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Growing Up Fisher

“Trust Fall”

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SHOOTING DRAFT
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Growing Up Fisher

Shooting Draft
January 9, 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
MR. HAN Keong Sim
MRS. HAN Lela Lee
YAYA Kim Kim
POSTMAN TBD
COP TBD
MEL'S PHONE (V.O.) TBD

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SET LIST

INTERIORS

JOYCE'S HOUSE
LIVING ROOM
FOYER
KITCHEN
APARTMENT HALLWAY
MEL'S APARTMENT
RUNYEN'S APARTMENT
FOYER
DINING AREA
LIVING ROOM
BEDROOM
HALLWAY/BEDROOM
JOYCE'S CAR
RUNYEN'S APARTMENT BUILDING
HALLWAY
ELEVATOR

EXTERIORS

PARTY HOUSE LAWN
GRIFFIN STREET APARTMENTS
SIDE OF THE ROAD
RUNYEN'S STREET
STREET

ACT ONE

SCENE 1 OMITTED 1 *

INT. JOYCE'S HOUSE - LIVING ROOM - NIGHT (N1) 2

JOYCE, HENRY and RUNYEN are eating pizza off paper plates. *
The TV is on in the background. As Joyce holds a large *
Rorschach card for Henry... *

1 JOYCE *
Okay, Henry, next one. First thought, *
what do you see? No wrong answers. *

Henry sighs. They've been doing this for a while. *

2 HENRY *
I see a bird... who wishes his mom *
would leave him out of her Cognitive *
Behavior homework. *

3 RUNYEN *
What's wrong, dude? Scared to look *
inside yourself? *
(then, looking at card) *
I see a man and a woman and they're *
totally-- *

4 JOYCE *
(quickly) *
Not your card, Runyen. *

Joyce's phone rings, she answers. *

5 JOYCE (ON PHONE) (CONT'D) *
Hey, Katie! Pizza party is in full *
effect. How goes game night at *
Morgan's? Give me the deets! *

6 KATIE (O.S.) *
I need you to pick me up. *

7 JOYCE (ON PHONE) *
Oooh, did Morgan and Dustin get back *
together? Are you feeling a little *
third-wheely? *

EXT. PARTY HOUSE LAWN - INTERCUT - SAME (N1) 3

REVEAL: Katie is on her phone outside a party that's being
broken up by the police.

8 KATIE (ON PHONE) *
Not exactly. *

INT. APARTMENT HALLWAY/MEL'S APARTMENT - MINUTES LATER (N1) 4

Joyce, Henry and Runyen stand in front of Mel's door. Henry and Runyen have their bags, ready to spend the night.

9 RUNYEN

Man, if cops broke it up, it must've been epic. They only break up the good ones.

10 JOYCE

Again, Runyen, I'm gonna ask you to zip it about what's going on. If their dad finds out, he might go into a blind rage that has nothing to do with the fact that he's blind. So be cool and everything will be fine.

*
*
*
*

11 HENRY

It's not gonna be fine.

12 ADULT HENRY (V.O.)

The thing about my family is they're totally predictable.

*
*
*

Henry opens the door. MEL is putting on his coat.

*

13 JOYCE

Mel, where are you going?

*
*

14 MEL

You cut the pizza party short to stand outside my front door for the last four minutes. Something's up. You'll tell me in the car. Let's do this.

*
*
*

Mel grabs Elvis's harness and heads out. Henry looks at Joyce, "What'd I tell you?"

15 ADULT HENRY (V.O.)

Like I said, predictable.

*

MAIN TITLES: "GROWING UP FISHER"

*

INT. JOYCE'S CAR / EXT. PARTY HOUSE LAWN - LATER (N1) 5 *

Joyce parks the car in front of the house party. Joyce, Mel and Elvis get out.

16 JOYCE

Now, Mel, let's just wait and hear the whole story.

A short "WHEP WHEP" from an arriving police cruiser.

17 MEL
I'm caught up.
(to Henry and Runyen)
You two stay in the car.

17A HENRY
Thank God.

17B RUNYEN *
Aw, come on.

As Mel and Joyce walk off, the boys peer through the car window.

18 HENRY
I'm sorry, man.

19 RUNYEN
What are you talking about? We're at
our first high school party. I mean,
we're watching behind glass, but I'm
counting it.

ANGLE ON: Mel, Elvis and Joyce walking across the messy lawn.

20 JOYCE *
Mel, I'm sure Katie can explain this. *

21 MEL *
Oh, you think she's gonna tell us the *
truth? *

22 JOYCE *
Yes, I trust our daughter. *

23 MEL *
And I don't? *
(then) *
Actually, I don't. *
(scoffing) *
Game night... There's only one game *
teenagers like to play and the last *
round involves peeing on a stick. *

ANGLE ON: Joyce's car. Henry sits back, but Runyen's face is
still pressed to the glass.

24 HENRY
This is nuts. Tomorrow night, we're
staying at your place.

25 RUNYEN
God, I hope they tase someone.

BACK ON: Mel and Joyce, who are now talking to Katie. *

26 KATIE *
I know what it looks like, but I
didn't drink.
(MORE)

KATIE (CONT'D)

And the only reason we left game night
is because Morgan found out Dustin
cheated on her.

*
*

27 JOYCE

(can't help herself)

I knew it. Did I not call that one?

(then)

Also, not the point.

28 MEL

(to Joyce)

Morgan. I told you back in seventh
grade she was bad news. She was the
first to French!

*
*
*
*
*

29 KATIE

She was bummed and she started
drinking-- her, not me-- and I didn't
want to leave her. Then I called you
guys. Don't I get points for that?

*
*

30 MEL

Alright, I'll give you ten points for
that. Bringing tonight's total to...
carry the five... negative seven
thousand.

(turns back toward car)

Elvis, forward.

They all head to the car, but Mel and Elvis lag behind.

31 ADULT HENRY (V.O.)

*In every relationship-- whether it's
with your daughter, your ex-wife, or
your guide dog-- there comes a point
when you have to learn to trust...*

Suddenly Elvis stops. Mel stops too.

32 MEL

Forward.

33 ADULT HENRY (V.O.)

*...For Dad, he and Katie hadn't
reached that point...*

Elvis won't budge. Mel walks anyway and trips OUT OF FRAME.

WIDEN TO REVEAL: Mel has tripped over a bag of trash that
Elvis was warning him about.

34 ADULT HENRY (V.O.)

...Neither had he and Elvis.

BACK ON: Henry and Runyen in the car.

35 RUNYEN
(excited)
Oh! I think your dad just got tased!
(then, bummed)
Nah, he's up.

INT. JOYCE'S HOUSE - LIVING ROOM - LATER (N1)

6

Katie sits while Mel and Joyce deliberate her punishment.

36 MEL
Even if you weren't drinking, your
brain is basically drunk on hormones.
You should be locked in your room
until after college graduation.

*

37 KATIE
Can I just say--

No!

37A JOYCE

No!

37B MEL

*

38 JOYCE
Why don't you go up to your room? Let
your dad and I talk about this.

*

*

39 MEL
And hey, try not to do anything up
there that might bring the cops.

Katie rolls her eyes and walks up the stairs past Henry and Runyen, who watch the action.

40 RUNYEN
This place is like a reality show. I
wish I could TiVo the parts I'm not
here for.

41 HENRY
Well, set your DVR because we're
staying at your place tomorrow night.
I need a break.

42 RUNYEN
Yeah, that's not gonna work for me.

43 HENRY
Make it work. You're giving me one
night. I mean, two years and I've
never been there?

44 RUNYEN
You think this place is bad? My place
is a nightmare.

45 KATIE (O.S.)
I'm using mouthwash! There's alcohol
in it! Do you trust me to rinse?!

46 MEL (O.S.)
You say rinse, but then you'll take it
to a fake game night to make mouthwash
Mojitos! *

SFX: DOOR SLAM! They both flinch.

47 RUNYEN
Okay, I'll give you one night.

BACK ON: Mel and Joyce.

48 MEL
How did you not see this coming?
Morgan? A game night? The "game" was
fooling you so they could go to that
party. *

49 JOYCE
Look, you're probably right about
Morgan, but I trust our daughter. *

50 MEL
So you don't think she drank?! *

51 RUNYEN (O.S.)
She totally drank.

52 MEL
Runyen!

53 RUNYEN (O.S.)
Whoa, Mel Baby, I'm taking your side! *

54 JOYCE
She's a good kid. If she says she didn't
drink-- *

55 MEL
C'mon, Joyce. We let this go, and the
next party's gonna be here. But I bet
you'd love that. You'd just be dancing by
the blender making frozen margaritas. *

56 JOYCE

They would be virgin margaritas, and I'd make all sorts of fun appetizers, and the cops would come just to hang out.

57 MEL

Oh God.

(crossing to the stairs)

This is why it's good that discipline is my department, not yours.

58 JOYCE

No. Now it's our department. Now that we're separated, I'm free to parent how I see fit. And since this happened on one of my nights, I will punish her accordingly. At your house, feel free to sew a scarlet D on her blouse. And yeah, I joined a book club.

59 MEL

Fine, then I guess we're done here.

He storms out and slams the door. Joyce calmly stands and grabs her keys and coat. Then, Mel walks back in.

59A JOYCE

Need a ride?

59B MEL

Would you mind?

INT. JOYCE'S HOUSE - FOYER - NEXT DAY (D2)

7 *

We start tight on Joyce, holding up an inkblot.

60 JOYCE

(not seeing it)

A blob? No, you're supposed to--

(flipping to the next card)

How about this?

REVEAL: The POSTMAN, a few steps inside the doorway.

61 POSTMAN

Blob.

62 JOYCE

Come on, this is important to me.

Her cell rings.

63 JOYCE (CONT'D)

Oh-- Just gimme one sec.

She turns to take the call as the Postman just stands there, unsure of what to do.

64 JOYCE (ON PHONE) (CONT'D) *
Hey, Mel. *

Henry appears with an overnight bag and sees the postman. *

65 HENRY *
(urgent sotto) *
What are you doing? Get out of here, *
man. You don't belong to her. Run! *

As Joyce continues the call, the Postman runs out the door. A *
second later, he steps back in and tosses the mail at Henry. *
Henry then crosses out. *

INTERCUT WITH: *

EXT. GRIFFIN STREET APARTMENTS - SAME TIME (D2) 8

Mel and Elvis walk down a street that is under construction.

66 MEL (ON PHONE)
Just calling to find out the verdict
in Parents 'v' Only Teen Ever To Not
Drink at a Party.

67 JOYCE (ON PHONE)
Katie and I had a long pow wow--

68 MEL (ON PHONE)
Unbelievable. You're not punishing
her. *

69 JOYCE (ON PHONE) *
No, I'm not. You clearly have trust *
issues, Mel. You didn't even trust me *
to handle this--

70 MEL
And you didn't!

71 JOYCE
I did. I talked to Katie. I assume the
best where you assume the worst. I
trust her. And trust is the water that
allows her to grow.

72 MEL (ON PHONE)
What, are you reading that off a mug?

Elvis stops short.

73 MEL (CONT'D)
Elvis, forward. Forward. We walk this
every day. Come on!

Elvis remains frozen. Mel switches from harness to leash.

74 MEL (CONT'D)
Can someone in my life please do what
I need them to--

Correcting Elvis, Mel steps forward... and disappears.

75 JOYCE (O.S.)
Mel? Hello?

REVEAL: Mel has fallen seven feet down into a construction site hole. From Mel's POV, we see Elvis standing at the top of the hole, tail wagging. Once again, Elvis was right.

76 MEL (ON PHONE)
Uh, Joyce. Upon reflection, you may
have a point regarding my trust
issues. I have to call you back.
(hangs up, then yells)
Little help! Blind guy in hole!

As construction workers quickly scurry to his aid, we see Mel is fine... Externally fine, anyway.

END OF ACT ONE

ACT TWO

INT. RUNYEN'S APARTMENT - FOYER/DINING AREA - LATER (N2) 9

Henry, carrying an overnight bag, enters. Runyen closes the door behind him and stops Henry from going any further.

77 RUNYEN
I'm telling you dude, you don't want to sleep over here. Last chance to push the eject button.

78 HENRY
I already pushed it-- to eject from my house. How bad can your family be?

79 RUNYEN
You're about to find out. Take off your shoes and step into the freak show.

Henry sets his shoes in a row of perfectly placed shoes. Runyen steps aside to...

80 ADULT HENRY (V.O.)
Runyen's place was nothing like I predicted...

REVEAL: In the dining area, a (Korean) Norman Rockwell painting come to life. Runyen's parents, MR. HAN and MRS. HAN, stand at a beautifully set table. Runyen's GRANDMOTHER (YAYA) sits at one end. Runyen's 1-YEAR-OLD SISTER is in a highchair. They all look up happily. On Henry's smile...

81 ADULT HENRY (V.O.)
...It was better.

82 MR. HAN
Hey boys! Right on time.

83 MRS. HAN
It's nice to finally meet you, Henry. I hope you're hungry.

84 RUNYEN
(embarrassed)
He's hungry, we're growing, it's dinner time. God.

85 YAYA
(to Mrs. Han)
Ia-ya! Henryga mosheda. And mulliga epuda.

86 MRS. HAN
Gulea... Ge muliga junja ghela.

87 RUNYEN
 (annoyed)
 Hey! English!
 (then, to Henry)
 Yaya said you're very handsome and then
 my mom agreed. They both love your hair.
 Sorry dude, you asked for this.

88 MR. HAN
 Henry. Please: Sit. Eat.

Henry looks at the home-cooked spread. He's in love.

89 MRS. HAN
 Save room for dessert.

*

90 RUNYEN
 (to Henry, over it)
 Don't get excited. It's just donuts.

Runyen points out a cake platter stacked with donuts.

91 MR. HAN
 (playfully)
 "Just donuts?" Just donuts is going to
 put you through college.

92 RUNYEN
 My parents own the Donut Palace on
 Sepulveda. We get what's left at the
 end of the day.

*

93 MR. HAN
 Your headphones alone cost me six
 hundred donuts.

Runyen rolls his eyes at his parents, but Henry takes it all
 in: the happy parents, the smiling grandmother, the adorable
 baby, the beautiful dinner. And those donuts.

94 HENRY
 (examines a plate in awe)
 Are these real plates?!

*

INT. JOYCE'S HOUSE - LIVING ROOM - SAME (N2)

10

Katie, dressed to go out, enters to find Joyce sitting on the
 couch with a giant bowl of popcorn.

*

95 JOYCE
 Hey, you want to binge watch
 something? The DVR is 98 percent full
 and it's stressing me out.

96 KATIE
 (buttering her up)
 Thanks, Mom, but I'm going out. I have
 time for a few Rorschach cards though.

97 JOYCE
 Oh, cool. That's great.
 (as she gathers cards)
 So where're you going?

98 KATIE
 Nowhere, just gonna spend the night at
 Morgan's. We'll probably just catch up
 on homework. Pretty boring. *
 (re: card) *
 That one looks like a library.

99 JOYCE
 Morgan, like, Morgan who was drunkenly *
 singing Bohemian Rhapsody to the cops *
 last night, Morgan? *

100 KATIE
 Yeah, her parents grounded her, so I *
 have to go to her place. They don't *
 get her like you get me. *

101 JOYCE
 Oh, I get you. Her parents sound *
 rough, like a couple of Mels. Good *
 luck with them tonight.

102 KATIE *
 Yeah. Actually, they won't be home *
 'cause they both work late. Which, *
 thank God, means we can do our *
 homework in peace. *

103 JOYCE *
 Yeah, hallelujah. *
 (then) *
 You know, we should actually call Dad. *
 Obviously, I'm cool with it, but we
 need to "run it by corporate."

104 KATIE
 Do we have to? On your night?

105 JOYCE
 (dialing on speaker)
 It's probably best to. But you know
 what, let me ask him so he knows it
 comes with my green light.

106 MEL (ON SPEAKER)
Hello.

107 JOYCE
Hey Mel, it's Joyce. And Katie. Say,
"Hi."

108 KATIE
(resigned, taking off coat)
Hey, Dad.

109 JOYCE
So Katie just asked if she could sleep
over at Morgan's tonight. Her parents
won't be there, which I'm cool with,
but I know your comfort level isn't
where mine is, so we want your input.

*

110 MEL (ON SPEAKER)
Sounds okay to me.

110A JOYCE
(to Katie)
Sorry--

110B KATIE
Thanks, Dad!

*

111 JOYCE
Wait, what?

112 MEL (ON SPEAKER)
They're staying at Morgan's, right?

113 KATIE
Yep. Promise.

114 JOYCE
That's what they're saying. They being
Katie and Morgan. Morgan.

*

115 MEL (ON SPEAKER)
Have fun, sweetie.

Katie puts her jacket back on and goes to get her bag.

116 JOYCE
(forcing a smile)
Great. Well, great. Well, just great.

As a not great Joyce feverishly eats popcorn, we...

INT. RUNYEN'S APARTMENT - DINING AREA - LATER (N2)

11

Henry, his bottom half obscured by the table, happily clears
dishes. Mr. and Mrs. Han cross in and out, clearing up.
Runyen enters from the kitchen to get more plates.

117 RUNYEN
You don't have to do this.

118 HENRY
I want to. Chores, structure, routine--
I love it. Besides, I have to work off
the seventeen donuts I'm about to eat.

119 YAYA
*Ne bagi jokum esumen da denda. Ghakum
yesada.*

*

120 RUNYEN
English!
(to Henry)
She says your pants will be ready in
two minutes.

REVEAL: Henry steps away from the table -- he is pants-less.
Across the room on a couch, Yaya hems his pants. Runyen's baby
sister pulls herself up on the pants as Yaya works on them.

121 MRS. HAN
Yaya just saved you twenty-five
donuts.

Mr. Han puts down a plate with a donut in front of Henry.

122 HENRY
(pleasantly surprised)
It's warm.

123 MR. HAN
Seven seconds in a microwave. I just
changed your life.

124 HENRY
(Korean: "thank you")
Gam sahab nida.

125 MR. HAN
(impressed)
You're welcome.

126 RUNYEN
English!

Mr. Han crosses away.

*

127 HENRY
(to Runyen)
It's perfect here. I feel like at any
point your family is gonna break into
song.

Mr. and Mrs. Han lock eyes.

128 RUNYEN
(head falls)
You have no idea what you just did.

SMASH CUT TO:

INT. RUNYEN'S APARTMENT - LIVING ROOM - A LITTLE LATER (N2) 12

Henry's killing on the karaoke machine.

129 HENRY
(singing)
'CAUSE BABY, YOU'RE A FIREWORK. COME
ON, SHOW 'EM WHAT YOU'RE WORTH--

The TV has the lyrics over images of a Korean woman sitting pensively on a park bench, then flying a kite near a lake. Runyen puts his headphones on. Yaya adjusts her hearing aid. Runyen's parents sing backup vocals.

130 HENRY/MR. HAN/MRS. HAN
(singing)
MAKE 'EM GO, OH, OH, OH. AS YOU SHOOT
ACROSS THE SKY, AY, AY, AY

INT. MEL'S APARTMENT - SAME (N2) 13

Mel opens the door, revealing Joyce. *

131 JOYCE *
Why didn't you tell her no?! *

A beat as Mel smiles, realizing what's going on. *

132 MEL *
(enjoying this) *
Who is it? *

133 JOYCE *
You're the one who's supposed to tell *
her no! *

134 MEL *
I figured after our call you might be *
stopping by. *

Joyce crosses past him and into the apartment. *

135 JOYCE *
Yep, just dropped Katie off at *
Morgan's. Although I should've driven *
her straight to Tijuana and cut out *
the middleman! *

Mel savors the moment. *

136 MEL
 There's a bottle of wine I've been
 saving for a victory in a big case,
 but me-trusting-Katie-more-than-you-do
 is so much sweeter. *

Mel crosses off happily, in search of wine. *

INT. RUNYEN'S APARTMENT - BEDROOM - SAME (N2)

14

At bedtime, Henry finds twin beds on either side of the room and gets in one. Runyen enters in pajamas.

137 HENRY
 Do you think Rachel Federman stuffs
 her bra?

138 RUNYEN
 Totally, right? I meant to talk to you
 about that. I have several theories.

Runyen climbs into bed with Henry.

139 HENRY
 Uhh... dude?

140 RUNYEN
 What?

141 HENRY
 If this is your bed, I can sleep in
 the other one.

142 RUNYEN
 Oh, you're not gonna wanna do that.

143 HENRY
 Why not?

Yaya shuffles in wearing a flimsy night gown. Watching her walk is considerably more disturbing than seeing her seated. She crawls into bed.

144 RUNYEN
 Goodnight, Yaya.

145 YAYA
Higu peeguanheada..Yeel manee heta.
Peeguanheada.

146 HENRY
 (whispering)
 She sleeps in your room?

147 RUNYEN
 Technically this is her room. And you
 don't have to whisper.

Henry looks over and she's already asleep, snoring.

148 RUNYEN (CONT'D)
 Thanks for sleeping over. Sorry I was
 so weird about it.

He flips off the light. Yaya continues to snore. Henry shifts
 uncomfortably next to his friend. From the other room, we can
 hear Runyen's parents still singing karaoke, now in Korean.

INT. MEL'S APARTMENT - SAME (N2)

15

Mel sips his wine while Joyce tries to process:

149 JOYCE
 ...So you fell in a seven-foot hole
 and now you trust your daughter?

*

150 MEL
 Yes. All I can do is trust that she'll
 be honest with us and make the right
 choices.
 (sips wine, then)
 Oh, that's nice.

*

*

*

151 JOYCE
 Okay, what happened to you in that hole?!

152 MEL
 What can I tell you, Joyce? I learned how
 to trust. My guide dog and now my daughter.
 As a wise mug once said, trust is the water
 that allows her to grow.

*

Joyce tries to sneak a sip of Mel's wine.

*

153 MEL (CONT'D)
 How 'bout I get you your own glass.
 (as he crosses)
 I know where my kids are, and they're
 totally fine. Katie's at Morgan's--
 totally fine. And Henry's at Runyen's--
 totally fine.

*

*

*

*

SMASH CUT TO:

INT. RUNYEN'S APARTMENT - BEDROOM - A LITTLE WHILE LATER (N2)

16

Henry isn't fine. He stares at the ceiling, restless. We hear
 the baby crying. Henry sighs and turns towards Yaya: she's
 asleep, snoring, but her eyes are open and staring at him.

154 HENRY
(gasps)
Oh God.

He quickly turns the other way, now face-to-face, uncomfortably close to a sleeping Runyen. That's not gonna work either. He turns back to see... Yaya standing over him!

155 YAYA
*Guh ghee bae ahn ae horang ee ga eet
suut suh! Oodega pallee gaja! Pallee!*

156 HENRY
Ahh!

157 YAYA
Ahh!

158 RUNYEN
(waking)
Ahh!

159 YAYA
Ahh!

*

INT. MEL'S APARTMENT - A LITTLE LATER (N2)

17

Joyce now has her own glass of wine.

*

160 JOYCE
I wish I'd had more than three sips so I could blame what I'm about to say on the wine, but you're right. Our kids are smart. We have to trust them.

*

161 MEL
Exactly. Glad you're now seeing things my way. Which is your fake way from before.
(toasting)
To trust.

*

They clink glasses. Then from across the room, we hear...

162 MEL'S PHONE (V.O.)
(Siri-esque)
Katie is headed south on Grandview Avenue.

A confused moment from Joyce, then:

*

163 JOYCE
Is that your phone?

*

*

164 MEL *
(caught, getting up) *
I didn't hear anything. *

165 MEL'S PHONE (V.O.) *
(Siri-esque) *
Katie is headed southwest on Grandview *
Avenue. *

166 JOYCE *
Are you tracking Katie on your phone? *

167 MEL *
No! *
(then, quickly) *
Elvis-- fetch phone! Fetch phone! *

END OF ACT TWO *

ACT THREE

INT. MEL'S APARTMENT - SECONDS LATER (N2)

A18

Joyce is holding Mel's phone.

168 JOYCE

So the whole time you were sitting here gloating, you've been tracking her?

169 MEL

Yes. And because I'm tracking her, we know that Katie is not where she said she'd be and where we can find her. You're welcome.

Mel puts on a coat, then senses a look from Joyce.

170 MEL (CONT'D)

Feels like you're giving me a mean look, when Katie's the one who did something wrong.

As they head out the door...

171 MEL (CONT'D)

Still glaring?

172 JOYCE

Oh yeah.

INT. JOYCE'S CAR - MOMENTS LATER (N2)

18

Mel and Joyce are driving, buckling their seat belts.

173 JOYCE

Straight to voicemail. They have an app that lets you stalk your daughter, but not one that'll make her pick up.

174 MEL

Joyce, it's just a way for me to check up on her that she doesn't need to know about. Perfectly innocent.

175 JOYCE

It's creepy.

176 MEL

How is it creepy?

Mel's phone chimes:

185 MEL'S PHONE (V.O.)
 (Siri-esque)
 Katie is headed north on Cahuenga.

Joyce spins around. Once again it seems to be coming from a different direction.

186 MEL
 (pointing)
 Three o'clock!

*

187 JOYCE
 (noticing)
 Oh great, the bush with the most spiderwebs.

*
 *
 *

INT. RUNYEN'S APARTMENT - HALLWAY/BEDROOM - SAME (N2) 20

From the hall, a freaked-out Henry watches Runyen sweetly tuck Yaya back into bed. Henry's stress-eating a donut.

188 RUNYEN
 (soothing)
Genchanahh Yaya. Aak mong ee ya. Doro jah. Naeil achimae bojah. Nega Yaya saranghae.

*
 *
 *

He gives her a kiss on the cheek, then sits down next to Henry. Henry hands him a donut. Runyen takes a bite, then:

189 RUNYEN (CONT'D)
 Now do you see why I never wanted you to meet my family?

190 HENRY
 Hey, my family is a circus with a blind ringmaster. Somehow, we both managed to turn out normal.
 (beat, then)
 We're normal, right?

*

They sit, eating their donuts, quietly hoping they're normal.

191 ADULT HENRY (V.O.)
There's an upside to predictability-- you know what you're gonna get, so it's comforting. But one man's comfort is another man's... Korean ghost lady.

Behind them, silently, Yaya sits up in bed and approaches them like a ghost. Terror awaits.

EXT. STREET / INT. JOYCE'S CAR - SAME (N2)

21 *

Joyce and Mel are racing to keep up with the GPS. Joyce takes a turn hard. Mel is thrown to one side. Elvis slides across the backseat.

192 MEL

You gotta tell me when you're gonna
turn like that.

(then)

Slow down. Slow down.

193 JOYCE

I'm not slowing down until we find
Katie.

SFX: A police siren.

194 JOYCE (CONT'D)

Or right now.

*

Off their reactions...

END OF ACT THREE

ACT FOUR

EXT. STREET / INT. JOYCE'S CAR - A MINUTE LATER (N2)

22 *

Mel and Joyce wait as the motorcycle cop approaches.

195 MEL
Don't panic, I'll handle this.

196 JOYCE
No, I got it.

Joyce fixes her hair... and then zhuzzes up the merchandise.

197 JOYCE (CONT'D)
When it comes to tickets, I know exactly what I'm doing.

Joyce rolls down the window to greet the COP.

198 JOYCE (CONT'D)
Hello, sir.

199 COP
I'm a woman.

200 JOYCE
I didn't mean sir in a guy way. I meant sir as in office-sir.

201 COP
Good save. License and registration.

202 MEL
Okay, here's the deal--

203 JOYCE
It's okay, Mel.

204 MEL
No.
(to cop)
Our daughter is missing.

205 JOYCE
She's not missing, but she's not where she's supposed to be. We don't know if she went somewhere to get drugs--

206 MEL
Drugs?! I was thinking it was sex!

207 JOYCE
I didn't even think of sex. What if it's drugs and sex?!

208 MEL'S PHONE (V.O.)
(Siri-esque)
Katie is turning left on South Street.

209 JOYCE
(defeated)
She's supposed to be at my house
because I should have done the right
thing and told her she couldn't go
over to that delinquent Morgan's--

210 MEL
(to Joyce, comforting)
Hey, it's okay, we're figuring it out. *
(to cop)
Officer, right now, either give her a *
ticket--

211 JOYCE
Wait-- what? *

212 MEL
Or don't-- Do whatever you need to do. *
But we need to get out of here, like,
now.

213 COP
(closing ticket book)
Good luck with all that. This Morgan
girl sounds like a nightmare.

She walks back to her motorcycle.

214 MEL
Thank you, offic--

Mel and Elvis are thrown back in their seats as Joyce guns it.

SCENE 23 OMITTED 23 *

INT. APARTMENT BUILDING ELEVATOR - A LITTLE LATER (N2) 24 *

Joyce, Mel and Elvis hurry into an elevator. *

215 JOYCE *
The other elevator stopped at three. *

216 MEL *
So Katie and the drug man are on *
three. My heart's pounding. I can't *
calm down. *

217 JOYCE
It would be a thousand times worse if
you could see this elevator.

218 MEL
 My nose can see it.
 (then)
 Wow. We've talked more about how to handle Katie in the last two days than we ever did when we were married.

219 JOYCE
 Now that we're apart, we make a great team.
 (admitting)
 I just gotta not be afraid to crack down a little bit more.
 (long beat)
 And now you say something, Mel.

*
*
*
*
*
*

220 MEL
 (resigned)
 I guess I need to be little less like me.

*
*
*
*

They chuckle a little, then:

221 JOYCE
 Please God, just let her be okay--

222 MEL
 (to God)
 And, while we have you, not pregnant with the drug man's baby.

223 JOYCE
 (to God)
 What he said. Thanks so much.

The doors of the elevator open. Joyce spots Katie down the hall, standing outside an apartment door.

INT. APARTMENT BUILDING - HALLWAY - CONTINUOUS (N2)

25

They rush towards Katie.

224 JOYCE
 Katie! Don't go in there. Hugs not drugs!

225 MEL
 But nothing more than hugs!

226 KATIE
 What are you guys doing here?!

Joyce hugs Katie. Mel too. Even Elvis nuzzles her leg.

227 MEL
 We can discuss it in the car. Let's
 get out of here.

They try to shuffle her away, but Katie stays put.

228 JOYCE
 Katie, we're gonna have to talk about
 your behavior lately.

229 MEL
 (new leaf)
 But this isn't about punishment, we
 just want you to be okay.

230 KATIE
 I'm fine.

231 MEL
 (old leaf)
 Good, now it's about punishment.

232 KATIE
 How did you even know where--

233 MEL'S PHONE (V.O.)
 (Siri-esque)
 Katie has arrived at nine-one-zero
 Garland Road.

234 KATIE
 Are you tracking me?

235 MEL *
 Not you... your phone.

236 JOYCE
 We track because we love.

237 MEL *
 If we hadn't tracked you, how would we *
 have ever stopped you from going into *
 the drug man's apartment? *

The door opens revealing: Henry with Runyen's family.

238 MEL (CONT'D)
 Is that him? Is that the filthy drug
 man?

239 RUNYEN
 Um, you all right, Mel Baby?

Joyce takes a moment to make sense of who she's seeing. *

240 JOYCE *
 You must be Runyen's parents. *

A quick, awkward beat, then... *

240A JOYCE (pleasantly) So good to finally meet you. I'm Joyce. We've been meaning to have you over for a lunch or a brunch thing. Something in the day with food.	240B MEL (pleasantly) Oh, how fun is this? I'm Mel. Runyen is delightful. Sharp as a tack, and polite, and just delightful.	* * * * * *
--	--	----------------------------

They all exchange awkward hellos.

241 MR. HAN *
 Henry was having a little trouble
 sleeping and he wanted to go home. *

242 HENRY *
 So I called Katie to come get me. *

243 MEL *
 Wait, you only left Morgan's-- *

244 KATIE
 Yep.

245 JOYCE
 And you were gonna bring him--

246 KATIE
 Uh-huh.
 (then)
 He didn't want you guys to show up and
 make a scene like you did last night.
 And yet, here you are.

Katie snatches the phone from her dad's hand and looks at it.
 Unbelievable.

EXT. RUNYEN'S STREET - MINUTES LATER (N2) 26 *

Annoyed, Katie walks ahead, followed by Joyce, Mel, Elvis and
 Henry. *

246A MEL Katie, can we just--	246B JOYCE Kitty Cat--	*
----------------------------------	---------------------------	---

247 KATIE
 Nope.

She storms ahead. Henry can't help but smile.

248 ADULT HENRY (V.O.)
*I was happy to be back with the
 predictable weirdness that was my
 family.*

Elvis suddenly stops.

249 ADULT HENRY (V.O.)
*That night taught me that if someone's
 predictable, it also means-- in a
 weird way-- you can depend on them...*

Mel extends his right foot to feel for the obstacle.

250 ADULT HENRY (V.O.)
*...and trust that they can take care
 of themselves...*

His shoe taps a puddle. Mel confirms Elvis was right to stop.

251 ADULT HENRY (V.O.)
...Or you.

252 MEL
 Good boy.

Mel follows Elvis's lead and walks around the puddle.

253 ADULT HENRY (V.O.)
*Oh sure, Katie was upset at first. But
 it didn't last the way I would have
 predicted...*

INT. JOYCE'S HOUSE - KITCHEN - LATER (N2)

27

Katie and Henry enter through the back door. Katie is angry. *

254 HENRY
 You know they just did that because
 they--

255 KATIE
 (dropping anger on a dime)
 Oh, I know. And you know I have to
 milk this for a little while.

256 HENRY
 Yeah, yeah, of course.
 (then)
 I'm gonna go order pizza.

Henry goes to the phone. Katie gets an idea and opens a
 cabinet. She then looks out the back door, waiting, a little
 smile on her face. *

257 ADULT HENRY (V.O.)
...Because that night she learned that even with all the stuff Mom and Dad were going through, she could still trust them to take care of her.

Mel and Joyce enter and cross through. Katie immediately puts her face into "angry mode" and slams the cabinet. Mel and Joyce sheepishly cross out. Katie watches them go, softening. *

258 KATIE
(sotto, to Henry)
Too much? *

Henry shrugs: maybe a little. *

INT. JOYCE'S HOUSE - LIVING ROOM - LATER (N2) 28

Mel, Joyce and a cooled-off Katie open the pizza box and are about to grab slices.

259 KATIE
(notices something)
Hey, Mom. How'd you sneak an ink blot into the pizza box?

The top of the pizza box has a large oil stain resembling a Rorschach test. Joyce and Katie laugh, then Joyce turns to Katie striking a "therapist pose."

259A JOYCE
Katie--
259B KATIE
Please don't. *

260 JOYCE
--What do you see?

Henry walks in with a stack of real plates and sees the oil blot. *

261 HENRY
(haunted)
All I see is Yaya. *

262 MEL
What's a Yaya? *

263 JOYCE
Will somebody take this seriously!?

END OF SHOW *