doesn't even know where Cerritos is! You have one job! Do it well!
(swats his arm, re: muscles)
Wow, those are big. Do you take supplements or--?

The bouncer slowly stands, menacing.

188 JOYCE (CONT'D)
I'm going now!

She quickly leaves.

INT. UPSCALE RESTAURANT - SAME TIME (N3)

24

A nervous Glen and Tom sit at the table waiting for Mel.

189 GLEN
I'm sure he'll be here soon. You know Mel. Probably stopped at the club to sneak in nine holes.

190 TOM
(chuckling)
That's why I sent him those golf clubs for Christmas.

191 GLEN
Oh, those are great.
(then, covering)
...Mel loves them.

Over Tom's shoulder, Glen sees Mel enter with Elvis. Uh-oh.

192 GLEN (CONT'D)
You son of a bitch.

193 TOM
What?

194 GLEN
(covering)
You handsome son of a bitch. Are you getting younger? You know what? This place has great mints. I'm gonna go get you one, be right back. Have you seen the view?

He spins Tom's chair in the opposite direction and rushes over to Mel.

195 GLEN (CONT'D)
Hey, Mel. With that dog you'd almost think you were blind.
(then, sotto, furious)
What are you doing?!

196 MEL
I'm telling Tom the truth. I owe it to myself, and I owe it to Henry.

197 GLEN
No, you owe it to me. I've been your brother a lot longer than that kid's been your son. Line forms behind Uncle Glen!

198 MEL
Glen--

199 GLEN
I'm the one who read you comic books. I'm the one who drove you to law school. I'm the one who alphabetically arranged the office fridge so you could find things.

200 MEL
You put the pickles under "C."

201 GLEN
Because they're condiments!

Glen takes hold of the harness. He and Mel struggle.

202 MEL
What are you doing? Why is everyone
stealing my dog?

203 GLEN
I'm tying him up outside.

204 MEL
Good luck, he won't go with you. He's
been trained to stay by my side.

Glen grabs a veal chop off a woman's table.

205 GLEN
(to woman)
We'll get you another one.

He dangles the chop in front of Elvis and kiss-calls him.
Elvis starts to follow. Mel gets dragged a bit.

206 MEL
Glen!

207 GLEN
Look, it's not just for me. It's for
our firm. I care deeply about each and
every one of the 35 people we employ.

208 MEL
38.

209 GLEN
Whatever. They're counting on us, Mel.

Mel sighs, considering. He doesn't like it, but Glen's right.

210 MEL
All right. But this dog has 40,000
dollars worth of training. It'd be
crazy to just tie him up outside.

211 GLEN
You're right. That would be crazy.

Glen scoops up Elvis and steps up to the COAT CHECK GIRL at
coat check.

212 GLEN (CONT'D)
I'd like to check this, please.

As he hands Elvis over to her, we...

END OF ACT THREE

ACT FOUR

INT. UPSCALE RESTAURANT - MOMENTS LATER (N3)

25

Mel, Tom and Glen are sitting at the table. A waitress clears their salad plates. Mel picks up the wine bottle.

213 MEL
Tom, can I top you off?

Tom holds out his glass.

214 GLEN
(for Mel's benefit)
Look at that eager beaver, holding his
glass out just to your left.

Mel starts to pour. Tom motions that he's had enough, and as he pulls away his glass, Glen quickly swoops in with his own glass, catching the wine.

215 GLEN (CONT'D)
Me next!
(then, to Tom)
I'm a freak for good Bordeaux.

216 TOM
Oh, so I don't forget...

Tom pulls a check out of his jacket pocket.

217 GLEN
(again, for Mel)
What's that, a check? It is. It is a
check.

218 MEL
How 'bout that, a check.

219 TOM
I put you guys through a heckuva lot
this year, but I want you to know how
much I appreciate all you do for me.
So, here's your annual retainer, up
front.

220 GLEN
Will you look at that, Mel? He's
extending the check directly to you!

Mel takes the check and "looks" at it.

221 MEL
Thanks so much, Tom. This is more than
just numbers on a piece of paper.
(MORE)

MEL (CONT'D)

It's a symbol of the on-going trust
you place in us.

As Mel talks, he gestures with the check, unaware that it's
so close to the candle that it CATCHES FIRE.

222 GLEN

Mel--

223 MEL

That's really the cornerstone of any
great business relationship.

224 GLEN

Fire. Check on fire--

225 MEL

And that's something we'll never take
for granted.

(realizing)

Good God!

Mel drops the burning check on the table. Glen and Tom jump
up and throw water onto it.

226 GLEN

(to himself)

We forgot about the damn candles!

227 TOM

What the hell is going on?

The Coat Check Girl approaches with Elvis.

228 COAT CHECK GIRL

I'm sorry, you have to take your guide
dog. He just ate half a raincoat.

INT. JOYCE'S HOUSE - KITCHEN - NIGHT (N3)

A26

Katie and Henry, in his pajamas, sit at the kitchen table.
She's using makeup remover pads to remove Henry's concealer.

229 KATIE

Why did you put concealer on to begin
with?

230 HENRY

Runyen wanted to cover up my "problem
areas."

Joyce enters.

231 JOYCE
Look, I know you're mad at me.
(off Katie's stare)
Super mad. But sometimes a mother has
to make an unpopular call. So I did.
(beat)
And now I'm making another unpopular
call. I'm eating the last fudgey fun
pop. Fun for me!

She grabs the fudge pop and exits. Katie resumes scrubbing
Henry's face, angrily.

232 HENRY
Hey-- Don't take it out on my face.

233 KATIE
She says she wants to be my friend...

234 HENRY
Easy, you're about to hit bone.

235 KATIE
...then she suddenly switches into
parent mode.

236 HENRY
Aren't you always saying she should
stop trying to be your friend and act
more like a mom?

Katie takes this in.

237 ADULT HENRY (V.O.)
My face was finally clean...

INT. UPSCALE RESTAURANT - A LITTLE LATER (N3)

B26

Mel, Glen and Tom are at the table, Elvis now by their side.

238 ADULT HENRY (V.O.)
*...and Dad's conscience was about to
be.*

239 TOM
You've been blind all this time?! But
you helped me pick out that suit for
my niece's wedding--

240 MEL
Technically, Glen did.

241 GLEN
And you looked super sharp.

242 TOM
(to Mel)
You test drove my two-hundred thousand
dollar car.

EXT. STREET - DAY (FB5)

26

A yellow sports car pulls up next to Tom, screeching to a stop. Mel's behind the wheel and a terrified Glen sits shotgun.

243 GLEN
Fun car, Tom.

*
*

244 MEL
It really hugs the road.

With two fingers, Glen subtly pushes Mel's face in Tom's direction.

245 MEL (CONT'D)
Really hugs it.

INT. UPSCALE RESTAURANT - CONTINUOUS FROM PREVIOUS (N3)

27

246 MEL
Scariest day of my life. But it
doesn't change the fact that we're as
dedicated to serving you as we've ever
been.

247 TOM
This is outrageous! I've never been
snowed like this in my life. You're
like... you're like a friggin'...

Mel waits for the hammer to drop.

248 TOM (CONT'D)
(brightening)
...superhero!

249 GLEN
A superhero... who still represents
you in all forms of legal activity,
both corporate and personal?

250 TOM
(beat)
You've always done top notch work for
me. As long as that continues I'm
staying where I am.

251 MEL
That's so good to hear. Your trust is everything to us.

252 GLEN
See? It's like I told you, Mel. Honesty is the best policy.

253 MEL
Honestly, Glen, you're paying for dinner.
(calling to waitress)
Can I see the wine list?

INT. BAKERY - NEXT DAY (D4)

29

Runyen watches as Henry stands off to one side with Sofia.

254 HENRY
...so, anyway, I'm sorry I lied to you, but hopefully you'll find it charming how far I went to try to be your boyfriend?

255 SOFIA
(surprised)
Boyfriend?

256 HENRY
(surprised she's surprised)
Yeah. You gave me your number.

257 SOFIA
I gave it to your dad. So I could baby-sit you.

258 HENRY
What? How old do you think I am?

259 SOFIA
I don't know. Like ten?

260 HENRY
I'm twelve!
(lower voice)
Twelve.

261 SOFIA
Oh. Okay. Well, have your dad call if you need a sitter.

She walks off. A mortified Henry turns to Runyen...

262 HENRY
Dude, that was a disaster-- and you
are not Runyen.

...who turns out to be Jenny.

263 JENNY
Nope.

264 HENRY
But you heard all that?

265 JENNY
Yep.

266 HENRY
Good. I'm glad. 'Cause all girls
should know I am not smooth.
(to whole bakery)
Attention, ladies. I am not smooth.
(as Yoda)
Not smooth, I am.
(then)
I get awkward and tongue-tied around
girls I like, and girls I don't like,
and boys, pretty much anyone who's not
Runyen.

A beat as Jenny takes all this in.

267 JENNY
(as Yoda)
Funny you are.

She smiles. Then, so does Henry.

268 ADULT HENRY (V.O.)
Dad was right...

EXT. BAKERY - MOMENTS LATER (D4)

30

Henry walks Jenny out the door.

269 ADULT HENRY (V.O.)
*...Being yourself may not be easy, but
it's the right thing to do...*

She playfully whacks his shoulder and crosses off.

270 ADULT HENRY (V.O.)
...It got Jenny to notice me...

Runyen, who witnessed it all, crosses to Henry, impressed.

271 RUNYEN

Wow. You just used one girl to get another girl's attention! You're a playa. You're a varsity playa.

Henry's focused on the shoulder that Jenny touched.

EXT. UPSCALE RESTAURANT - FLASHBACK (N3)

31

Mel, Glen and Tom walk to the valet.

272 ADULT HENRY (V.O.)

...It got Dad a client for life...

They all shake hands.

INT. JOYCE'S CAR / EXT. HIGH SCHOOL - DAY (D4)

32

Joyce pulls up to school to pick up Katie who, earbuds firmly in place, gets in. Joyce does not attempt conversation. Then surprisingly, Katie pulls out one of her earbuds and offers it to Joyce. She takes it, smiles meaningfully, and puts it in her own ear.

273 ADULT HENRY (V.O.)

...And it brought Mom and Katie closer...

They both bob their heads to the music. Joyce is beaming.

274 JOYCE

Oh my God, is this Bruce Spring--?

275 KATIE

Don't read too much into this.

276 ADULT HENRY (V.O.)

...Well, a little closer.

Joyce'll take it.

EXT. STREET / JOYCE'S CAR - CONTINUOUS (D4)

33

WIDE SHOT of Joyce and Katie driving into the distance, then:

277 ADULT HENRY (V.O.)

Okay. In the spirit of total honesty, I may have left one thing out...

EXT. STREET - MINUTE AFTER LEAVING THE VALET - FLASHBACK (N3) 34

The night of the dinner. We see the restaurant in the background.

278 ADULT HENRY (V.O.)
*...Now you know the upside of Dad
being himself. But there's also a
downside...*

Glen and Mel, with Elvis and the cane, are crossing the street when a yellow sports car screeches to a halt in the crosswalk, inches from Mel.

279 MEL
Blind man in the crosswalk!

Mel whacks the hood, denting it. An enraged Tom gets out.

280 TOM
Are you insane?!

281 MEL
Hey, I'm not the idiot who was
speeding!

282 GLEN
Mel--

283 TOM
You dented my hood! What the hell's
wrong with you?!

284 MEL
(to Glen, realizing)
Is that--?

285 GLEN
Our former client? Yep.

286 MEL
Want to swing by the marina and take
one last spin on your boat?

287 GLEN
Yep.

As the two brothers walk off together we...

END OF SHOW