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Growing Up Fisher

“The Date From Hell-nado”

Written by

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Directed by

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PRODUCTION DRAFT
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Growing Up Fisher

Production Draft
December 01, 2013

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	*
ALLISON	Constance Zimmer	*
ANTHONY HOOPER	Logan Miller	*
GARY	Michael Weaver	*
CABBIE	TBD	
CARNY	TBD	
WOMAN	TBD	
OLDER LADY	TBD	
FRIEND	TBD	
MACHINE (V.O.)	TBD	

Growing Up Fisher

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SET LIST

INTERIORS

~~CAB~~ *
MEL'S APARTMENT
APARTMENT HALLWAY
SUPERMARKET
LAUNDRY ROOM
JOYCE'S HOUSE - LIVING ROOM
OUTSIDE APARTMENT 308 *
GARY'S CAR

EXTERIORS

~~PASADENA STREET~~ *
GRIFFIN STREET APARTMENTS
CARNIVAL - SKEE-BALL GAME
CARNIVAL - SHOOTING GALLERY
CARNIVAL - TEACUPS RIDE
CARNIVAL - GROUNDS
CARNIVAL - HELL-NADO RIDE
CARNIVAL - NOVELTY KIOSK

ACT ONE

1 INT. APARTMENT HALLWAY / INT. MEL'S APARTMENT - NIGHT (N1) 1*

Henry gets off the elevator and walks towards Mel's. *

ADULT HENRY (V.O.) *

I grew up with a father who was blind. *

But before you picture a guy selling *

pencils on the corner, he was a *

lawyer... *

As Henry approaches the door, he hears the sound of an electric drill coming from inside. *

ADULT HENRY (V.O.) *

...A lawyer who scared other lawyers. *

And the entire returns department at *

the Van Nuys Home Depot. *

He unlocks the door to find a COMPLETELY DARK APARTMENT. He hears the drill again, and flips on the lights to find Mel standing on the top rung of a step ladder, drill in hand. *

HENRY *

(startled) *

Whoa, Dad, what are you doing? *

MEL *

Oh, I wish you had come ten minutes later, I wanted to surprise you. *

HENRY *

By being dead on the floor? *

MEL *

No. With a giant TV for you, and surround sound for me. *

Henry looks and sees a big screen TV mounted to the wall. *

HENRY *

Awesome. *

MEL *

Damn right it is. *

He does two victory "shots" with the drill and holsters it. *

HENRY *

You know they have guys who can do this? *

MEL *

Yep, you're looking at one. Done. *

As he comes down the ladder... *

MEL (CONT'D) *
 Now all we have to do is head up to *
 the roof and install the dish. *

On Henry's face... *

ADULT HENRY (V.O.) *
Aaand that's how we got TV. *

MAIN TITLES: "GROWING UP FISHER"

2 EXT. GRIFFIN STREET APARTMENTS - NEXT DAY (D2) 2

Mel waits out front with Elvis, who's wagging his tail.

MEL
 What's with all the tail-wagging,
 buddy? Is that leggy poodle coming
 back from the park?

An attractive woman, ALLISON, approaches Mel, noticing Elvis. *

ALLISON *
 Oh, thank God you're blind. *

MEL *
 I don't know who you are, but I'm *
 gonna say you're a glass-is-half-full *
 kinda gal. *

ALLISON *
 I'm your neighbor, Allison. And last *
 night when you were on the roof, you *
 looked right through my skylight into *
 my bathroom. *

MEL *
 I could get you a note from my eye *
 doctor, if you want it. *
 (then) *
 I'm Mel-- *

ALLISON *
 Fisher. Member of the California Bar, *
 Guide Dog Foundation, and getting his *
 teeth cleaned on the third. *

MEL *
 Whoa, how do you know so much about *
 me? *

ALLISON

The postman mixed up our mail. Relax,
you saw me in the shower, all I saw
were your bills. I'll get it and be
right back.

*
*
*
*
*

MEL

I'll stay here and be right here.

*
*

She heads off. KATIE drives up in Joyce's car, JOYCE in the
passenger seat.

*

JOYCE

Careful... careful... don't hit the
curb...

*

They jerk to a stop.

JOYCE (CONT'D)

Perfect. I'm driving home.

Henry, with a bag, hops out. Joyce gets out.

*

HENRY

Hey, Dad.

(sotto)

I think she's getting worse.

MEL

(sotto)

Which one?

HENRY

Both.

Henry heads inside.

JOYCE

Hi, Mel.

(coolly)

Elvis.

MEL

(re: Elvis)

Joyce, he doesn't hate you.

JOYCE

You can't see the way he looks at me.

Elvis stares up at her, lovingly.

MEL

Thanks for the text.

JOYCE

No problem. From the way Henry was talking, I could tell he needed a little more Dad time. Have fun.

ADULT HENRY (V.O.)

Even though they were getting divorced, my parents were great when it came to custody. Whether it was with me, Katie...

*
*

Joyce heads to the driver's seat as Katie grabs a box from the car and crosses to Mel.

ADULT HENRY (V.O.)

...or cutlery.

*
*

KATIE

Hey, Dad. Mom put aside some stuff for your kitchen. We're guessing you're still roughing it with a thermos and two forks?

MEL

She's just giving me all this so she can buy new stuff, right?

KATIE

Do you want the truth, or do you want the stuff?

He laughs and holds out his arms. She gives him the box and a kiss. As Katie gets in the car, Joyce watches in the rearview mirror as Allison returns. Mel and Allison have a playful exchange and she whacks his arm with the mail. Joyce clocks this flirtatious moment, as she drives away.

*
*
*

ADULT HENRY (V.O.)

I'm not saying Mom had a habit of misreading gestures, but...

*
*
*

3 INT. SUPERMARKET - LATER THAT DAY (D2)

3*

Katie and Joyce, carrying a basket filled with TV dinners, approach the self check-out. Katie sees a boy she knows, ANTHONY HOOPER, but does her best to act casual. He waves. Katie waves back. And so does Joyce.

*

KATIE

I think he's waving at me.

ADULT HENRY (V.O.)

...actually that's exactly what I'm saying.

*
*
*

JOYCE

Is that the Anthony who texted you
last night?

KATIE

Mom, please stop looking at my phone. *

JOYCE

Then tell me stuff. *

As Katie crosses off, Joyce heads to the self check-out.

MACHINE (V.O.)

Please scan your first item.

Joyce scans an item. No beep. She scans again.

MACHINE (V.O.)

Please scan your first item.

JOYCE

(to the screen)

That's what I'm doing!

(scans, nothing)

Come on. Come on!

Joyce angrily slams the item on the scanner.

ANGLE ON: Katie and Anthony are mid-conversation.

ANTHONY

...So I put my candy in the freezer
while I do my shopping, and by the
time I get to frozen foods, it's
perfectly chilled.

KATIE

So you're like a genius.

ANTHONY

Basically.

(offering candy bar)

Cold Kit-Kat?

KATIE

("of course")

Uhh, yeah.

BACK ON: Joyce, still slamming the scanner.

JOYCE

How is this faster?!

A handsome manager, GARY, approaches.

GARY

Everything okay over here?

JOYCE

Yes, my nervous breakdown is going very well, thank you.

GARY

Allow me.

Standing behind her, he takes the item out of her hand. It beeps as soon as he touches it.

JOYCE

Wow, you're good.

GARY

Eight years here. I've learned a thing or two. Like an attractive woman buying nine Lean Cuisines-- not that she needs them-- is probably divorced.

*

JOYCE

Separated.

GARY

I'm Gary.

JOYCE

Yes, I know. Your nametag, I saw it. My nametag would say "Joyce." Because that's-- My name is Joyce.

GARY

(flirting)

Well, I can't make you a nametag, but maybe I'll say your name over the loud speaker.

As he starts to walk off, she chuckles. He turns back.

GARY (CONT'D)

Technically this is against store policy, but I'm the manager until Josh gets back, so... Do you wanna have dinner with me Saturday?

Katie returns just in time to see this.

JOYCE

Wow, you guys have really upped your customer service. But it's just-- I'm gonna have to say no. Thank you. No, thank you.

GARY
(taking it in stride)
Ouch, lost to a Lean Cuisine. *

He stops to help another customer who's frustrated with the self check-out. Flattered, Joyce turns to Katie.

JOYCE
(too loud)
Did you see that? I just got asked out!

KATIE
Reel it in, Joyce, he's two steps away from us.

JOYCE
It's too soon to be dating again. Right?

KATIE
Yeah, maybe wait 'til you've been separated a full month.

JOYCE
You're right. But, I don't know... I think I saw Dad flirting with someone. Maybe it's not too soon.

She turns to the WOMAN behind her.

JOYCE (CONT'D)
Right?

WOMAN
I just need eggs.

An OLDER LADY, on a motorized shopping cart, pipes in.

OLDER LADY
You know, your daughter's right. Don't cheat yourself out of your "Me Time." *

Joyce looks and sees a horrible version of her future self: a frumpy, lonely, frozen food eater.

OLDER LADY (CONT'D)
Since my divorce, I'm not rushing out there. I'm just celebrating me. And it's been the best 16 years of my life.

Joyce takes this in, along with the fact that she saw Mel flirting, then... *

JOYCE

(quickly turning)

Hey, Gare. Here's something you can shout over the loudspeaker: We're a go for Saturday.

(then, to Katie, sotto)

It's not too soon, right?

GARY (OVER LOUDSPEAKER)

Pick you up at seven.

KATIE

(for Joyce's benefit)

Timing's perfect.

Katie forces a thumbs up.

ADULT HENRY (V.O.)

So Katie lied and gave Mom the green light she needed to dip her toe back in the dating pool...

4 INT. MEL'S APARTMENT / INT. APARTMENT HALLWAY - NEXT DAY (D3) 4*

Henry exits Mel's apartment, struggling with an overstuffed laundry basket. Mel and Elvis follow.

ADULT HENRY (V.O.)

...A pool I was desperately trying to dive into.

MEL

(calling back)

Come on, Henry, let's go.

HENRY

Right here, Da--

MEL

(startled)

Sweet God! You're like a Prius.

ADULT HENRY (V.O.)

I loved spending time at Dad's apartment-- roof deck, ping-pong table, but the greatest amenity was...

Henry sees JENNY unlocking the door to her apartment.

ADULT HENRY (V.O.)

...her.

Henry quickly masks his shyness with a pseudo-cocky veneer.

HENRY

S'up? Laundry day. We're gonna crush it. It's Jenny, right?

JENNY

(sweetly, pointing)

I think you dropped your underpants.

Mortified, Henry quickly grabs them. He looks up, but she's gone inside. He double times it to Mel who's in the elevator. *

MEL

(knowing)

How'd that go?

As the elevator doors shut: *

HENRY

Rough. *

5 INT. JOYCE'S HOUSE - LIVING ROOM - SAME TIME (D3) 5*

As Joyce crosses, she hears Katie talking on the phone. *

KATIE (ON PHONE)

...so then he just asked! Right in the middle of the supermarket!

JOYCE

Are you telling the girls about what happened yesterday with me and Gary? *

KATIE

Believe it or not, I was actually talking about my life.

JOYCE

Oh, Anthony asked you out? That's amazing! Speaker! *

On Katie's "I can't believe this" look... *

6 INT. LAUNDRY ROOM - LATER (D3) 6*

As Mel and Henry wait for their laundry, Allison folds hers in the b.g., occasionally singing along to her iPod. *

ALLISON

(barely knowing the words)

...WHY ARE ALL THE PEOPLE OUT THERE? / THESE ARE THE DAYS. / THESE ARE THE WAYS. *

HENRY

...I mean, it's like everyone in this family's got more game than me. *

(MORE) *

HENRY (CONT'D)

Katie's going to the carnival with that
Anthony guy. Even Mom's got a date.

MEL

Mom has a date?

"Oops." The machine BUZZES. Henry's saved by the bell.

HENRY

Laundry's done!

Henry pulls clothes out of the washer. Everything is pink.

MEL

You know what, that's fine. If Mom's
ready to go on a date, I think that's
great. Just great. Does he have hair?
Doesn't matter. But does he? Don't
answer that.

(changing subject)

Hey, if there's a carnival in town,
why don't you ask this girl to go?

HENRY

I would if I could, but what do I say?
Hi, I'm the freak-show across the hall
with the green underwear. Wanna go to
the carnival with me?

MEL

No, just-- You have green underwear?
What color's my underwear?

ADULT HENRY (V.O.)

*Sometimes you lie to protect the ones
you love the most...*

Henry holds up his dad's pink underwear.

HENRY

Uhhh, white.

ADULT HENRY (V.O.)

*Even if it's an innocent one, about
Dad's tighty-pinkies.*

During the following, Mel gropes around for the coin slot.

MEL

Henry, you can use anything as a
conversation starter.

Mel's nowhere near the slot. He feels the other side. Nope.

MEL (CONT'D)

Just play to your strengths.

Wanting to help, Henry tries to take the quarters out of his father's hand but Mel resists.

MEL (CONT'D)

What do you think you're doing?

Henry backs off. Mel continues to struggle on his own.

ADULT HENRY (V.O.)

With Dad, there was always this fine line between when you could help and when he needed to fail on his--

ALLISON (O.S.)

Do you need help?

Henry sees that Allison has approached Mel, who turns and smiles:

MEL

The thing is I do. I really do.

Henry watches as Allison takes Mel's hand and shows him where to put the coins. They push in the coin drawer, together.

MEL (CONT'D)

Thanks. It's Allison, right?

ALLISON

Yep. By the way, I'm in 308. If you ever need anything. *

MEL

If the rest of the neighbors are as sweet as you, I will be extending my lease.

She smiles and crosses away. Mel turns to Henry. *

MEL (CONT'D) *

And that's... how it's done.

On Henry's face, realizing this was all part of Mel's plan.

ADULT HENRY (V.O.)

Dad wasn't helpless. He was Blind Fonzie. *

7 INT. MEL'S APARTMENT - LATER (D3) 7*

Mel and Henry, are mid-conversation, folding laundry. They shake out and start to fold a king size sheet. *

HENRY
 Yes, what you did down there was
 impressive, but I can't do that.

MEL
 No, you can't.

HENRY
 No, I can't-- Wait, what?! You're not
 supposed to tell me that!

They fold the sheet in half.

MEL
 You can't do it my way. You have to
 find your own way. Come on, we live in
 a bachelor pad, let's be bachelors.

Henry brings his end to Mel, who daintily takes it... and
 then holds it under his chin to fold again.

MEL (CONT'D)
 (more to himself)
 Truth be told, I was mostly waiting as
 a courtesy to Mom. But if she's going
 out with Head Of Hair, then we're
 cleared for take off. You ask out
 Hallway Girl--

HENRY
 Jenny.

MEL
 And I'll ask out Allison.

HENRY
 Should we finish the laundry first?

MEL
 No, we're men, we don't fold laundry!
 Let it wrinkle!
 (as they head out)
 But seriously, we should fold it right
 when we get back.

8 INT. APARTMENT HALLWAY - CONTINUOUS (D3)

MUSIC CUE: "Kill Bill Theme" by Tomoyasu.

SLO-MO: The apartment door flies open. Mel, Henry and Elvis
 walk down the hall.

ADULT HENRY (V.O.)

*I'll never forget that day. We walked
down that hallway with swagger. And a
guide dog. Nothing could stop us...*

*

Henry knocks on Jenny's door, wondering why Mel is still there.

HENRY

Dad, this is Jenny's apartment.

MEL

Oh. I'm headed to 308. Where's that?

Henry looks up and sees 308.

ADULT HENRY (V.O.)

...Correction. Something could stop us.

HENRY

Oh, no. Allison's Jenny's mother.

(off Mel's confusion)

Laundry Woman is Hallway Girl's
mother! We can't date girls from the
same family, it's super creepy!

*

As they hear the door unlocking...

MEL

Abort! Abort!

(quickly turning around)

Move, dog, move!

As they hightail it out of there...

END OF ACT ONE

ACT TWO

9 INT. MEL'S APARTMENT - MOMENTS LATER (D3) 9*

Henry paces frantically as Mel stands. *

MEL
Maybe it's not a big deal. So father and son want to date mother and daugh--
ookay, now that I say it out loud, it is super creepy. *

HENRY
It is! I can't marry my step-sister!

MEL
Might be getting ahead of ourselves.

HENRY
(pointedly)
One of us needs to back off and be the bigger man.

MEL
Well, given how convenient it would be for a blind guy to date a woman across the hall, the bigger man should be the smaller man. *
(then, bursting) *
Besides, mine knows my name. *

HENRY *
Only 'cause she saw your mail, mine saw my underwear. *

MEL *
I saw mine in the shower. According to her. *

HENRY *
Dad! *

MEL *
Okay, little man. Make your best case. *

HENRY *
Jenny is the girl of my dreams-- *

MEL
Strong opening.

HENRY
I think it's fair to say I go above and beyond as a son--

MEL

Technically you were my first guide dog--

HENRY

And this apartment we're sitting in--

MEL

You found it.

HENRY

Exactly. Therefore, I call dibs on 308.

MEL

The "dibs" defense. Did not see that coming.

(sighs, then)

All right, fine. When's this carnival packing up?

*
*

HENRY

Sunday.

*
*

MEL

Fine. You have until then to ask your girl out. Should you not ask her out for any reason-- illness, natural disaster, severe case of wussing out-- I will re-enter the game. And if you think I was impressive in the laundry room, wait till you see me above ground.

*
*
*
*
*
*
*

Mel flashes a smile. It's on.

*

ADULT HENRY (V.O.)

The game was on. I had exactly two days... to grow a pair. I could barely speak to Jenny, so I needed help.

*
*
*

10 INT. JOYCE'S HOUSE - LIVING ROOM - THE NEXT DAY (D4)

10*

CLOSE ON: hands and a cup, doing percussion as Henry sings.
REVEAL: Runyen skeptically watching Henry.

*
*

HENRY

(singing and drumming)

...JENNY, JENNY, JENNY GIRL
COME WITH ME TO THE TILT-A-WIRL./
PLEASE COME WITH ME TO THE CARNIVAL.

ADULT HENRY (V.O.)

When it came to girls, I could always count on my best friend, Runyen...

RUNYEN

Let me start with my first note: that
is awful. *

Joyce comes downstairs, carrying several changes of clothes. *

JOYCE

Katie?! Kitty Cat?! Where's Katie?

HENRY

She and Anthony left for the carnival.

RUNYEN

The carnival that's packing up
tomorrow. Keep writing! But better!

JOYCE

She left without telling me? She was
supposed to help me decide what to
wear, what to say, how to be.

HENRY

That's probably why she didn't tell you.

RUNYEN

You look nice, Joyce. What do you
have, a job interview?

JOYCE

Oh God.

HENRY

Oh God.

She immediately takes off her jacket.

JOYCE

Ugh, the blazer. That was a stupid
idea. But I was worried without it you
could see panty lines.

(then)

Henry, sweetie...

As Joyce bends over to accentuate her butt, Henry puts his
pad of paper in front of his face.

HENRY *

Nooooo.

JOYCE

Be honest. Can you see my--?

HENRY

Honestly, I need you to ask me any
other question right now.

JOYCE

It's just that it's been 17 years
since I've been on a date--

RUNYEN

And even that was with a blind guy.

JOYCE

Right? It's been almost two decades
since anyone's seen me naked. I mean,
not that sex is even on the table. Is
it on the table?

*
*
*

HENRY

No panty line! You're good to go.

*
*

11 EXT. GRIFFIN STREET APARTMENTS - LATER (D4)

11*

Mel is standing at the driver's side window, settling up with
a CABBIE. The meter reads, "\$7.35."

*
*

CABBIE

That'll be twelve-seventy-five.

*
*

Mel takes out his wallet. Shit, he's about to be ripped off.

*

MEL

I don't think so. I listened to the
meter and counted the clicks. Thirty
cents a click, fifteen clicks, plus
the base fare-- that's seven thirty-
five. I did that in m'head 'cause
m'eyes don't work.

*
*
*
*
*
*
*

As Mel peels off a ten and hands it to the Cabbie, reveal:
Allison, impressed, has witnessed the whole exchange.

*
*

ALLISON

Hello, Mel.

MEL

(sweetly)
Hello to you.
(then)
Who's this?

ALLISON

It's Allison.

MEL

Hi. How are you?

*
*

ALLISON

Impressed. I just had front row seats
to the Mel show.

*
*
*

(MORE)

ALLISON (CONT'D)

Listen, do you want to make it dinner
and a show? I know a great new Thai
place that just opened.

MEL

(impressed)
Wow, forward.

The dog starts to lead Mel away.

MEL (CONT'D)

No, not you, Elvis.

ALLISON

Aw, I knew I shouldn't have asked.

MEL

No, I'm glad you did.

ALLISON

Do you have plans tonight?

MEL

I don't, how 'bout Monday?

ALLISON

Oof. Why don't we just make it a
Tuesday coffee and we can never talk
again? Mel, if you don't want to go--

MEL

No, no, of course I want to--

ALLISON

--you can just tell me, I'm a big girl--
not a big girl, I'm a size 2. I'll just
tell you right now, I look pretty great.
So what's it gonna be Mel? Are you
having dinner with me tonight or not?

MEL

Yes, I am.
(then)
Wow, I just got front row seats to the
Allison show.

12

INT. APARTMENT HALLWAY - SAME TIME (D4)

12*

Henry's sitting cross-legged on the floor outside Jenny's
with his cup, just finishing a dry run for Runyen.

HENRY

What do you think? Did you like the way
I rhymed "whac-a-mole" with "light of
my soul"?

RUNYEN

Honestly, dude, I don't know if any of it works-- Uh oh, here she comes! Good luck.

Henry sees Jenny getting off the elevator. He starts the routine, but with his nerves, he bangs the cup too hard. It skitters away. He chases after it on his hands and knees. *

She crosses by and opens her door. He's about to lose her...

HENRY

Jenny, wait!

She looks back. He casually holds the cup á la Dean Martin.

HENRY (CONT'D)

Hi.

JENNY

Hey.

HENRY

Um, it's me... Henry.

JENNY

Oh, yeah. Green underwear.

HENRY

Right. I mean, I'm wearing stripes now, I have lots of underwear-- not important.

(trying to act casual)

Oh, here's an idea. Do you want to go to the carnival with me tonight?

JENNY

(sweetly)

Oh, no thanks. See ya.

She walks away. Henry's crushed.

RUNYEN

On the plus side, she didn't see you do that stupid cup thing.

13

INT. APARTMENT HALLWAY / INT. MEL'S APARTMENT - LATER (D4)

13*

Mel heads down the hall, accidently kicking Henry's abandoned cup. *

ADULT HENRY (V.O.) *

So, Dad, being an honest guy, came to tell me the truth about him and Allison... *

Mel walks into the apartment as a crestfallen Henry pours sugar cereal directly into a tub of vanilla ice cream. *

ADULT HENRY (V.O.)
...He just had no idea what he was walking into. *

MEL
Henry? *

HENRY
(despondent, mouth full)
Yeah. *

MEL
Listen, something just happened and I feel terrible about it. *

HENRY
(emotional)
Really? Well, let me make you feel better. I just asked the girl of my dreams to the carnival and she totally shot me down. It was like a punch in my heart. I've never felt so bad about anything in my entire life. Was your day as bad as that? *

MEL
Well, it just got a whole lot worse.
(then, muscling through)
I... I have to tell you this. I just ran into Allison outside, and I saw an opportunity and... I went for it. *

HENRY
What? You did? *

MEL
I know I shouldn't have. *

HENRY
Sure you should have, you knew it was never going to happen for me. *

Mel senses Henry's vulnerability, and on a dime... *

MEL
The thing is... she shot me down. *

HENRY
(perking up)
She did? *

ADULT HENRY (V.O.)

*Like I said, sometimes a little lie
does a lot of good.*

*
*
*

MEL

Big time.

HENRY

What is it with the girls in that
family? Want me to get you a spoon?
There's a clean one in the box Mom
gave us.

*
*
*
*

MEL

No. You know what, we're not gonna let
them bring us down. You and I are
going to that carnival. And we're
going to have a great time.

*
*
*
*

HENRY

Right now?

MEL

Yeah, go get ready, 'cause if it's
fried or comes on a stick, we're
eating it tonight!

As Henry runs off to get ready, Mel grabs Elvis's harness and
quietly exits to the hall.

14 INT. OUTSIDE APARTMENT 308 - SECONDS LATER (D4)

14*

Allison opens the door.

*

ALLISON

Hey, two hours early, I guess that's
better than not showing up.

*
*

MEL

Actually, I'm two hours early because
I'm not showing up. I have to cancel.

*
*

ALLISON

You're canceling on me?!

*
*

MEL

Wait!

*
*

He throws his hand up, as if to block a door being slammed...
only to find his hand on her left breast.

*
*

MEL (CONT'D)

Oh God, I thought you were going to
slam the door.

*
*
*

He removes his hand. *

ALLISON *
Oh, I am. Right now. *

She slams the door. What a mess. Henry exits Mel's apartment. *

HENRY *
You ready, Dad? *

MEL *
(get me outta here) *
Yep. *

15 INT. GARY'S CAR - LATER (N4/D4) 15*

Gary drives with Joyce. There's an awkward silence...

JOYCE
So...

GARY
Yeah.

ADULT HENRY (V.O.)
*Mom was discovering, that when you're
out of the dating world for seventeen
years, re-entry can be a little bumpy.*

JOYCE
So... What do you do?

GARY
I work at the supermarket. Where we
met.

JOYCE
Right. That's the one thing I did know
about you.

ADULT HENRY (V.O.)
*Apparently, I got my superior dating
skills from Mom's side of the family.*

16 EXT. CARNIVAL - SKEE-BALL GAME - LATER (N4) 16*

Katie and Anthony are having a great time. Anthony cozies up *
to Katie as she takes her turn at Skee-Ball. *

ANTHONY
Wow, you're on fire.

KATIE

It's all in the wrist, you just have
to keep it le-oose. Let the ball do
the work.

Katie winds up for her next shot.

JOYCE (O.S.)

Katie, sweetie! Is that you?

Katie turns to see her mom and that manager from Ralph's. She
hurls the ball at the Plexiglass case, making a loud thud.

KATIE

Mom?

JOYCE

Oh my God, this is the carnival you
were coming to? You remember Gary, and
this must be Anthony. Oh my God, are
we all thinking the same thing?

KATIE

I highly doubt it.

JOYCE

Then I'll just say it: double date!

On Katie, Anthony and Gary's faces...

END OF ACT TWO

ACT THREE

17 EXT. CARNIVAL - SKEE-BALL GAME - MOMENTS LATER (N4) 17*

Where we left our double-daters. Trying to remain calm in front of Anthony, Katie pulls Joyce aside.

KATIE

How'd you even know where I was?

JOYCE

Henry told me.

KATIE

I can't wait till I get my license so
I can hit him with the car. *

Katie throws Anthony an "everything's okay" smile.

JOYCE

Listen, I can't do this. I don't know
what to say, I don't know what to do--
I went on a nervous tangent about
tartar control toothpaste for the bulk
of the car ride-- It's been too long
since I've been on a date. I need you
to be our buffer. *

KATIE

Is that my sweater?

JOYCE

Henry agreed it made me look sexy.

18 EXT. CARNIVAL - SHOOTING GALLERY - LATER (N4) 18*

Henry watches as Mel, rifle in hand, negotiates with a CARNY. *

CARNY

You want to do what?!

MEL

It's fine. The boy'll line me up.
You just have to hold my guide dog.

Skeptical, the Carny looks to Henry, who shrugs, then takes Elvis's leash. Henry helps Mel take aim.

MEL (CONT'D)

All right, let's do this. *

Henry lines Mel up for the shot. *

HENRY

A little to the left. Higher. Higher.
It's all you, Sheriff.

Mel shoots. It hits the center of the target. A bell dings.

HENRY (CONT'D)

Bull's eye!

MEL

Yeah it is.

CARNY

Okay, now I've seen everything.
(then, to Mel)
No offense.

19 EXT. CARNIVAL - TEACUPS RIDE - SAME TIME (N4) 19*

Back on the double-daters, loading into the teacups.

ADULT HENRY (V.O.)

*Meanwhile, Mom was seven minutes into
a story she should have been out of
five minutes ago.*

JOYCE

...And then Katie, who at this point is
11-- no 12, because that's when she got
a training bra-- she just throws up all
over me and everyone on the Gravitron.

(to Gary)

I'm sorry, what was your question
again?

*
*

GARY

I don't remember.

*

20 EXT. CARNIVAL - SHOOTING GALLERY - SAME TIME (N4) 20*

With Henry over his shoulder, Mel squeezes off another shot.

HENRY

(seeing something)
Oh no.

MEL

Did I hit the carny?

*

HENRY

No, it's Jenny--

*
*

MEL

Don't worry, just say a quick--

*
*

HENRY *
And her mom. *

MEL *
Stand very still, maybe they won't-- *

Allison, Jenny and JENNY'S FRIENDS approach. *

ALLISON *
Mel. *

MEL *
Hey. *
(sensing awkwardness) *
Hen, can you give us a minute? *

Mel and Allison step aside. *

MEL (CONT'D) *
For so many reasons, I'm sorry about *
what happened earlier. And I'm gonna *
blame that last move on my blindness. *

ALLISON *
(softening) *
You kinda let your hand linger. *

MEL *
Well, I'm blind, I'm not stupid. *

ANGLE ON: Henry, Jenny and her friends.

HENRY *
Hey. I thought you didn't want to go *
to the carnival.

JENNY *
No, it's just-- I was already going *
with my friends.

FRIEND *
Is this the boy from your building?

ADULT HENRY (V.O.) *
(upbeat) *
They were talking about me!

Henry notices the girls whispering and snickering.

ADULT HENRY (V.O.) *
(crushed) *
They were talking about me.

BACK ON: Mel and Allison. *

MEL *
Anyway, I need to apologize. *

ALLISON *
Don't do that. *

MEL *
But I have to. *

Allison looks over and sees Jenny and her friends talking to *
Henry, who looks uncomfortable in his own skin. *

ALLISON *
What I'm saying, Mel, is... I am *
looking right now at my daughter and *
your son and I think I know the reason *
you needed to cancel earlier-- and may *
need to go right now. *

MEL *
Oh, the poor kid. I'm on it. *
(starts to go, turns back) *
I'd still like to take you for Thai *
food. If you're up for that. *

ALLISON *
You know where I live. *

Mel starts to cross. *

ALLISON (CONT'D) *
Oh, by the way... *
(playfully slaps his butt) *
Now we're even. *

Allison and the girls leave as Mel crosses to Henry, moping. *

HENRY *
Should we just call it? I'm ready to *
go home. *

MEL *
What? No, we agreed we're not gonna let *
them bring us down. Besides, I paid for *
ten shots, I'm taking ten shots. *

Henry goes to line up his dad.

MEL (CONT'D) *
Come on, how are you not loving this? *

HENRY *
Sorry, maybe you can get rejected and *
not feel anything, but I can't. I'm *
glad it's all so easy for you. *

(MORE)

HENRY (CONT'D)
(re: Mel's alignment)
You're good.

MEL
Henry, what are you saying? Not
everything is easy for me.

Mel takes another shot. Dead center. The bell dings.

CARNY
This isn't really a guide dog, is it?

MEL
When I heard Mom had a date tonight, I
was hurt. Don't get me wrong, I'm
happy for her, I just didn't think
she'd be ready this soon. So yes, I do
feel things.

We see this land on Henry, then:

ADULT HENRY (V.O.)
Bull's eye.

Henry softens and goes to line up his dad for another shot.

HENRY
All right, Sheriff. One shot left.

MEL
No, you know what? I got this.

Mel takes the shot... and blows the head off a top shelf
Woody Woodpecker prize.

CARNY
Okay, you're done.

The Carny snatches the gun and hands Henry the headless Woody *
Woodpecker. As Mel and Henry bust out laughing and turn away *
from the stand, Henry spots Joyce and her date fast approaching*

HENRY
You gotta be kidding me.

MEL
What's Elvis eating now?

HENRY
No, it's...

Wanting to protect his dad from this encounter, before Joyce sees
them, Henry pulls him to the only place they can duck away...

HENRY (CONT'D)

...it's this really cool ride. I didn't think they'd have it, but they do. You're gonna love it.

...and pushes Mel towards the most terrifying attraction at the carnival - "Hell-nado" - a series of steel cages that spin in every direction. He hands the leash over to the ride attendant, as they quickly load in.

MEL

It's not scary, is it?

HENRY

Nah. It's like a Ferris wheel. *

The attendant slams down the steel cage around them.

21 EXT. CARNIVAL - GROUNDS - SAME TIME (N4) 21*

The double-daters all stroll together, eating snacks.

JOYCE

...it's just I went from being someone's daughter to being someone's wife, to being someone's mother. It's like, where did Joyce go in all of that? *

GARY

Joyce, walk with me for a sec.

Gary ushers Joyce to a novelty kiosk.

22 EXT. CARNIVAL - HELL-NADO RIDE - SAME TIME (N4) 22*

Mel and Henry twist and jerk in every direction. There is a steering wheel in the center, which years ago could have held the cage steady, but instead, they aimlessly twirl about.

MEL

What is happening?! Something's wrong with this Ferris wheel!

A loose dime whips around the cage, pelting them in the face.

MEL (CONT'D)

Ow! What was that?!

HENRY

I think it's a dime, or a nickel-- ow! Dime. *

MEL

(shouting to attendant)

Excuse me! Down below! I'm a blind attorney! Stop this ride! Ow!

23 EXT. CARNIVAL - NOVELTY KIOSK - SAME TIME (N4)

23*

Back on Joyce and Gary. She's trying on oversized sunglasses.

GARY

Joyce, you're very nice. I love your enthusiasm and your... height. But you're a bit of a mess.

*

JOYCE

(taking off glasses)
What?

GARY

If I were at work, I'd say, "Clean up on Aisle Joyce."

(chuckles at his joke, then)
Anyway, I think we should call it a night.

He crosses off, leaving Joyce. We TILT UP. In the distance we hear every third word Mel screams as his Hell-nado car whizzes by:

MEL (O.S.)

Stop...! Blind...! Lawsuit...! Ow!

END OF ACT THREE

ACT FOUR

24 EXT. CARNIVAL - WHERE WE LEFT THEM (N4) 24*

Katie returns just as Gary walks out on Joyce.

KATIE

Whoa, where's Gare Bear going, to find us a bicycle built for four?

*
*
*

JOYCE

You're not going to believe this...

*
*

Joyce is about to unload, when Anthony returns and takes Katie's hand. For the first time, it really sinks in that her daughter's on a date.

JOYCE (CONT'D)

...He wants us to do the photo booth. Just us. Something about "capturing this night." He went to get quarters. Do you mind if we split off and go our separate ways?

KATIE

Okay, I want to hear all about it later.

JOYCE

Oh, believe me, you will.

Joyce watches and smiles as her daughter and Anthony head off.

25 EXT. CARNIVAL - GROUNDS - A MINUTE OR SO LATER (N4) 25*

Deflated, Joyce walks by herself, giant sunglasses on her head, cotton candy in her hand, bruise on her ego. She's surprised to see Mel, who corrects Elvis for eating a hot dog, calling off to Henry, on his way to the concession stand.

MEL

(re: Elvis)

No, he's not letting go of it. Just get yourself another one.

JOYCE

Mel?

MEL

Joyce? What are you doing here?

JOYCE

I had a... meeting.

MEL

Okay.

*
*

JOYCE

A carnival meeting.

*
*

MEL

Okay.

*
*

JOYCE

I really don't wanna talk about it.
God, clean up on Aisle Mel.

*

MEL

What?

JOYCE

I don't know.
(then)
I thought it was important to get out
there again, so I went on a date.
Yeah, a date. And, as long as you're
bringing it up--

MEL

I didn't bring it up--

JOYCE

I haven't had to look good for someone
for a really long time and my body's a
little different. Some of my parts are...
(gestures to her body)
...lower than they used to be and that
got me in my head about everything and
I can't believe I'm talking about this
with my ex-husband.

MEL

Well, who are you supposed to talk to
about this, the kids?

JOYCE

According to Katie, I am not. She made
that very clear. I'm so much more
helpful to her with boys than she is
to me.

*

MEL

So, I'm gonna check on Henry...

*

He starts to cross.

JOYCE

Are you thinking about dating?

MEL

Not even a little.

*

ADULT HENRY (V.O.)

Again, sometimes a lie can be a good thing...

Mel stops and turns back.

MEL

Joyce, even though I can't see,
believe me when I tell you... you're
beautiful.

JOYCE

Thanks, Mel.

ADULT HENRY (V.O.)

...But honesty is the best policy.

Joyce stands there. Big exhale. She's going to be okay.
Then, she spots Katie and Anthony in the distance.

JOYCE

Uh-oh.

MEL

What?

JOYCE

Katie and her date, they can't see me
alone. Or with you. Quick...

She ushers him towards a ride.

MEL

Where are we going?

JOYCE

Something called "Hell-nado."

MEL

As long as it's not that crazy Ferris
wheel.

As the steel cage slams shut, Mel realizes what ride he's on.

MEL (CONT'D)

Oh, God. Check for loose change.

26

INT. APARTMENT HALLWAY - THAT NIGHT (N4)

26*

Mel, Elvis and Henry, who's carrying the Woody Woodpecker,
step off the elevator. Jenny comes down the hall.

MEL

So, I know it started rough, but how
was your night?

As they pass, Jenny sees the headless Woody Woodpecker and
smiles at Henry. He smiles back.

HENRY

It was pretty great.

Mel unlocks the door. Henry turns to watch Jenny unlock hers.

MEL

Oh, and I forgot to tell you: I
figured out a subtle way to let that
Jenny girl know how much you like her.

Mel goes inside. Henry's heart stops. He quickly looks back
to her door, just as it closes. Did she hear that? Oh God.

END OF SHOW