

Executive Producer: DJ Nash
Executive Producer: Tucker Cawley
Executive Producer: Jason Bateman
Executive Producer: Jim Garavente

Episode #: 01009
Script #: 107

Growing Up Fisher

“Katie, You Can Drive My Car”

Written by

Adam Barr

Directed by

Linda Mendoza

SHOOTING DRAFT

2-14-14



© 2014 NBC Studios LLC

ALL RIGHTS RESERVED. NOT TO BE DUPLICATED WITHOUT PERMISSION.

This material is the property of NBC Studios, LLC and is intended solely for use by its personnel. The sale, copying, reproduction or exploitation of this material in any form is prohibited. Distribution or disclosure of this material to unauthorized persons is also prohibited.

Growing Up Fisher

Shooting Draft
February 14, 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
CONNER Tyler Peterson
NICHOLAS Bodhi Elfman
KARA TBD
~~MATTHEW TBD~~
MR. GORMAN TBD
KIM TBD
TAMI TBD
ELLIOT TBD
P.A. (V.O.) TBD

*

Growing Up Fisher

Shooting Draft
February 14, 2014

SET LIST

INTERIORS

CAR
UNIVERSITY CLASSROOM
DMV
 WAITING AREA
MEL'S APARTMENT
 KITCHEN
APARTMENT HALLWAY
JOYCE'S HOUSE
 KITCHEN - ISLAND
 FOYER
 LIVING ROOM
ZOE'S COFFEE SHOP
AUDITORIUM
 LOBBY
BOBA FÊTE

EXTERIORS

GRIFFIN STREET APARTMENTS - PARKING LOT
STREET
STREET OUTSIDE BOBA FÊTE

ACT ONE

EXT. GRIFFIN STREET APARTMENTS - PARKING LOT - DAY (D1) 1

The Fisher family car cruises through an empty parking lot.

1 ADULT HENRY (V.O.)
*Learning to drive is a rite of passage
in anyone's life. Sure, you gain your
independence...*

INT. CAR - CONTINUOUS (D1) 2

Chaos. MEL barks out instructions to KATIE. Elvis is in the backseat. Mel holds an iced coffee.

2 MEL
Maintain your speed!

3 KATIE
I am!

3A MEL 3B KATIE
Ten and two! Hands at ten and Stop yelling, you're messing
two! me up!

4 ADULT HENRY (V.O.)
*...but it's the quality bonding time
with the parent teaching you that
really makes it memorable.*

5 MEL
I'm just trying to prepare you, honey.
Just 'cause I'm blind doesn't mean I
don't know the dangers of the road.
(suddenly points)
Squirrel! Darting squirrel!

Katie slows down.

6 MEL (CONT'D)
No! Never brake for a rodent. You
could get rear-ended. Let Darwin
handle it.

Katie speeds up again.

7 MEL (CONT'D)
Good. Check your mirrors and--
(swirling finger in her face)
Bee in the car! Bee in the car!

8 KATIE
(swatting at him)
Stop it! Stop!

Katie slams on the brakes and turns to face Mel.

9 KATIE (CONT'D)
Dad. I have to nail this test
tomorrow. I have to get my license.

10 MEL
(beat, sentimental)
I know. I just... You're my little
girl. And I'm not sure I'm ready for
you to be all grown up just yet.

11 KATIE
Dad, we agreed neither of us was going
to cry during these lessons anymore.

12 MEL
What can I tell you, I have no control
over my eyes.

Katie smiles and resumes driving.

13 MEL (CONT'D)
This is a big moment for you, but it's
also a pretty big moment for me.

14 KATIE
I know, Dad. And I really appreciate--

15 MEL
BIRD STRIKE!

Mel throws his iced coffee out the window onto the front
windshield. Startled, Katie quickly maneuvers and turns on
the wipers.

MAIN TITLES: "GROWING UP FISHER"

SCENE 3 OMITTED (NOW SCENE A5) 3

INT. DMV - WAITING AREA - THE NEXT MORNING (D2) 4

Rows of back-to-back connected seats. Katie last-minute-crams
with her exam booklet.

16 ADULT HENRY (V.O.)
*While Katie was studying the rules of
the road, Mom was discovering that
when you go back to grad school, the
road can be treacherous.*

Joyce leans into frame, mid-share:

17 JOYCE

...I mean, I love the class, I love walking across the quad, I love saying "quad." It's not that I'm not totally fitting in, but I feel like on some level, I might not be fitting in.

INT. UNIVERSITY CLASSROOM - FLASHBACK - DAY (FB1)

A5

Joyce takes the only remaining seat, just outside the seminar semi-circle, where ten STUDENTS chat excitedly. Behind them, she awkwardly scooches her chair closer to an opening on the right, eager to be part. As it's a tight squeeze, she breaks left. No entry. Finally, she just leans forward, desperate to be part of the group.

INT. DMV - WAITING AREA - BACK TO PRESENT (D2)

B5

18 JOYCE

It's just that they're all so young and cliquy and nothing pops on them when they sit down. And I want to connect with them. I just... I need something. I need an in.

19 KATIE

Mom, I'm experiencing road rage and I'm not even on the road yet.

20 JOYCE

Right. Sorry. Do your thing.

21 KATIE

Thank you. I just need to focus.

As Katie studies, Mel leans into frame from her other side.

22 MEL

Quick! You're at a four-way stop. Who has the right of way?

Katie sighs. REVEAL HENRY, sitting with RUNYEN across from her. Runyen's sipping from a large boba drink.

23 HENRY

After you get your license we should find a parking lot and do donuts!
("driving")
Errrrrrr!

24 RUNYEN

If my Dad's minivan takes a corner too fast, the whole thing shakes.
(shaking)
Yayayayayaya!

The boys continue to make their noises. Katie sighs.

25 KATIE
As thrilled as I am with this turnout,
I'm gonna go sit by the guy with the
shoulder lizard.

26 JOYCE
(getting up with Katie)
Yeah, honey, let's--
(realizing)
Oh, me too?

Joyce sits back down as Katie moves several seats away from them. As she does, Runyen feeds Elvis boba from his cup.

27 MEL
Why am I hearing knee-level smacking?
Runyen, are you feeding Elvis people
food?

28 RUNYEN
Is that a problem?

29 MEL
Wait, have you fed him before?

SCENE 5 OMITTED

5

INT. MEL'S APARTMENT - KITCHEN - FLASHBACK - DAY (FB2)

6

A pile of half-eaten food containers sits on the counter. Runyen stands there, holding an open jar of peanut butter.

30 RUNYEN
You're still hungry?!

Runyen feeds peanut butter to Elvis, who licks his chops.

31 RUNYEN (CONT'D)
It's like you're talking.
(Elvis as Terminator)
"Follow me if you want to live!"

INT. DMV - BACK TO PRESENT (D2)

7

32 MEL
He's a service dog. His attention has
to be on me, not on... whatever it is
you're chewing.

33 RUNYEN
It's boba.
(off Mel's shrug)
(MORE)

RUNYEN (CONT'D)

Boba? Mel Baby, it's like the biggest thing in Korea. Boba?

34 MEL

You keep saying that word, I still don't know what it means.

35 RUNYEN

You should try it. I mean, if you like chewy, sweet, sour-y, fruity, creamy deliciousness. The Taiwanese invented it, but my people perfected it.

Elvis lurches forward and snatches a chip from Runyen's bag.

36 MEL

Runyen!

37 RUNYEN

No, that-- He grabbed it right out of my bag! I swear!

38 P.A. (V.O.)

B-51. Window 8.

39 MEL

Come on, Elvis, that's us.

Mel and Elvis cross away.

40 RUNYEN

Mel Baby's getting his license? There's nothing that man can't do!

41 HENRY

No, he wants to be in the car when Katie takes her test.

42 RUNYEN

Ooh, Daddy's havin' trouble letting go. He's good people. And so am I.
(holds up slip of paper)
Sha-booney!

43 HENRY

Jenny's schedule?! How'd you get this?

44 RUNYEN

Don't you worry your pretty little head about it. Point is, now you don't have to hang out in the hallway hoping to run into her.

45 HENRY
I feel like lately I've been pretty smooth.

INT. APARTMENT HALLWAY - FLASHBACK - DAY (FB3)

8

JENNY gets off the elevator and Henry excitedly pops out of the stairwell, surprising her.

46 HENRY
Jenny!

47 JENNY
(startled)
Oh God!

INT. DMV - WAITING AREA - BACK TO PRESENT (D2)

9

48 HENRY
(looking at schedule)
But this might work too. Lacrosse, Thursday at three... dentist next Wednesday... Now I can "accidentally" run into her out in the world!
("thank you")
Dude.

49 RUNYEN
("don't mention it")
Dude.

ANGLE ON: Mel, at the window, talks with a not-so-enthusiastic DMV lady, TAMI.

50 TAMI
Sir, only the person administering the test can be in the car.

51 MEL
It's not like I'm going to help her cheat. In case you're blind, I'm blind.

As Mel continues to plead his case:

52 ADULT HENRY (V.O.)
The first thing people notice about my dad is that he can't see. But blind is actually seventeenth on the list of things that's wrong with him...

53 TAMI
I can't help you, sir.

54 MEL
Can't or won't?

55 ADULT HENRY (V.O.)
*...His inability to give in or give up
takes up slots one through six.*

56 MEL
Because if you can't, I want to speak
to someone who can. And if you won't,
then we have a bigger issue, Tami.

BACK ON: Katie, who notices the commotion Mel is making.

57 KATIE
God, what is it with him?

Joyce leans in, startling Katie.

58 JOYCE
To be fair, he can't see, so he can't
pick up on social cues like you and me.
(beat, not picking up on
Katie's social cue)
Maybe it's not that I'm too old to go
back to school, it's just that--

59 P.A. (V.O.)
D-85. Window 17.

60 KATIE
Thank God.

Katie jumps to her feet to exit. Joyce calls after:

61 JOYCE
We'll pick this up after your test.
Good luck, Katie-cat!

FROM THE WINDOW:

62 MEL
Good luck, sweetheart!

FROM THE SEATS:

62A HENRY
Good luck!

62B RUNYEN
You're beautiful!

CLOSE ON: KATIE

10

Smiling, holding up her temporary license.

63 JOYCE (O.S.)
Say "licensed driver"!

64 KATIE
("cheese!")
Free-dom!

REVEAL we're in...

INT. JOYCE'S HOUSE - KITCHEN ISLAND - LATER (D2) 10 CONT'D

Joyce snaps a photo of Katie as Mel hangs up the phone, then helps himself to some cheese and crackers on the island.

65 MEL
Unbelievable. The guide dog school wants me to give up Elvis for two days so they can re-train him. I can't do that. I'm addicted to this guy.

66 JOYCE
What are they gonna do, give you a rental? Like a cheaper, smaller dog? Or a really smart cat?

67 KATIE
You know the first thing I'm gonna do now that I have my license?

68 MEL
Spend some time with your dear ol' dad? Hit a drive-thru, cruise through a car wash, catch a drive-in movie? See what I'm doing? All car things?

69 KATIE
Yeah, that's super clever, Dad.
(then)
No, I'm taking the car to play practice.

70 JOYCE
Ooh, right. So that cute stage manager can see you drive up. What's his name, Aiden... Brayden... Something with an "ay"...

71 KATIE
Conner.

72 JOYCE
Right, Conner.

73 KATIE
And maybe now that I'm driving an '04 wagon with after market satellite radio, I can get him to notice me. He's so focused on this stupid production of *Cats*.
(upbeat on a dime)
(MORE)

KATIE (CONT'D)

Which I'm really excited to be in,
gonna be great.

74 JOYCE

Hey, just be who you are, he'll notice
you. Although, eh, maybe slap on a
little lip gloss.

Liking the idea, Katie leaves. Joyce chuckles to herself.

75 MEL

What's funny?

76 JOYCE

Nothin', just... Katie. Yesterday she
was spitting up mashed peas, now she's
hopping in the car and driving away.

77 ADULT HENRY (V.O.)

*That was just the thing Dad didn't
need to hear.*

Katie comes back in, ready to go.

78 KATIE

Alright, I'll see you guys whenever.

Mel realizes he has one last move.

79 MEL

You know what? Who am I to question the
Guide Dog Foundation? If they say re-
training takes two days, I'll just have
to figure out another way to get--
(feigning getting an idea)
Hey! Katie, you got your license just
in time! You can help me get around.

80 KATIE

Why? Because he ate a couple potato
chips? Who can blame him? Those things
are delicious!

81 MEL

You're right, maybe I'm overreac--

Mel surreptitiously lowers the crackers down to Elvis, who
"snatches" them.

82 MEL (CONT'D)

Whoa! Did you see that? It's official.
First stop, Guide Dog Foundation.
(getting up)
Shotgun!

END OF ACT ONE

ACT TWO

INT. CAR / EXT. STREET - LATER (D2)

11

Katie's driving Mel, sans Elvis.

83 MEL

Slow down! Do you want to lose your license on the same day you got it?

84 KATIE

I still have to drop you off and I'm already late for rehearsal.

85 MEL

Here's an idea-- why don't I just go with you?

86 KATIE

Oh, wow, yeah, no thanks.

87 MEL

C'mon! When you were in elementary school, I used to go with you to class all the time. I knew your teachers, all your little projects...

88 KATIE

(beat, deciding not to fight)
You'll sit in the back? The back-back?

89 MEL

You won't even know I'm there.

Mel hears a RADIO BLASTING from another car.

90 MEL (CONT'D)

Hey! Just because you like that music, doesn't mean the whole city does. We get it, you have a radio!

Katie rolls up his window.

91 KATIE

Okay, you've lost window privileges.

92 MEL

Sorry, last hurrah. Just getting it all out.

INT. ZOË'S COFFEE SHOP - DAY (D2)

12

Joyce and Henry enter.

93 JOYCE

It's so nice your dad has a cute
little coffee shop next to his place.
He's so lucky.

94 HENRY

Yeah, I mean, he is blind... but,
yeah, okay, lucky.
(then, looking around)
Sometimes Jenny meets her math tutor
here...
(glances at piece of paper)
...in about twenty minutes.

He nervously fixes his hair. They start for the counter when
Joyce sees something O.S. and stops, suddenly uncomfortable.

95 JOYCE

You know what, Button? I'm already
feeling a little over-caffeinated. My
heart's beating really fast.
(taking his hand)
Here, feel my chest.

96 HENRY

Mom!

He notices Joyce glancing over at a group of 20-somethings,
including KARA, laughing, with books out.

97 HENRY (CONT'D)

You know those people?

98 JOYCE

They're in my Child Psych class. I
guess they're having some sort of a
study group...

Henry can see his Mom's feelings are hurt as the students
chat, having a good time without her.

99 ADULT HENRY (V.O.)

*Wow. So I guess all the painful crap
you deal with when you're twelve years
old never goes away. Good to know.*

INT. AUDITORIUM - DAY (D2)

13

Mel sits in the last row, listening to Katie and the cast on
stage rehearsing *Cats* with the director, MR. GORMAN.

100 ADULT HENRY (V.O.)

*Meanwhile, Dad was getting closer to
his daughter...*

OVER A MONTAGE OF KATIE REHEARSING: We cut back to the audience several times showing Mel in different seats, each one closer and closer to the front.

101 ADULT HENRY (V.O.)
Closer... and closer... and closer.

Finally, the rehearsal ends. Katie and the others step off stage as Gorman scolds the cast.

102 MR. GORMAN
You may have nine lives but I only have one and I'm not going to waste it on a performance like that. Okay, same time tomorrow.

Katie gathers her things and notices Mel in the front row.

103 KATIE
I thought we agreed on the back row.

104 MEL
Your performance was so magnetic it pulled me to the stage. Haha.

CONNER, 17, steps up to Katie.

105 CONNER
Hey, what are you doing right now?

106 KATIE
Nothing! Hi, Conner! Hi, what's up?

107 MEL
Is this the boy?

Katie nonchalantly tosses her bag at her dad to shut him up and steps away to talk to Conner.

108 CONNER
Dante needs to do a whisker fitting for you down in Home Ec.

109 KATIE
(crestfallen)
Oh. With Dante.

Conner gets a call.

110 CONNER (INTO PHONE)
Yeah, I'll meet you at the boba place. Boba Fête, it's across from the library.

Conner crosses away. Excited, Katie rejoins her dad.

111 KATIE

Okay, I gotta get fitted for whiskers, take you home, and then apparently I'm going to get some boba.

112 MEL

(finding his way in)

You know what? It's time I try boba. Runyen won't stop talking about it. He even put it in my speed dial. That kid is relentless.

Katie looks over and sees Conner exiting.

113 KATIE

Boba it is.

INT. ZOË'S COFFEE SHOP - LATER (D2)

14

Henry and Joyce are now sitting, having drinks. Henry keeps one eye on the door, and Joyce, one eye on the students.

114 ADULT HENRY (V.O.)

While I pretended not to be waiting for Jenny, Mom pretended not to really, really want to be sitting with her classmates.

115 HENRY

Mom, I totally get what's going on here. You're scared to talk to the cool kids, and I think you should--

116 JOYCE

I'm not scared. It's a little more complicated than... Go on.

117 HENRY

Just go over and talk to them. C'mon, I'll walk over with you. If it starts to go south, I'll fake a stomachache.

118 JOYCE

Oh that's good. And if it starts to go, like, north, here's a fiver, go buy yourself a cookie.

Joyce takes a breath and they cross toward the cool kids.

INT. BOBA FÊTE - DAY (D2)

15

A colorful, busy boba shop. Mel and Katie wait for their order. A KOREAN POP SONG thumps in the background. Katie glances over at Conner, who's nearby, working on his laptop.

119 MEL

So this is fun, huh? Sitting at a cool new place, listening to cool new music, waiting for what seems like forever for our cool new drinks.

Mel hears a waitress, KIM, deliver drinks to a nearby table.

120 MEL (CONT'D)

Did those people get served before us?!

121 ADULT HENRY (V.O.)

Dad's desire to hang out with his daughter was playing tug-of-war with his desire to combat injustice.

122 KATIE

We've been sitting two seats away from Conner for ten minutes. He's clearly not interested in me. I'm just another member of the cast.

123 MEL

I'm sure that's not true.

Conner crosses by to grab a napkin from the counter.

124 CONNER

Hey, Rumbleteazer.

He passes by without breaking stride.

125 MEL

You may have a point.

(dialing his phone)

Well, you should take a page from your dad. You can't just sit there and hope for the best. Sometimes you gotta make yourself known.

126 KATIE

Who are you calling?

ANGLE ON: the counter, where Kim picks up the phone.

127 KIM (INTO PHONE)

Boba Fête.

ANGLE ON: Mel, back at the table with Katie.

128 MEL (INTO PHONE)

Yes, I'd like to place an order for delivery. My address? The sticky booth by the bathrooms.

Katie braces herself for the Mel-storm to come.

INT. ZOË'S COFFEE SHOP - LATER (D2)

16

Joyce and Henry approach the students. Joyce takes a step past them, then turns back, as if suddenly spotting them.

129 JOYCE
Oh! Hey! Howdy-do!
(off their blank looks)
It's Joyce. From Child Psych.

130 ADULT HENRY (V.O.)
*That "Howdy-do" put a hole in the
boat, what she said next sank it.*

131 JOYCE
You guys studying together? Like
buddies? Are you study buddies? Said
the fuddy duddy to the study buddies.

She laughs, the others politely smile.

132 ADULT HENRY (V.O.)
*It broke my heart to watch Mom put
herself out there and be destroyed. I
only wished I could-- Jenny!*

Henry sees Jenny enter and cross to the counter.

133 HENRY
Hey, Mom, why don't I go order some
more drinks for us?

134 KARA
Wait. We're in Child Psych and you
never mentioned you have a child?

135 JOYCE
Uh... I was kind of waiting for show
and tell. It was either bring in the
boy or the snow globe of the Eiffel
Tower in Paris that I got in Vegas.

They all laugh. She's in!

136 KARA
A case study right under our nose. Sit
down, right now!

Joyce and Henry share a smile. Joyce slides in.

137 KARA (CONT'D)
No, both of you.

Henry pauses, but Joyce pulls up a chair and motions for him to sit down. He looks over to Jenny... then sits with Joyce.

INT. BOBA FÊTE - SAME (D2)

17

Mel makes a show of waving his arms at Kim (the waitress) as Katie shrinks in her seat.

138 MEL (INTO PHONE)
Look for it, look for it...

Kim can't help but see Mel, as do Conner and everyone else in the shop.

139 MEL (INTO PHONE) (CONT'D)
...Hi. Yes. When you get a chance,
could you bring us the order we placed
back when I had hair?!

Katie turns to Conner, who's crossing with his bag.

140 KATIE
Dads, huh?
(then)
Are you leaving?

141 CONNER
Yeah, I'm gonna go work at home. Less
distractions.

Conner starts off, when Katie gets an idea.

142 KATIE
Wait!
(playing it cool)
You want a ride? I've got a car. And a
license. To drive the car.

143 CONNER
Oh, that'd be sweet. I'll get my bike.

Katie smiles, then turns back to the table, all business.

144 KATIE
Okay, Dad, here's the deal. I'm giving
Conner a ride home. Now, if we've
learned anything from today-- and I'm
not sure you have-- it's that you tend
to rub people the wrong way. So please
try your best to rub Conner the right
way-- I mean, just-- do not talk to
him. Can you do that? I'm gonna need
to hear your mouth say it. And then
nothing else.

145 MEL
(blown back)
I can do that.

INT. ZOË'S COFFEE SHOP - LATER (D2)

18

Joyce sits with Henry, holding court and loving the spotlight.

146 JOYCE
I mean, sure, our textbook is fine, I
guess, but it really just reinforces
what I get from watching this little
handful every day.

147 KARA
Like how? Give us the deets.

Joyce smiles, delighted to have Kara's interest.

148 JOYCE
You know how we're studying the way
parents often resort to guilt or shame
to correct abnormal behavior? Henry
always put me to the test. Like uh...
uh...

149 HENRY
(side of mouth)
Pepi.

150 JOYCE
Yes! Like when he dated our cat, Pepi.

151 HENRY
We were a cute couple.

The students laugh. Henry smiles. Joyce is loving it.

EXT. STREET OUTSIDE BOBA FÊTE PARKING LOT - DAY (D2)

19

Conner buckles in as Katie pulls out. Mel sits in back, the
two bobas in hand. A bicycle wheel jabs into his neck.

152 CONNER
...yeah so, I don't even know if I'm
gonna go to college. I feel like you
can get just as good an education out
in the world.

153 KATIE
Huh. I never thought of that, but it
makes sense.

Mel has to bite his tongue.

154 CONNER

I'll probably go backpacking through South America. I've gotta get out of this country.

Katie looks at her Dad in the rear-view, knowing this is a struggle for him.

155 ADULT HENRY (V.O.)

Dad surprised Katie by proving that sometimes, in a pinch, he could be the father she needed him to be...

She smiles. There's a small jolt from behind as another car hits their bumper.

155A KATIE

Oh my God!

155B CONNER

Whoa!

156 MEL

Remain calm! We've been in an accident! No one exit the vehicle!

Mel jumps out.

157 ADULT HENRY (V.O.)

But mostly he was just the Mel Fisher she always knew.

He is quickly face to face with the other driver, NICHOLAS.

158 MEL

What the hell's the matter with you? Are you texting and driving?

159 NICHOLAS

No, no, no!

160 MEL

Then you're drunk! C'mere, lemme smell your breath.

161 NICHOLAS

Alright, but I just had a panini with horseradish.

Katie gets out.

162 KATIE

Dad, let it go. There's not even a scratch.

163 MEL

You don't know what's happened to the frame. Conner, I might need you to make a statement. You're a witness.

Conner gets his bike out of the car.

164 CONNER

I think I'm just gonna head home.

165 KATIE

Home? Why?

166 MEL

All right, Horseradish, read me the numbers off your license.

166A NICHOLAS

(resigned, re: license)
D, 9, 7, 6, 9, 4, B, C.

166B MEL

(recording into phone)
Delta, niner, seven, six,
niner...

Conner gets on his bike and pedals away. Katie watches him go, then turns and glares at Mel.

END OF ACT TWO

ACT THREE

EXT. STREET OUTSIDE BOBA FÊTE - A WHILE LATER (D2) 20

Nicholas steps away from Mel and Katie and gets into his car.

167 NICHOLAS

So we're good? Don't wanna do chalk-outlines of our bodies? Dust for prints? No? Okay. Fantastic meeting you.

He drives away.

168 MEL

See, with an attitude like that, it's no accident he was in an accident.

(sensing)

Where's your little friend?

169 KATIE

What was that?!

170 MEL

I know it took a while but when you're in an accident, there's a procedure--

171 KATIE

I'm not talking about the accident! It's everything! It's like, whenever something unjust happens you have to make it right in the loudest, most embarrassing way possible. And you don't think about who it affects. Well, guess what, it affects me!

172 MEL

I'm sorry, I'm not trying to embarrass you.

173 KATIE

"Justice is askew, people! Let's line it up!"

She starts back to the car. Mel takes a moment, then:

174 MEL

Do you want to know why I do it?

175 KATIE

I'm praying it's not genetic.

176 MEL

The summer after ninth grade, I joined the rowing team at camp.

Katie crosses her arms and sighs, not wanting to hear it.

177 MEL (CONT'D)

After the first practice, the coach, Mr. Locke, pulled me aside and said, "Fisher, I can't have a blind kid banging everyone's oars, messing up my team's rhythm." So I quit. And I've regretted it ever since. I promised myself I'd never back down like that again. So yes, whenever "justice is askew," I feel a need to... un-askew it. If sometimes I embarrass you in the process, I'm sorry. I hope you understand.

Katie takes this in for a beat. Clearly she's never heard this story or seen this vulnerable side from her father.

178 KATIE

Wow. I'm sorry some obnoxious dude upset your teenage years, but guess what? That was forty years ago! And now you're the obnoxious dude upsetting my teenage years!

Katie gets in the car, slamming the door.

179 MEL

It's gonna be an awkward ride home.

INT. JOYCE'S HOUSE - FOYER/LIVING ROOM - NEXT DAY (D3)

21

Henry and Runyen come down the stairs, studying Jenny's schedule.

180 RUNYEN

What about this? 3:15, Jenny's got a piano lesson.

181 HENRY

At Mrs. Simon's house. How do I casually run into her there?

182 RUNYEN

You don't. You take the 2:30 bus that she takes to her piano lesson and sit next to her for forty-five minutes!

183 HENRY

Oh, that's good! But wait-- where will I say I'm going? Oh, to the museum! She'll think I'm very cultured. Hold up-- what exhibit am I seeing?

184 RUNYEN

The ancient tombs of WHO CARES?! Just
get on the bus and close the deal!

They start for the front door, when:

185 JOYCE (O.S.)

Henry!

They turn to see Joyce and her study group sitting in the
living room. The students ad-lib hello's to Henry.

186 HENRY

What's... going on?

187 JOYCE

I'm hosting buddy study!

(quickly, to others)

Sorry, forgot we're not saying that.

(back to Henry)

Since I'm the only one who doesn't
live with their parents-- because I am
one-- we're doing it here!

188 HENRY

Oh, great.

189 JOYCE

Hey, why don't you join us?

(off his hesitance)

Join us.

Henry scans the students' eager faces, then his mom's,
hopeful and needy. She pats the seat on the couch next to
her. Feeling helpless, Henry begrudgingly crosses to Joyce.

190 RUNYEN

(to himself)

And you wonder why you can only date a
cat.

Runyen exits. Henry checks his watch and sits next to Joyce.

191 JOYCE

So. Since we all had such a blast
yesterday talking about what makes
Henry here tick, I thought we could dig
a little deeper. And this time, I've
got visual aids!

She pulls out a stack of photo albums.

192 HENRY

Wait, what?

The others chuckle and crowd around Joyce and Henry. Over a photo of a six-year-old Henry dressed in girls' clothes:

193 JOYCE

You know how we studied the damage of imposing strict gender roles? Good thing, 'cause look how cute he is wearing my heels! Mommy's little diva...

As the group laughs, Henry takes one for the team, and we...

TIME DISSOLVE TO LATER:

Joyce is going through another photo album. We see a photo of a smiling Henry.

194 JOYCE (CONT'D)

(trying to make it something)
And this is a photo of Henry... smiling... but obviously struggling with deep, deep... internal... things.

An awkward beat. Joyce flips through the photo album trying to find something else interesting.

195 JOYCE (CONT'D)

(to herself, frustrated)
God, he's so frickin' happy in all these pictures.

The group, who was hanging on her every word, is now growing bored.

196 HENRY

Okay Mom, this has been fun, but I have to go.
(holding up paper)
I'm kind of on a schedule.

Desperate, Joyce snatches the schedule from Henry.

197 JOYCE

Oh, that! That's great! Guys, check this out! My son has moved on from Pepi the cat.

198 HENRY

Mom--

199 JOYCE

No, lemme tell it. There's a girl in my ex-husband's building-- Jenny.

(MORE)

JOYCE (CONT'D)

And Henry is totally head over heels,
to the point that he's now an adorable
little stalker...

This gets the other students' attention. As Joyce happily
continues the story and Henry's rage builds...

200 ADULT HENRY (V.O.)

*I understand Mom was desperate, but
this was going too far. Talking about
my embarrassing past was one thing,
but my embarrassing present was over
the line!*

201 HENRY

Stop! I was the one who helped you
start talking to these stupid people!
All 'cause you were desperate to fit
in! And this is how you pay me back?
You want to know this child's
psychology? He has mommy issues! Talk
about that!

Henry grabs his schedule and stomps out. An awkward beat,
then the study group, titillated, jots notes in their books.

202 JOYCE

Oh, that's not really noteworthy... I
wouldn't... Stop, stop writing...

Unable to stop them, Joyce slumps, realizing what she's done.

END OF ACT THREE

ACT FOUR

SCENE 22 OMITTED

22

INT. AUDITORIUM - THAT NIGHT (N3)

23

CLOSE ON: Conner, on his headset, in stage manager mode.

203 CONNER (INTO HEADSET)
Five minutes to curtain everyone...
Who threw up?... Rum Tum Tugger? He's
not on until the fifth number. See if
Gene has a Tide stick.

He rushes off, REVEALING Mel and Joyce entering the theater.
Joyce eats from a box of candy.

204 MEL
Lemme have a couple of those.

Joyce pours a couple pieces into Mel's hand and he tempts
Elvis.

205 MEL (CONT'D)
Here you go, boy.

Elvis does not take any.

206 MEL (CONT'D)
Wow, two days. Joyce, this is the same
dog, right?

They sit down in two seats that Henry and Runyen have saved
for them, seating Mel on the end so Elvis can lay in the
aisle. Runyen aims a long-lensed camera, taking test shots.

207 JOYCE
That's a pretty serious lens you got
there, Runyen.

208 RUNYEN
I'm about to see Katie in a leotar--
(catching himself)
I love the theater.

209 JOYCE
(peace offering)
Hey, Henry, I got you candy.

210 HENRY
(chilly)
No thanks.

Henry turns away. Joyce turns to Mel.

211 JOYCE
How many ways can I say I'm sorry?

212 MEL
When I reach that number with Katie
I'll let you know.

213 HENRY
Jenny! Wait, what is she doing here?

Henry sees Jenny, in the aisle, searching for a seat.

214 RUNYEN
Yeah, she was scheduled to see a movie
tonight with Stephanie Arliss. She's
gone rogue!

215 HENRY
No, it's the universe trying to bring
us together.
(looking around)
And then laughing in my face 'cause we
can't sit together.

Joyce clocks Henry's frustration. She turns to a man, ELLIOT,
sitting next to Henry.

216 JOYCE
Excuse me, I hate to be this person,
but would you mind moving to that open
seat over there?

217 ELLIOT
Oh. I'm actually here with my wife.
Our daughter is Magical Mister--

218 JOYCE
(dismissive)
Yeah, you must be so proud.

Joyce gets up and quickly exits into the aisle. She scans the
audience and SEES a woman and her TODDLER sitting three rows
in front and whispers loudly to her:

219 JOYCE (CONT'D)
Excuse me, ma'am? Cute kid! Would you
mind putting him or her on your lap so
we could have that seat?
(off her hesitance)
Trust me, you want that bonding time
now, 'cause later in life, they ain't
gonna want to look at you.

The woman puts the toddler on her lap.

220 JOYCE (CONT'D)
Great. Now, I hate to be this person,
but if you could just switch seats...

BACK ON: Mel and Henry.

221 MEL
What's going on?

222 HENRY
I don't know. Mom is playing Tetris
with the audience.

223 MEL
I don't know what that means.

Joyce leads the woman and her toddler back to Henry's row,
then turns to the couple next to Henry.

224 JOYCE
Folks, I found a better pair of seats
for you. Closer to your little
Olivier. Right down there. Enjoy.
(to woman with baby)
Ma'am, go on in.

The couple gets up and moves to the open seats three rows in
front, as the woman and her toddler sit down...

225 HENRY
Why doesn't the kid just sit in the--
(realizing)
Ohh...

Henry realizes what it was all for: his mom just created an
open seat next to him, and there's Jenny, searching for one.

226 ADULT HENRY (V.O.)
*After all my maneuvering to get close
to Jenny, it was Mom who had the moves
to make it happen.*

227 HENRY
Jenny! There's a seat over here!
(then)
Thanks, Mom.

228 JOYCE
It's the least I could do. Makes a
great story.
(off his look)
That I'm not going to share.

Jenny sits with Henry. They do a cute maneuver over who gets
to put their arm on their shared arm rest.

Henry is in heaven. Joyce beams. The lights dim, the OVERTURE starts. "Cats," including Katie, creep on stage. Others slink down the aisle, engaging the audience. One "CAT" comes up to Mel. Unable to see the "cat," Mel startles. Elvis lets out a protective growl. The "cat" HISSES, playing along-- and Elvis BARKS and LUNGES for him.

229 MEL
Elvis! Easy, boy!

Mr. Gorman rushes over.

230 MR. GORMAN
What are you doing? Get that dog out of here!

231 MEL
It's a guide dog.

Katie looks out to see that, once again, her Dad is the cause of the commotion. Unbelievable. And Conner is watching the whole thing in disbelief.

232 MR. GORMAN
I don't care! Get. Out!

Mel's about to let him have it, but realizes Katie is most likely watching. He stands down.

233 MEL
C'mon, Elvis. Find the door.

Mel starts to go.

234 KATIE (O.S.)
He's not going anywhere!

The band STOPS playing. All eyes are on Katie, who has stepped center stage. She looks out at her dad... then to Conner, who stares at her, incredulously. She immediately regrets saying anything... But the hell with it!

235 KATIE (CONT'D)
(to Gorman)
That is my father and that is his guide dog and he has as much right to be here as anyone else per civil code 54 point... whatever! Look it up! Nobody is going to tell him where he can and cannot go. He's staying and his dog's staying.
(MORE)

KATIE (CONT'D)

And unless you want to see my real claws you will back the [BLEEP] off, sit the [BLEEP] down and let us do the show we've been practicing for three [BLEEP]ing months in really hot, itchy costumes!

An awkward beat. Gorman walks off with his tail between his legs. Katie exhales, victorious-- then notices the entire audience staring at her.

236 KATIE (CONT'D)

(weak smile)

And... on with the show.

(to the band)

Two, three, four...

The band RESUMES. Just as the dust has settled, we REVEAL Runyen, snapping continuous photos of Katie.

INT. AUDITORIUM - LOBBY - LATER (N3)

24

Post-show, families and friends mill about. Jenny laughs with Henry, as Mel and Joyce talk with Katie.

237 MEL

Thanks for sticking up for your old man. I couldn't have made a more embarrassing public display if I tried.

238 KATIE

Hey, I learned from the best.

As they share a laugh, Katie spots Conner walking by.

239 ADULT HENRY (V.O.)

Katie was still charged up from her little impromptu tirade and decided to stop pussyfooting around.

240 KATIE

Conner. Megan's having some people over for a little cast party and I think we should go. Together. You and me.

241 CONNER

(surprised by her directness)

Wow. Okay.

242 KATIE

Great. I'm driving. And my dad will not be joining us.

Joyce watches as Katie and Conner walk off.

243 JOYCE

Well, if tonight proves anything, it's that you're not losing your little girl. You're gaining a strong, self-reliant young woman.

244 MEL

Who's not afraid to stand up for herself.

245 JOYCE

Exactly. A little Mel.

From ten feet away, Katie hears this and turns.

246 KATIE

I heard that!

A beat as they watch her go.

247 MEL

She took the car?

248 JOYCE

Yeah. We have no way home.

END OF SHOW