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Growing Up Fisher

“First Time’s The Charm”

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SHOOTING DRAFT

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Growing Up Fisher

Shooting Draft
February 28, 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
ALLISON Constance Zimmer *
ANTHONY Logan Miller *
SLOAN Matt Glave *
COLLINS TBD
ALAN Tom Fonss *
BRYCE TBD
ELLIOT * Charlie Dell *
NICOLE * Cynthia Wu *
ESTELLE * Annie Korzen *

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SET LIST

INTERIORS

MEL'S APARTMENT
JOYCE'S HOUSE
 LAUNDRY ROOM
 FOYER
 KITCHEN
 STAIRWAY
 LIVING ROOM
APARTMENT HALLWAY
RESTAURANT (FB)
GARLAND MIDDLE SCHOOL
 OUTSIDE VP'S OFFICE
 VP'S OFFICE
DRESS STORE
JOYCE'S CAR
YO YO FRO YO *
HOTEL
 HOTEL HALLWAY
 OUTSIDE AFTER-PARTY ROOM
 HOTEL ROOM
 AFTER-PARTY ROOM

EXTERIORS

GARLAND MIDDLE SCHOOL
JOYCE'S HOUSE FRONT YARD

ACT ONE

INT. MEL'S APARTMENT - MORNING (D1)

1

MEL is having breakfast while KATIE, dressed for school, searches for her phone.

1 KATIE

Will you call my phone, Dad? I can't find it anywhere.

2 MEL

Absolutely. I can't bear the thought of you going a day without tweeting or texting or liking things.

(into phone)

Call Katie.

Mel holds the phone to his ear. Katie exits, searching.

3 ADULT HENRY (V.O.)

Despite the fact that Dad was blind, he always felt it was his job to keep an eye on things for Katie and me.

4 MEL

It's going to voicemail.

The DOORBELL rings. As he crosses, he playfully decides to leave a message.

5 MEL (INTO PHONE) (CONT'D)

Hey, sweetie, it's Dad. Just wanted to tell you I love you and you make me proud every day... But if you lost that phone, you're not getting another one.

He answers the door to find Katie's boyfriend, ANTHONY, with a backpack.

6 ANTHONY

Oh, hi, Mr. Fisher. It's Anthony... your daughter's boyfff-- Anthony.

7 MEL

Come on in. Katie's not quite ready. Guess that gives me time to grill you.

Anthony chuckles, then realizes Mel is not kidding.

8 MEL (CONT'D)

So. In the on-again, off-again saga of Katie and Anthony, you two are on-again?

9 ANTHONY
Full-on on. I mean, not on each other
on. You know, we're just like...
(weakly calls)
Katie?

10 MEL
She can't hear you.

Elvis comes up to greet an increasingly anxious Anthony.

11 ANTHONY
She's beautiful.

12 MEL
Of course she is, she's my daughter,
she got my superior bone structure.

13 ANTHONY
Oh, I was talking about your dog. But
Katie's beautiful too. In a totally
different non-dog way.

14 MEL
Elvis is a he. So, you're taking Katie
to the Spring Formal tomorrow night?

15 ANTHONY
Yeah, can't wait. The ballroom at the
hotel has the most amazing view of Los
Angeles. You can see all the way to--
(then, realizing)
It'll probably be cloudy. Who cares
about views? You're not missing
anything. I'm sorry.

16 MEL
It's okay, Anthony. I know I'm blind.

Mel smiles and takes out his wallet.

17 MEL (CONT'D)
Here's some cash to take Katie to a
nice dinner before the formal.

18 ANTHONY
Oh, no need, Mr. Fisher. I got a job
at Yo Yo Fro Yo, so I can swing it.

19 MEL
Take it anyway.

Anthony reaches out to take it, but then stops.

20 ANTHONY
I feel like this might be a test.

21 MEL
It's not. Take the fifty.

A beat as Anthony considers, then nervously takes the bill.

22 ANTHONY
Sir, this is a hundred.

23 MEL
Aaand you passed the test.

Anthony smiles, relieved, and starts to pocket the bill.

24 MEL (CONT'D)
Now give it back to me.

Anthony quickly hands the bill back to Mel as Katie enters with her backpack.

25 KATIE
(to herself)
I can't find it anywhere.
(then)
Dad, if you're done grilling Anthony,
can we go to school now?

26 MEL
Of course, honey.
(then, to Anthony)
We'll pick this up after school.

INT. JOYCE'S HOUSE - LAUNDRY ROOM - DAY (D1)

2

CLOSE ON: a pants pocket, as the light of a phone receiving a text shines through. JOYCE, loading laundry, pulls out a pink girly phone.

27 JOYCE
Katie, I just saved you a looong Mel
lecture...

The text buzzes again. Joyce looks conflicted.

28 ADULT HENRY (V.O.)
*Mom knew she shouldn't look at it. She
also knew she was going to look at it.*

29 JOYCE
(reading text)
"Can't believe you and Anthony are
gonna do it after the formal. Heart,
heart, thumbs up."

She puts the phone aside and continues with the laundry. Then it hits her-- she grabs the phone in horror.

30 JOYCE (CONT'D)
"Do it"?! What's "it"?!

As her eyes go wide, we...

MAIN TITLES: "GROWING UP FISHER"

INT. APARTMENT HALLWAY - FEW MINUTES LATER (D1)

3

Katie and Anthony step into the elevator. Mel has followed.

31 MEL
Take good care of her. Or I'll take good care of you. Don't forget I'm a lawyer, I know how to get away with things.
(then, to Katie)
I like this kid. I get a good feeling.

Katie pushes the button and the elevator doors close.

32 ADULT HENRY (V.O.)
*Dad didn't know which was harder:
navigating his daughter's dating life
or his own.*

ALLISON comes out of her apartment carrying recycling.

33 ALLISON
Hi, Mel. It's Allison.

34 MEL
I'd recognize that lovely voice anywhere. Where are you headed?

35 ALLISON
Just saving the Earth, one bottle at a time.

36 MEL
Hey, I'm sorry we haven't had time to go on another date.

37 ALLISON
Technically we've never finished a first date. Even though you did get to second base...

INT. APARTMENT HALLWAY - FLASHBACK (FB1) - (FROM 102)

4

38 ALLISON
You're cancelling on me?

39 MEL
Wait.

Mel puts his hand on her breast.

40 MEL (CONT'D)
Oh God, I thought you were going to
slam the door.

INT. APARTMENT HALLWAY - BACK TO PRESENT (D1)

5

41 ALLISON
Which was nothing compared to the
dinner disaster...

INT. RESTAURANT - FLASHBACK - NIGHT (FB2)

6

Mel sits across from Allison whose lip is incredibly swollen.

42 ALLISON
(hard to talk)
Ith okay.

43 MEL
How bad is it?

He reaches out and feels for her giant lip.

44 MEL (CONT'D)
Oh sweet lord.

INT. APARTMENT HALLWAY - BACK TO PRESENT (D1)

7

45 MEL
If I knew you were allergic to
shellfish, I never would have had you
try my soup.

46 ALLISON
Yeah, I'm thinking maybe it just isn't
in the cards for us.

47 MEL
Whaaat? No. We can still have a great
third first date. How 'bout tonight?
Let's reverse the curse!

48 ALLISON
Tonight? The 13th? Friday the 13th?

49 MEL
Saturday it is. We'll keep it
simple... we can just stay in and...
and cook something.

50 ALLISON

You're inviting me to cook for you?
Can I do a little vacuuming after, or
is that too forward?

51 MEL

(covering)

No. I am going to cook for you. I
happen to be quite the chef.

52 ADULT HENRY (V.O.)

Never cooked a thing in his life.

53 ALLISON

Okay. Could be fun. Let's hope third
time's the charm.

54 ADULT HENRY (V.O.)

While Dad was hoping for the best...

INT. GARLAND MIDDLE SCHOOL - OUTSIDE VP'S OFFICE - LATER (D1) 8

HENRY and RUNYEN sit outside the office waiting anxiously.

55 ADULT HENRY (V.O.)

*...Runyen and I were fearing the
worst.*

56 RUNYEN

I'm a dead man. You know how strict my
parents are. They're gonna kill me.
After the Cheez Whiz on the couch
incident and trying on my grandma's
wig-- this is my third strike!

57 HENRY

And yet none of that occurred to you
when you were filling balloons with
salsa?

EXT. GARLAND MIDDLE SCHOOL - EARLIER - FLASHBACK (D1) 9

Runyen holds a large, salsa-filled balloon out an open
windowsill. Below, on the asphalt we see there is a chalk
bulls-eye.

58 RUNYEN

This is the best thing I've ever
thought of.

Henry stands by, a bit wary, as Runyen grabs two more large
balloons and tosses them out the window aiming for the bulls-
eye. They watch as the balloons veer off-target and splatter
all over VICE PRINCIPAL COLLINS'S car, which he happens to be
in. He gets out and spots them.

INT. OUTSIDE VICE PRINCIPAL'S OFFICE - BACK TO PRESENT (D1) 10

59 HENRY
The only thing worse than that idea
was your aim.

Collins enters.

60 COLLINS
Do you have any clue what salsa in the
hot sun does to the paint of a '94
Chrysler Sebring?!
(off their unsure nods)
No, you don't! You are both in big
trouble.

Henry watches as Runyen sighs and looks down sadly.

61 HENRY
Runyen didn't do anything. It was my
idea. He tried to talk me out of it.

Runyen looks up, surprised. Collins rolls a janitor's mop
bucket toward Henry.

62 COLLINS
I see. Then you'll clean up the mess.
And go easy on the rag-top.

Collins exits. Runyen turns to Henry.

63 RUNYEN
Why did you do that?

64 HENRY
My parents will go a lot easier on me.

65 RUNYEN
You're a good friend, Henry.

66 HENRY
Not that good.
(rolling him the bucket)
Go easy on the rag-top.

INT. MEL'S APARTMENT - LATER (D1)

11

SLOAN and Mel stand in the kitchen area having a beer.

67 SLOAN
You can't cook anything? You don't
have one signature dish? Every
bachelor has one signature dish.

68 MEL
You have one?

69 SLOAN
Tetrazzini à la Sloan. It doesn't look that good, but it tastes... well, it doesn't taste that good either. The point is I have a signature dish.

70 MEL
I can always just get take-out and put it on plates.

71 SLOAN
I don't think that's gonna fly. Let's hope third time's the charm"? Mel, that's her colorful way of saying "three strikes and you're out." Which is my colorful way of saying if you blow it, I call dibs.

72 MEL
I get it--

73 SLOAN
I mean, I'm lookin' at you, I'm lookin' at her and you're lucky you even got one shot. She's very attractive and you're--

74 MEL
I get it!

75 SLOAN
Not as attractive.

INT. DRESS STORE - NEXT DAY (D2)

12

Joyce and Katie shop for shoes.

76 KATIE
We have to find the exact right pair.
I want the night to be perfect.

Joyce tries to put on a smile.

77 ADULT HENRY (V.O.)
*As Katie searched for the right shoes,
Mom was trying to find the right
segue.*

78 JOYCE
(pretending to browse)
So the formal. Big night. Biiig night.

79 KATIE
Uh-huh.
(re: a pair of shoes)
What about these?

Katie holds up strappy heels. Joyce shakes her head "no."

80 JOYCE
How about after the formal? Any crazy plans? Anything you're gonna dooo?

81 KATIE
I told you, there's an after-party at the hotel.

82 JOYCE
Right. Right. Par-tayyy. Fun-fun-fun. And then after the after-party?

83 KATIE
Mom, if you're looking for an invite, it's not gonna happen.

84 JOYCE
Okay. I have good news and bad news.

85 KATIE
Is the good news you're gonna let me borrow your diamond earrings?

86 JOYCE
No. The good news is, I found your cellphone!

Joyce pulls the phone out of her bag. Katie takes it.

87 KATIE
Awesome! Thanks, Mom.

88 JOYCE
Yeahhhh. The bad news is... I might have accidentally read a text from Nicole saying, "Can't believe you and Anthony are gonna do it after the formal. Heart, heart, thumbs up." I wanna get on board with the "thumbs up" part but I kinda need to know what the "it" is.

89 KATIE
You're being ridiculous. Sneaking around, reading my texts, jumping to all sorts of crazy conclusions.

90 JOYCE

You're right. That's what I did.
That's what moms do, they make
mountains out of molehills. Sorry.

91 KATIE

How about you know things about my
life because you ask me about them and
I feel like I can trust you enough to
share them with you?

92 JOYCE

Yeah, that sounds good. Let's do that.

93 KATIE

(beat, then)

Alright, but you have to swear not to
tell Dad.

94 JOYCE

Won't breathe a word. Or say a word.
Or hum a word. Mum's the word.

95 KATIE

Okay. After the formal, Anthony and I
are going to sleep together.

96 JOYCE

Oh, thank God, for a moment I thought
you were going to say-- Oh, that's
what I thought you were going to say.
(forcing a smile)
I'm gonna sit down for a sec.

97 KATIE

Sure, I understand. Take a minute. I'm
going to go see if they have those
strappy ones in my size.

Katie crosses off, allowing Joyce to drop her smile. She is
shell-shocked.

98 JOYCE

(calling out, desperate)

Hey! Some dress shops offer wine!

END OF ACT ONE

ACT TWO

INT. JOYCE'S HOUSE - FOYER - LATER (D2)

13

Katie comes through the front door followed by a shell-shocked Joyce carrying shopping bags.

99 KATIE

Mom, thanks for today. I'm so glad we could talk about this stuff, just us.

Katie happily heads upstairs.

100 JOYCE

(calling after)

Me too. Me too. Me too. It's the best. Love it. Love it. Love it.

Joyce collapses in a seat.

101 ADULT HENRY (V.O.)

Mom always wanted an open line of communication with Katie. Until she got it. The whole ride home.

INT. JOYCE'S CAR - FLASHBACK (D2)

14

Joyce drives with Katie sitting shotgun, talking.

102 KATIE

...So Anthony and I talked about it, we're taking precautions, we've considered the emotional repercussions and we feel good about this.

103 JOYCE

I'm glad. Listen, I don't want to be the kind of parent who just shuts things down but as your mother, I have to tell you, I think you're too young.

104 KATIE

How old were you when you first did it?

SFX: Screeching tires.

105 KATIE (CONT'D)

Mom, car!

Joyce quickly jerks the wheel back into her own lane.

INT. JOYCE'S HOUSE - FOYER - A LITTLE LATER (D2)

15

There's a knock at the door. Joyce answers. It's Mel.

106 JOYCE
Mel, wow, hi!

107 MEL
Hi, Joyce. You know what I miss most about living with you?

108 JOYCE
Umm... How if I had a secret, you'd dig and dig until I had no choice but to tell you?

109 MEL
Nope. Your lemon chicken?

110 JOYCE
What?

111 MEL
I'm really craving your signature dish. Can't get it out of my mind.

112 JOYCE
Well, I'd be happy to make it for you sometime. But I don't have any of the ingredien--

Mel holds up a grocery bag.

113 MEL
I got lemons. I got chicken.

INT. JOYCE'S HOUSE - KITCHEN - LATER (D2)

16

Mel stands by as Joyce takes a baking dish of lemon chicken out of the oven and sets it on the counter.

114 ADULT HENRY (V.O.)
Mom knew she couldn't break Katie's trust, but she could hardly be blamed if Dad were to figure it out on his own.

115 JOYCE
So, Katie's formal's tonight. Remember formals? All the things kids did, and I guess still do, after the... dancing stops?

116 MEL
(not listening)
Uh-huh. Hey, do you mind if I take the food in the serving dish? I want to eat it right from the dish.

117 JOYCE
(not listening)
Sure.
(then, back on track)
Soooo, I've become aware of a...
situation of a romantic nature
involving a family member. Something I
expected to happen at some point but
not this soon--

118 MEL
(sighs)
Joyce, I know what you're getting at.

119 JOYCE
You do?

120 MEL
I'm sorry, I should've told you. I
just thought it'd make you
uncomfortable.

121 JOYCE
Me? What about you? You're okay with
this?

122 MEL
It was bound to happen eventually. Who
told you?

123 JOYCE
Katie. But she swore me to secrecy. I
want to go on the record as saying I'm
not okay with this at all. And I can't
believe you are. She's too young!

124 MEL
No, she's not. Allison's older than
you!

125 JOYCE
Allison? Wait, what are we talking
about?

126 MEL
The fact that I have a date is what
we're talking about. Right?

127 ADULT HENRY (V.O.)
Sometimes two confused parents...

Joyce processes this new information as Henry enters and
hands a school form to Joyce.

128 ADULT HENRY (V.O.)
*...equals one kid's window of
opportunity.*

129 HENRY
Hey, there was a balloon incident at
school, and long story short, I need a
parent's signature on this.

Preoccupied, Joyce scribbles out her signature without
reading the form. Henry smiles and rushes off.

130 ADULT HENRY (V.O.)
I knew it'd be easy, but not that easy.

131 MEL
I gotta tell ya, Joyce, I'm glad it's
out in the open. We shouldn't be
keeping things from each other.

Katie enters down the stairs and crosses into the kitchen.
Joyce freezes.

132 KATIE
Hey.
(to Mel)
What are you doing here?
(then, suddenly wary)
What are you guys talking about?

133 MEL
(sheepish)
Cat's outta the bag.

134 KATIE
What?!

135 MEL
She knows I'm seeing Allison.

136 JOYCE
Yeah! Yes. That's all. That's all
that's out of the bag. Everything else
is still stuffed deep in the bag.

Katie exits, eyeing Joyce suspiciously. Joyce sighs.

137 ADULT HENRY (V.O.)
*So Mom couldn't talk to Dad, she
already tried talking to Katie...*

INT. YO YO FRO YO - LATER THAT AFTERNOON (D2)

17

Joyce enters with Henry and Runyen who run off to get yogurt.

138 ADULT HENRY (V.O.)
*...And with the formal just hours
away, that left one option. One very
awkward option.*

Joyce approaches the yogurt counter where Anthony's working.

139 JOYCE
(pleasant)
Anthony!

140 ANTHONY
Hi, Mrs. Fisher.

141 JOYCE
Look at you in your little yogurt
visor. Hey, can you take a break? I
wanted to talk to you about something.

142 ANTHONY
I can't. I got waffle cones on the
griddle and my boss is here.

Anthony nods, indicates across the store where the manager, ALAN, hums to himself and moves to the music in his head as he cleans tables. Joyce sighs, as she considers what to do.

ANGLE ON: Henry and Runyen.

143 RUNYEN
So, you didn't get in trouble at all?

144 HENRY
It's nuts. Lately my parents have been
so preoccupied with Katie, seems like
I can get away with anything.

145 RUNYEN
Dude, let's test it.

They smile conspiratorially. Henry switches his large yogurt cup for an even larger one and starts filling it.

ANGLE ON: Joyce and Anthony.

146 JOYCE
We'll just have to talk here then.
Katie told me your plan for after the
formal.

147 ANTHONY
(goes pale, mortified)
You mean the late night pancakes?

148 JOYCE

Anthony, come on. We both know what we're talking about.

149 ANTHONY

I-I-I-I-I...

Anthony pulls the visor down over his face. Joyce lifts it.

150 JOYCE

And as Katie's mother, I have to tell you, I don't feel very good about--

Alan walks over.

151 JOYCE (CONT'D)

(covering, to Anthony)

...two yogurt flavors... swirling.

152 ANTHONY

(dying)

Uh, okay...

153 ALAN

You know they don't have to swirl. You could keep them separate.

154 JOYCE

Yes! Separate. Great idea. I see how you got to be manager, Alan. Listen to your boss, Anthony. They can be in the same dish, they can touch a little, that's fine, I'm not a prude, but they don't need to full-on swirl.

155 ANTHONY

Okay...

ANGLE ON: Henry, who holds a large cup of yogurt.

156 HENRY

(calling, testing Joyce)

Mom, is this too much yogurt? And can I cover it entirely in candy?

157 JOYCE

(preoccupied)

Sounds great, hon!

Runyen and Henry high-five.

ANGLE ON: Joyce, Anthony and Alan.

158 JOYCE (CONT'D)

I'm just saying, I don't get why everyone's in such a hurry to swirl. Trust me, it just makes things more complicated.

159 ALAN

On the other hand, some people really like swirling because it creates a wonderful new flavor.

160 JOYCE

That's exactly what we don't want, Alan! We do not want a little third flavor to take care of.

161 ANTHONY

(to himself)

Oh my God...

162 ALAN

Ma'am, can I just say I'm really moved by your passion for yogurt?

(then, offering card)

Here's a punch card-- which may or may not have my number on the back.

Katie enters, first noticing Runyen and Henry, now holding a grotesque mountain of yogurt.

163 KATIE

Hey, what are you guys...

(then, looking to counter)

Mom!

Joyce looks back and sees Katie, then turns back to Anthony.

164 JOYCE

(covering, "casual")

I'll just take a small cone.

INT. MEL'S APARTMENT / APARTMENT HALLWAY - NIGHT (N2)

18

Mel sets the table for his date. There's a knock at the door. Mel smiles and opens the door for his date. But it's Joyce.

165 MEL

(unaware)

The guest of honor, you're early. My famous lemon chicken is still in the oven.

166 JOYCE

Your famous lemon chicken? Oh my God, you got me to cook for your date?!

167 MEL

Dammit. I thought you were Allison.
But since you're here, do I have to
take the foil off to brown it, or...?

Joyce follows Mel in. He finishes setting the table.

168 JOYCE

You're unbelievable.

(then)

Is Katie still getting dressed for the
formal? I'm thinking maybe she
shouldn't go.

(calling off)

Katie, honey!

169 MEL

Joyce, she already left. She had
Anthony pick her up early.

Joyce sighs, defeated.

170 MEL (CONT'D)

Don't worry, I took a photo of them
before they left. Hopefully they're in
it.

Mel puts on oven mitts and takes out the lemon chicken dish.

171 MEL (CONT'D)

Anyway, I'd love to chat, but as you
know, I have a date and it needs to go
well. So unless you wanna make a
dessert...

172 JOYCE

Yeah, I'll get going.

(beat, conflicted)

I'm just sorry I missed Katie.

173 MEL

There's no reason to be. It's just a
dance.

174 JOYCE

Uh-huh.

175 MEL

Our little girl is really becoming a
woman.

176 JOYCE

If you ask me she's becoming a woman
too fast.

177 MEL

Maybe so. But Anthony's nice. I always liked that kid. She's in good hands.

178 JOYCE

(breaking)

Oh yeah? Well, those hands are gonna be all over her because after the formal, she and Anthony are having sex!

Mel drops the dish of chicken he's holding.

179 ADULT HENRY (V.O.)

And just like that, the cat came screeching out of the bag.

END OF ACT TWO

ACT THREE

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

19

Joyce is cleaning up the dinner spill as Elvis licks up spots she's missed. Mel is beside himself.

180 MEL

Oh, so she claims she's ready?! Trust me, the girl who's constantly losing her cell phone is not mature enough to lose her-- can't even say it!

As Mel continues his rant:

181 ADULT HENRY (V.O.)

But he managed to say plenty of other things. Here's a couple highlights.

JUMP CUT:

182 JOYCE

She confided in me, and I didn't want to shut her down. I'm trying to keep the lines of communication open!

183 MEL

Great, you two can choose baby names together.

184 ADULT HENRY (V.O.)

Dad won that point.

JUMP CUT:

185 MEL

How could you let her go? You basically gave her the green light to-- I still can't say it!

186 JOYCE

If we tell her no, she's just going to rebel. If you recall, my mom told me not to go out with you, and on our second date, we made Katie!

187 ADULT HENRY (V.O.)

Ooo, advantage Mom.

JUMP CUT:

188 MEL

I never liked that kid!

189 JOYCE

It's not Anthony's fault. He's a sweet, shy kid. When I went to see him at work, he practically crawled into his shell-- Oh my God, that's it! I make Anthony nervous! All I have to do is go to the hotel-- I can say I'm bringing Katie those diamond earrings she wanted to borrow, so she can have a "perfect evening"-- and the very fact that I'm there will make Anthony go...

Joyce makes her arm go limp with a falling slide whistle sound:

190 JOYCE (CONT'D)

...Wooooooop.

(then)

That was the sound of Anthony's--

191 MEL

I get it, Joyce, and it's a terrible plan. I'm the one who intimidates the boy. I'll go down there and put an end to this. And an end to him.

(then)

For legal reasons, I should probably clarify that it is not my intent to go down there and kill him, so in case I do, it wasn't premeditated.

192 JOYCE

Mel, I only told you because I couldn't keep it inside anymore. And the only reason I kept it inside was for the same reason Katie didn't want you to know. Because we both knew you'd fly off the handle.

193 MEL

I'm her father, it's my job to fly off the handle! I'm going with you!

As Joyce rushes out without him:

194 JOYCE

Nope! I got this! Have a great date. Enjoy your dirty floor chicken.

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

20

Henry and Runyen are at the top of the stairs, putting down a flattened cardboard delivery box and sit on it.

195 ADULT HENRY (V.O.)
*With Katie in the cross hairs, I was
free to do whatever I wanted...*

196 RUNYEN
There's no way we're getting away with
this. Last time we slid down the
stairs you broke a tooth, remember?

197 HENRY
We were only eight. We're tougher now.
But you're probably right-- she'll
shut it down.

Joyce comes down the stairs behind them.

198 JOYCE
Henry!

199 HENRY
(bracing)
Yeah?

200 JOYCE
Have you seen my brown leather bag? I
left my diamond earrings in it.

She steps past them and down the stairs.

201 HENRY
No, we're playing "Black and Blue."
It's where you try to get the worst
injury. Extra points for blood loss.

Joyce gets to the bottom of the stairs.

202 JOYCE
Never mind, found it!

203 HENRY
(surprised, then)
Let's do this.

Henry pushes off and they go careening down the stairs past
Joyce. They crash hard into the table opposite the stairs,
spilling tchotchkes down on them.

204 JOYCE
Okay. Gotta run a quick errand.
There's cold pizza in the fridge if
you get hungry.

She exits. On Henry's face:

205 ADULT HENRY (V.O.)
The only injury I got was a bruise to my ego. I was beginning to feel like I didn't exist.

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

21

Mel opens the door for Allison, who holds a bottle of wine. He throws on a weak smile.

206 ALLISON
Well, hello there.
(entering)
Wow, something smells great. I can't believe it, Mel Fisher, we're finally having a proper date.

207 MEL
First of all, I wish I could see how beautiful I know you look. Secondly, I looked forward to this all day. And thirdly, I have to leave immediately and I need you to drive me.

INT. HOTEL - HOTEL HALLWAY - LATER (N2)

22

Allison stands nearby, while Mel (with Elvis) confronts an innocent bellboy, BRYCE, outside a hotel room.

208 MEL
...Are you aware this hotel has provided lodging to minors who plan to engage in lascivious activity?

209 BRYCE
I just deliver room service. I'm not allowed to let you in.

210 MEL
Let me make this real simple, pal. I'm a blind attorney, this is my guide dog, that is my date...

Allison smiles at an uncomfortable Bryce.

211 MEL (CONT'D)
...and this room is registered to Fisher. As in Katherine Elaine Fisher, who happens to be my daughter. If you don't open this door, I will have you arrested for contributing to the delinquency of a minor.

212 BRYCE
Fine. I'm hanging by a thread here
anyway. They know I've been stealing
tiny soaps.

Bryce slides his key in, opens the door and walks off.

213 MEL
Katie's mom tends to be a bit
dramatic. I'm still holding out hope
she misread Katie's intentions.

INT. HOTEL - HOTEL ROOM - CONTINUOUS (N2)

23

They open the door and enter to find a romantic suite with
scattered rose petals and (unlit) candles.

214 ALLISON
Uh, I don't think she misread it.
Between the rose petals and candles,
I'd say this room is ready for some
action.

215 MEL
This is the worst night of my life.

216 ALLISON
Just what every girl on a date wants
to hear.

217 MEL
You're right. How could this date
possibly get worse?

We see Joyce pass by the open door, look in and spot Mel.

218 JOYCE
Mel?!

219 MEL
I had to ask. Allison, meet my ex, Joyce.

Joyce and Allison quickly give each other the once over.

219 A JOYCE
Cute shoes. Thanks.

219 B ALLISON
Great bag. Thanks.

220 ALLISON
This is fun. Although I usually like
to wait till the second date to meet
the ex-wife in a hotel room.

221 JOYCE
Mel, why are you here? I specifically
told you I would handle it.
(MORE)

JOYCE (CONT'D)
(to Allison)
I told him I would handle it.

Allison nods uncomfortable.

222 MEL
Her way of handling it is to sit down
and talk about everyone's feelings. My
way to handle it is to throw Katie
over my shoulder and take her home
where she belongs.

223 ALLISON
Well, you both make good points. I
just feel super lucky to be in the
middle of it.

They're interrupted by the sound of a key in the door.

224 JOYCE
Okay, Mel, park it on the rose petals
and let me handle this--

The door opens and Mel immediately charges.

225 MEL
You little son of a bitch! Do you have
any idea how old she is?!

226 MALE VOICE (O.S.)
Seventy-four?

REVEAL: a little old couple, ELLIOT and ESTELLE.

227 MEL
What's happening?

228 ELLIOT
We must have the wrong room.

229 MEL
This is the Fisher room.

230 ELLIOT
Yes. We're Elliot and Estelle Fisher.

231 ESTELLE
It's our fortieth anniversary.

232 JOYCE / MEL / ALLISON
Congrats. / So great. / Heckuva milestone.

As Mel, Joyce and Allison hurry out...

END OF ACT THREE

ACT FOUR

INT. HOTEL HALLWAY - OUTSIDE AFTER-PARTY ROOM - LATER (N2) **24**

Allison and Joyce follow Mel and Elvis down the hallway. Mel suddenly stops at a room and listens.

233 MEL
Here we go... inappropriate music,
raucous teenage laughter--

234 JOYCE
(to Allison)
It's like his ears have X-ray vision.

Joyce presses her ear to the wall.

235 JOYCE (CONT'D)
Yep. This is it. I hear Katie's
obnoxious friend Sascha talking about
the benefits of acai berries.
(to herself)
What a phony.

Allison pulls Mel aside.

236 ALLISON
I think it's time for me to go. Joyce
can give you a ride and this is really
a private family situation.

Joyce, trying to give them privacy, busies herself checking out the goodies on a maid's cart in the b.g.

237 MEL
Allison, I can't tell you how sorry I
am. It's just-- I'd never forgive
myself if my daughter made a mistake
that I could have prevented.

238 ALLISON
You know, I have a daughter too. And
her dad never shows up for her the way
you do for your kids. I really respect
that. In fact, it's pretty attractive.

239 JOYCE
(to herself, pocketing it)
Ooh, body lotion.

240 MEL
You wouldn't be crazy enough to
consider a fourth first date, would
you?

241 JOYCE
(to herself)
Do I need a shoe horn? Eh, I'm just gonna take it.

242 ALLISON
I don't know, Mel. I'm pretty crazy.

She kisses him on the cheek.

243 ADULT HENRY (V.O.)
What do you know? Allison threw Dad a curveball...

Mel smiles as Allison walks away.

INT. JOYCE'S HOUSE - SAME TIME (N2)

25

Henry and Runyen enter with a large box.

244 ADULT HENRY (V.O.)
...while I was lining up for a pitch that would light up the whole stadium.

245 RUNYEN
Are we really gonna do this?

246 HENRY
Why not? If my parents don't care, why should we?

Runyen looks inside the box and his eyes widen.

INT. HOTEL HALLWAY - OUTSIDE AFTER-PARTY ROOM - SAME TIME (N2) 26

Joyce has her ear to the wall again, as Mel rejoins her with a bounce in his step.

247 JOYCE
(re: wall drama)
I can't listen to this anymore-- I know for a fact, Haley did not get a promise ring from Deshawn.

The room door opens and several high school couples, still in their formal wear, walk out. Mel and Joyce charge in...

INT. HOTEL - AFTER-PARTY ROOM - CONTINUOUS (N2)

27

...to find an empty room.

248 MEL
What do we got? What do you see?
Where's Katie?

249 JOYCE
She's not out here.

They hear flirtatious laughter from behind the bedroom door.

250 JOYCE (CONT'D)
She must be... in the bedroom.

251 MEL
Elvis, find door!

252 JOYCE
Mel, find self-restraint!

Mel marches to the door and throws it open.

253 MEL
Get your clammy hands off my daughter
you little pervert!

254 JOYCE
Or bust right in.

REVEAL: Katie's friend, NICOLE, and her boyfriend on the bed,
both still mostly dressed. They sit up, startled.

255 NICOLE
Mr. Fisher?! What are you doing here?

As Mel computes his latest misstep, Joyce leans her head in.

256 JOYCE
Hi, Nicole.

257 MEL
What's happening? Who's Nicole?
Where's Katie?

258 NICOLE
She and Anthony left like an hour ago.

259 MEL
Oh... our mistake.
(then)
But on behalf of fathers everywhere,
button up and get out!

As Nicole and her boyfriend hurry out...

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

28

Mel and Joyce enter.

260 JOYCE
Mel, just calm down. We don't know if anything happened.

261 MEL
Something happened. If not in a hotel room, it was in the limo, or a broom closet, or a tree...

262 JOYCE
A tree?

263 MEL
Hormones find a way, Joyce.

They cross in to find Katie in her PJs, watching TV.

264 KATIE
Well, look who's finally home from trying to ruin their daughter's night.
(off their looks)
Yeah. Nicole texted me. Didn't read that one, did ya?
(to Joyce)
How could you tell him?! You promised!

265 JOYCE
And I kept that promise! For a surprisingly long time! But your father is a very perceptive man. He picked it up from the tone of my voice...
(under her breath)
As I was telling him.

266 MEL
Katie, I have something to say to you.

267 KATIE
Save it, Dad! I don't need to hear a big speech from you. Anthony and I decided not to do it.

268 JOYCE
Oh! Great! I mean, whatever. Totally up to you.

269 KATIE
For now.

270 MEL
(stern)
Katie.

271 JOYCE
Mel, please. Let's not make tonight
any more--

272 MEL
No, I'm going to say this. She needs
to hear it.
(turns to Katie)
Young lady--

273 KATIE
Here it comes.

274 MEL
You're going to make a lot of choices
in your life-- some good, some bad.
But I take comfort in knowing that you
have a good head and a good heart. I
can't promise I'm not going to make
every guy that comes to that door
tremble with fear. That's my God-given
right as a father. But I just hope
that whenever you make the choice to
do something in life, the next morning
when you wake up, you're glad you did.

Katie is speechless. She looks at Joyce. Joyce is speechless.

275 JOYCE
What he said.
(dawns on her)
Which is basically what I said!

276 MEL
It doesn't matter who said what.

277 JOYCE
You're right.
(mouthing to Katie)
But I said it first.

278 MEL
I know you're mouthing something.

279 KATIE
You guys are exhausting.

Katie exits up the stairs.

280 MEL
We won.

281 JOYCE
Maybe for tonight, but she's still--

282 MEL
(needing this)
We won.

283 ADULT HENRY (V.O.)
*Dad's words that night had a big
impact on Katie.*

INT. HOTEL - HOTEL ROOM - FLASHBACK - EARLIER THAT NIGHT (N2) 29

Katie and Anthony are making out.

284 ADULT HENRY (V.O.)
*Oh, not the dramatic speech you just
heard. These words...*

They roll on her phone on the bed. We hear the voicemail from before:

285 MEL (ON VOICEMAIL)
Hey, sweetie, it's Dad...

Confused, they stop and look for the source of Mel's voice.

286 MEL (ON VOICEMAIL) (CONT'D)
...Just wanted to tell you, I love you
and you make me proud every day. But
if you lost that phone, you're not
getting another one.

Katie has picked up the phone, stops the message, and tosses it aside. She goes back to kissing Anthony.

287 ANTHONY
(chuckles)
God, your dad.

He keeps kissing.

288 KATIE
Yeah, I know-- Wait, what's that mean?

289 ANTHONY
Kinda overbearing, right?

290 KATIE
No, he just loves me. What's wrong
with that?

291 ANTHONY
He's got a weird way of showing it.

292 KATIE

By leaving me messages telling me he loves me? You know, just 'cause your dad moved to Cincinnati...

293 ADULT HENRY (V.O.)

And in the on-again, off-again saga of Katie and Anthony...

294 ANTHONY

We Facetime!

295 ADULT HENRY (V.O.)

...They were off-again.

INT. JOYCE'S HOUSE - LIVING ROOM - BACK TO PRESENT (N2) 30

Where we left Mel and Joyce.

296 JOYCE

Wow, Mel, you really surprised me there.

297 MEL

Kind of surprised myself, but this whole self-restraint thing? It's easier when you have two great kids.

There is a sudden explosive display of FIREWORKS outside.

298 MEL (CONT'D)

What the hell is that?! Sounds like the Fourth of July!

EXT. JOYCE'S HOUSE - FRONT YARD - SAME TIME (N2) 31

Henry and Runyen admire their work. Mel and Joyce rush out.

298 A JOYCE

Henry!

298 B MEL

Have you lost your mind?!

299 ADULT HENRY (V.O.)

Finally! I was back on their radar.

300 MEL

You are in big trouble, mister!

On Henry smiling as the fireworks reflect on his face.

END OF SHOW