

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

Episode #: 01013  
Script #: 113

# Growing Up Fisher

“The Fishers, Growing Up”

Written by

DJ Nash and David Holden

Directed by

Matt Sohn

SHOOTING DRAFT

3-21-14



© 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  
March 21, 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  
SLOAN ..... Matt Glave  
DEBBIE ..... Anita Barone  
LLOYD DREW \* ..... Nathan Anderson \*  
~~ERNIE ..... TBD~~  
SYLVIA ..... TBD  
DRIVER \* ..... TBD  
MAID \* ..... TBD

# Growing Up Fisher

Shooting Draft  
March 21, 2014

## SET LIST

### INTERIORS

JOYCE'S HOUSE  
LIVING ROOM  
FOYER  
KITCHEN  
STAGE PORCH\*  
MEL'S APARTMENT  
BEDROOM  
APARTMENT HALLWAY  
COFFEE SHOP  
HARBOR INN  
LOBBY  
SUITE  
HALLWAY  
PHONE BANK\*  
ANOTHER FLOOR HALLWAY/ELEVATOR\*  
~~SEA HORSE MOTEL~~  
ROOM 104  
ROOM 105  
~~CRAPPY OXNARD MOTEL~~

### EXTERIORS

HARBOR INN  
OUTDOOR PATIO  
OUTDOOR POOL AREA  
TRAIL  
HORSE RENTAL AREA  
FIELD  
LAKE  
HOTEL BAR\*

ACT ONE

EXT. CATALINA ISLAND (STOCK SHOTS)

1

Images of a beautiful island get-away: palm trees, sandy beaches, families frolicking in the surf.

1 ADULT HENRY (V.O.)

*Before my parents got divorced, we'd take a family trip every year to Catalina Island.*

EXT. POOL - ONE YEAR AGO (FB1)

2

Now we're pool-side at a beautiful resort. We PAN PAST happy hotel guests enjoying tropical drinks landing on HENRY, JOYCE and KATIE enjoying themselves on chaise lounges.

2 ADULT HENRY (V.O.)

*It was the kind of place a family could look forward to for a relaxing vacation...*

Mel, in a swimsuit and swim shirt, stands on the end of a diving board shouting to someone.

3 MEL

I will wait!

REVEAL: he's overlooking an empty pool. A pool boy stands at the other end with a garden hose, slowly filling the pool.

4 MEL (CONT'D)

You're not re-sealing the pool during our stay. So keep that water coming! I got nowhere to be, don't check out 'til noon on Tuesday.

Joyce, Henry, Katie and onlookers watch Mel making a scene.

5 ADULT HENRY (V.O.)

*...Except, for our family, it was hardly relaxing, barely a vacation and none of us looked forward to it.*

6 JOYCE

Mel, if you don't come down, I'm eating all the bacon off your club sandwich.

7 ADULT HENRY (V.O.)

*It took twelve hours and a fire hose, but Dad made his point.*

INT. BAR - DAY (FB2)

3

Joyce stands with Mel as he slides a drink to a bartender.

8 ADULT HENRY (V.O.)

*There was Mel-o-drama everywhere we went.*

9 JOYCE

Mel, please don't.

10 MEL

(to bartender)

My wife says there's not enough rum in her drink. It's basically just juice in a hollowed-out coconut.

11 JOYCE

(to bartender)

I'm sorry it had to be handled this way, but now you understand why I need it, right?

12 ADULT HENRY (V.O.)

*He wasn't always wrong...*

EXT. TRAIL - HORSE RENTAL AREA - DAY (FB3)

4

Joyce, Mel, Henry and Katie are by a stand that rents horses. Joyce holds a clipboard while the attendant waits.

13 ADULT HENRY (V.O.)

*...but he always used too much club to prove he was right.*

14 MEL

Don't sign that! Signing a waiver is like giving them a license to kill you.

15 JOYCE

Mel, this horse is like a thousand. It would be more dangerous if Henry were riding two guys in a horse costume.

16 HENRY

(looking at horse, terrified)

I'm with Dad on this one.

17 ADULT HENRY (V.O.)

*Fun fact about me: terrified of horses.*

EXT. LAKE - SUNSET - DAY (FB4)

5

The Fishers sit enjoying a picturesque sunset.

18 ADULT HENRY (V.O.)  
*And that's how our vacations went,  
year after year. Started out with the  
best of intentions...*

19 JOYCE  
It's beautiful.

20 KATIE  
Breathtaking.

21 HENRY  
Amazing.

22 MEL  
I can't see.

23 ADULT HENRY (V.O.)  
*...But it always ended with Dad.*

MAIN TITLES: "GROWING UP FISHER"

INT. MEL'S APARTMENT - DAY (D1)

6

Henry's eating a snack. There's a knock and Mel answers it to find a sheepish SLOAN holding an opened manila envelope.

24 ADULT HENRY (V.O.)  
*Even when you know something is going  
to happen, it can still come as a  
surprise.*

25 SLOAN  
I got divorce papers today.

26 MEL  
Sorry, Sloan. That's gotta be tough.

27 SLOAN  
Not really. They're yours.

Mel takes the manila envelope from Sloan.

28 MEL  
Oh, okay. I was expecting them. No big  
deal, more of a formality than  
anything else.  
(then, noticing)  
Why's it open?

29 SLOAN

Yeah, sorry 'bout that. Realized halfway through reading 'em they were yours... and then I kept reading. Cheese and crackers, you make a lot more money than me. I'm going to help myself to one of your imported beers and I'm not gonna feel bad about it. I'm taking this loose change, too.

As Sloan sweeps change off the counter into his hand and heads to the fridge, Katie enters from her room with a duffle.

30 KATIE

Hey, Dad, I'm headed over to Mom's.  
(then)

Oh, since we're not going to Catalina this year, I was going to go with Nicole to her family's beach house for the long weekend.

31 HENRY

(excited, relieved)  
We're not going to Catalina?

32 KATIE

(innocently)  
Why would we go on our family trip? We're not exactly a "family" anymore.

33 HENRY

Cool. Then I'm gonna call Runyen and tell him I can go fishing with his family up in Oxnard.

Mel is taken aback. But before he can respond, the kids go their separate ways.

34 SLOAN

If you're still up for Catalina, I know someone in this room who might be interested.  
(winks)  
I just winked.

INT. JOYCE'S HOUSE - STAGE PORCH/FOYER - LATER (D1)

7

Joyce stands in the open doorway, having just gotten the mail as Katie returns with her duffle, talking on the phone.

35 KATIE (INTO PHONE)

Oh my God, he texted you back? What did he say? I think that's the emoji for hospital. Read me the whole thing.

36 JOYCE  
Hi, sweetie.

37 KATIE  
Hey. Anything for me?

Katie starts up the stairs.

38 JOYCE  
Your *People* magazine and some divorce papers. Oh wait, those are mine.

Katie stops.

39 KATIE  
(into phone)  
Hold on, Nicole.  
(then, to Joyce)  
You're okay, right? I don't need to stay here and cut you off after two tubes of cookie dough?

40 JOYCE  
No, no, sweetheart, I'm fine with it.

41 KATIE (INTO PHONE)  
Okay, keep reading.

Katie starts up the stairs again, then:

42 JOYCE  
I mean, I've moved on. I even started online dating. I think I should change my interests, though. I put jazz, but I'm getting responses from all these guys with soul patches who are into jazz. Ugh. Come take a look.  
(crossing off)  
I had to crop your father out of my profile picture and now it looks like I'm missing an ear.

Katie sighs and turns back.

43 KATIE (INTO PHONE)  
(defeated)  
Yeah. I'll call you back.

INT. MEL'S APARTMENT - LATER (D1)

8

Mel joins Sloan on the couch, handing him another beer.



44 MEL

Just because I'm a single dad now,  
doesn't mean I can't still take my  
kids on a family vacation.

45 SLOAN

They seemed okay about not going. And  
I'm just saying, I've got a lot of  
vacation days and a freshly waxed  
back. I'm the whole package.

46 MEL

I think they soured on the trip  
because in the past I may have been a  
bit difficult to travel with. Truth be  
told, sometimes when I'm on vacation,  
I fail to--

47 SLOAN

Leave your personality at home?

48 MEL

Look, I'm a lawyer with strong opinions.  
It's hard to shut that off.

49 SLOAN

So to you, vacation is putting on  
sandals and yelling at people.

50 MEL

No. Open-toed shoes are neither safe  
nor sanitary.

(hearing how he sounds)

Okay. The kids deserve an awesome  
family vacation.

(holding up papers)

Now more than ever. And I'm going to  
give it to them. A calmer, gentler  
Mel. Mel Lite.

INT. JOYCE'S HOUSE - KITCHEN - LATER (D1)

9

At the island, Joyce edits her profile with a trapped Katie.

51 JOYCE

(reading from laptop)

And in answer to the question  
"Describe your perfect Sunday" I  
wrote: "Lying in bed with that special  
someone sharing all the things that  
make us worry."

Joyce's phone rings.

52 JOYCE (INTO PHONE) (CONT'D)  
Hey, Mel... I can't talk. Katie and I  
are--

Joyce looks up to see Katie bolting out of the room.

53 JOYCE (INTO PHONE) (CONT'D)  
...I can talk.

54 MEL (O.S.)  
You get the divorce papers?

55 JOYCE (INTO PHONE)  
Staring at them right now.

A message pops up on Joyce's screen from a cute guy. She happily clicks on it.

56 JOYCE (INTO PHONE) (CONT'D)  
Big step.

57 MEL (O.S.)  
Big, big step...

INT. MEL'S APARTMENT - BEDROOM - SAME TIME - INTERCUT (D1) 10

REVEAL: Mel pulling bathing suits from his dresser.

58 JOYCE (O.S.)  
We'll get through it.

Joyce quickly types something back to her admirer.

59 MEL (INTO PHONE)  
One way or another.

Mel pulls swimming goggles over his eyes.

60 MEL (CONT'D)  
You know, it's that Catalina time of  
year again and--

61 JOYCE  
Oh, thank God we don't have to do that  
anymore.

62 MEL  
Actually, I was thinking it might be  
good for the kids if I take them. You  
know, keep things feeling normal even  
though, you know, we're about to be  
officially divorced.

63 JOYCE  
You're taking the kids to Catalina  
without me?

Behind Joyce, Katie pops her head back in, alarmed.

64 MEL  
If that's okay.

65 JOYCE  
It's a little weird...

In the b.g., Katie tenses up, hoping against hope.

BING! A message from the cute guy: "Wanna meet for coffee?"

66 JOYCE (CONT'D)  
...But weird is our wheelhouse. Go for  
it!

Katie deflates and exits.

INT. APARTMENT HALLWAY - NEXT DAY (D2)

11

Henry and Runyen exit the apartment.

67 HENRY  
I thought one of the upsides of my  
parents' divorce was nobody got  
custody of Catalina! I wanted to go to  
Oxnard with you guys.

68 RUNYEN  
And you're sure you can't go?

69 HENRY  
Yep.

70 RUNYEN  
Then I gotta be honest with you.  
Oxnard sucks. We get up at dawn, we  
fish all day and we only eat what we  
catch. And nothing is wasted. We eat  
the face, Henry. Last year, I ate a  
fish's face!

Jenny approaches.

71 HENRY  
Hey, Jenny!

72 JENNY  
I'm so excited to spend the weekend  
with you!

Henry looks at her a beat, then looks behind him.

73 HENRY  
What's happening?

74 JENNY  
Oh, your dad didn't tell you? My mom's  
out of town for work so I'm going to  
Catalina with you guys.

Sloan, who was putting out his recycling, passes through.

75 SLOAN  
(muttering to himself)  
So it's not just a family thing.

76 JENNY  
(to Henry)  
I even bought a new swimsuit. I'm  
gonna go pack! So excited!

Jenny exits into her apartment. Henry erupts.

77 HENRY  
Did you hear that? I'm going to  
Catalina with Jenny and her new  
swimsuit! So excited!

78 RUNYEN  
Have a blast. I'll be in Oxnard with  
my mom and her one piece. Less  
excited.

INT. COFFEE SHOP - LATER (D2)

12

Joyce drinks coffee, talking to a waitress, SYLVIA, who's holding a pot of coffee.

79 JOYCE  
I'm feeling good. It's just a pressure-  
free coffee to get our feet wet, see  
if we click. If not, no big whoop, but  
if it goes great, we roll it into  
dinner and see where the night and my  
(removing strip from teeth)  
...freshly whitened teeth takes us.

80 SYLVIA  
So then... no more coffee?

81 JOYCE  
Yes! More coffee! I have like fifty  
more strips in my bag. Keep it coming.  
(then, noticing)  
Oh, he's here. Take a hike.

As Sylvia walks off, a handsome man, DREW, approaches.

82 DREW  
(looking her up and down)  
Are you...?

83 JOYCE  
Joyce. I am. So nice to meet you.

84 DREW  
You know what? Not for me.

He makes a beeline out of there, leaving Joyce in shock. Sylvia, who has witnessed the whole thing, steps over.

85 SYLVIA  
On the plus side, your teeth look great.

86 JOYCE  
(salvaging dignity)  
Pick four things off the dessert menu, pack 'em to go and meet me by the door.

INT. MEL'S APARTMENT - THAT NIGHT (N2)

13

CLOSE ON: an outraged Joyce.

87 JOYCE  
"Not for me"? Who is he to say that?!  
He has no idea how for him I could be.

WIDEN TO REVEAL: Joyce is on Mel's couch as the family awkwardly continues to pack for their trip.

88 ADULT HENRY (V.O.)  
*So Dad's perfect post-divorce vacation hit a little snag: his pre-divorce wife.*

89 JOYCE  
That's not how you treat someone. He just left. Didn't even pay for my coffee or my rebound desserts.

An excited Henry wheels in a duffle suitcase.

90 HENRY  
Yeah, that's tough stuff.  
(then, sheepish)  
You're sitting on my jacket.

91 JOYCE

Oh. Maybe I should give those jazz guys a second look.

(lifts her tush, then)

Don't forget to pack sunscreen, Mel. You've got a lot of open space up there.

Joyce sighs. Katie senses an opportunity.

92 KATIE

You know what? Mom is really in a bad place right now.

93 JOYCE

I am?

94 KATIE

You are. And I'm not going to Catalina and leaving you like this.

95 MEL

What?

96 KATIE

(taking Joyce's hand)

I am staying beside the woman who has always looked out for my best interest, and if she feels better soon, I can always just go to Nicole's. But you guys have fun in Catalina. It's a magnificent island.

97 MEL

So we're just not going to have a family vacation?

98 HENRY

No, we have to go! There are new bathing suits involved!

(covering)

And Dad's trying to keep this family on track and give us an awesome vacation-- is what he said.

99 MEL

Exactly, Henry. Katie, we're definitely going. Whether you like it or not!

(then, "Mel Lite")

...but I really think you're gonna like it, we're gonna make memories.

100 JOYCE

(re: phone)

You know what? I'm just going to delete my profile. There. It's done. I don't exist anymore.

(forcing a smile)

You guys have a great time.

Mel sighs, shaking his head.

INT. HARBOR INN - LOBBY - NEXT MORNING (D3)

14

Henry and Jenny walk in to the lavish lobby.

101 ADULT HENRY (V.O.)

*So there I was in paradise with the girl of my dreams...*

Katie and Mel (with Elvis) enter behind them.

102 ADULT HENRY (V.O.)

*...And the family of my reality.*

Joyce enters too.

103 ADULT HENRY (V.O.)

*...All of them.*

104 JOYCE

Are you sure this invite's not just a pity thing?

105 KATIE/HENRY/MEL

Nooo!/Are you kidding me?/Ridiculous!

106 JOYCE

Because it's okay if it is.

107 MEL/KATIE/HENRY

Then it is./ Totally./ Think about it.

END OF ACT ONE

ACT TWO

INT. HARBOR INN - LOBBY - MOMENTS LATER (D3)

15

Mel is in line to check in as Katie and Joyce hang out.

108 JOYCE

Wow, Mel. The Harbor Inn. You went all out. I used to sneak in here just to use their lobby bathroom. They have towels. Not paper. Real towels. And not folded. Rolled.

Henry is staring at Jenny, who is perusing a display of brochures for island activities. She lights up.

109 JENNY

Horseback riding! We should go. I bet you'd look so cute on a horse.

110 HENRY

You would win that bet. But good luck convincing my Dad. He says they're a lawsuit waiting to happen. I guess that's because a horse will break your neck if it gets the chance.

111 ADULT HENRY (V.O.)

*Yes, I have horse issues. I told you that.*

Henry puts the brochure back and randomly grabs another one.

112 HENRY

But what about whatever this is?  
A needlepoint and quilt festival?  
(reading brochure)  
Margaret Cohen from Woodland Hills calls it "a patchwork of delight."

113 JENNY

You're hilarious.

She grabs the horse brochure back. Henry smiles nervously.  
ANGLE ON: Mel with DEBBIE, the front desk clerk, who types away on her computer.

114 DEBBIE

I'm sorry, but I don't show a reservation for a Mel Fisher.

115 MEL

(getting heated)  
Well, I made one. Yesterday.  
(MORE)



MEL (CONT'D)  
(then, checking himself)  
Could you maybe check again? Please.

Elvis sniffs a flower arrangement on a table. Debbie watches this, disapprovingly, then returns to her computer.

116 DEBBIE  
Sorry, nothing's coming up. And we are fully booked this weekend.

117 JOYCE  
(looks around)  
Fully booked? It's the off season. There were only four weird randos on the ferry.

Debbie leans over and whispers something to ANOTHER CLERK, who nods and walks off. Joyce clocks this, suspicious and starts to look something up on her phone.

118 DEBBIE  
We have a big conference coming in this afternoon. May I recommend another hotel?

ANGLE ON: Henry and Katie who talk as Joyce approaches.

119 HENRY  
They lost our reservation? Here comes Dad's first blow up of the weekend.

120 KATIE  
Thirty-eight minutes in. Longer than I expected. Is it weird that I'm proud of the guy?

121 JOYCE  
(re: phone)  
It's actually gonna be worse because I'm looking at their website right now and they're stupid with rooms.

122 KATIE  
Are you sure? Why would she lie?

123 JOYCE  
I think it's because of Elvis.

The three look over to see the OTHER CLERK remove the floral arrangement away from Elvis. Debbie nods in approval.

124 KATIE  
It's gonna be a blood bath. Look for the fire exits.

ANGLE ON: Front Desk. Mel is with Debbie.

125 DEBBIE

Good news, the Sandy Sea Horse Lodge has vacancies. I'll go call their courtesy shuttle.

ANGLE ON: Joyce and the kids.

126 KATIE

Okay, a dog discrimination blow up is so much worse than a lost reservation blow up.

127 HENRY

Or, there's no blow up 'cause we don't tell him.

(eyeing Jenny at brochures)

I need this vacation to go well. It's kinda the most important forty-eight hours of my life.

To the family's surprise, Mel pops into their huddle.

128 MEL

Hey, guys. I'm getting the feeling our friend Debbie may have "lost" our reservation because she doesn't want Elvis in the hotel. Do me a favor and head on outside.

The family quickly heads for safer ground...

129 ADULT HENRY (V.O.)

*In that moment, I felt bad for Debbie. She was about to get her ass handed to her. But the real victim here was me. Innocent-just-trying-to-see-Jenny-in-a-bathing-suit me.*

...suprisingly Mel heads out with them.

130 MEL

Our shuttle to the Sandy Sea Horse Lodge should be here any minute. Gonna be great!

Mel calmly crosses out. The family exchanges a shocked look.

EXT. HARBOR INN - A MOMENT LATER (D3)

16

The family and Jenny join Mel at the shuttle pick up area.

131 HENRY  
(aside to Katie)  
Some nice man killed Dad and is  
wearing his skin.

132 KATIE  
It's the only explanation.

133 JOYCE  
Kids, why don't you go amuse  
yourselves for a bit. I want to talk  
to your father. Not your father,  
Jenny. I don't know him. You get it.

134 JENNY  
Hey! The stables are right over there.  
Let's go look at the horses.

135 HENRY  
Yeah! I love horses.

136 KATIE  
Since when do you--? Why are the men  
in this family acting so weird?

Henry, Katie, and Jenny exit. Joyce turns to Mel.

137 JOYCE  
All right, what's happening? Why the  
hell did you stand down back there?  
What happened to the Mel Fisher whose  
moral convictions I fell in love with,  
married, found exhausting and am now  
divorcing?

138 MEL  
That guy was a vacation wrecking ball,  
and I'm not ruining another family  
trip.

139 JOYCE  
So you're moving us to some sea horse  
motel?

140 MEL  
I'm sure it's not that bad. Everyone  
loves sea horses. The males give  
birth. How can we not support that?

The motel shuttle sputters up. It's a rolling dumpster: the  
"r" has fallen off so it says "Sandy Sea Hose Lodge," smoke  
billows from the exhaust. The DRIVER swings open the doors.  
He is slovenly and chomps on a cigar.

141 DRIVER

You the folks goin' to the Sea Horse?

142 JOYCE

Mel, you have always gone on and on about people needing to be "accountable for their actions." And I usually tune that out. But you're right. You can't let people walk all over you. I should've called out that jerk who left me at the coffee shop, but I didn't. And I regret it. I'm letting it happen again. If you're not calling Debbie out, I will.

Joyce marches back into the hotel.

143 DRIVER

So that's a no-go on the Sea Ho?

INT. HARBOR INN - LOBBY / PHONE BANK - SECONDS LATER (D3) 17

Joyce walks in, marches towards Debbie. She stops, gets a better idea, ducks around the corner and pulls out her phone.

144 MEL

Joyce, please. I have the shuttle waiting. Get on board.

145 JOYCE

(dialing)

No, you get on board.

146 MEL

With what?

In the b.g., we see Debbie at the front desk answer the phone.

147 DEBBIE

Harbor Inn, this is Debbie speaking.

148 JOYCE

(Southern Aristocrat accent)

Hi there, sweet pea. My name is Patricia Fairbanks. My husband and I are coming in on the late ferry. Do y'all have any vacancies?

Mel looks on, wary.

149 DEBBIE

We do. Are you interested in a room or a suite?

150 JOYCE

Peaches and Pie, that is great news.  
Let me check with my beloved. Light-of-  
my-life, whatchu thank?

151 MEL

(reluctant, no accent)  
A suite would be hunky-dory.  
(off her nudge)  
...my mint julep.

152 DEBBIE

Well, we have a lovely suite that  
overlooks the water. It has a great  
view.

153 JOYCE

My husband adores a great view.

Mel can't help but smile. He's warming up to the bit.

154 MEL

(a little bit of accent)  
Sweet Georgia Brown, I do.

155 DEBBIE

Great. I have your reservation  
confirmed for this evening. Will you  
need transportation from the ferry?

156 JOYCE

You're too kind. But we'll make our  
own way over. Won't we, pumpkin?

157 MEL

(fully on board, overdoing it)  
Does a gator float belly up in the  
bayou when the moon--

158 JOYCE

(aborting)  
See you soon, darlin'. Bye now.

Joyce hangs up the phone and they crack up.

EXT. TRAIL - HORSE RENTAL AREA - LATER (D3)

18

Henry, Jenny, and Katie walk up to the stables. Henry is  
sipping an orange soda.

159 HENRY

I mean, I like both tater tots and  
french fries, but, gun to my head, I'm  
gonna have to say--

159 A JENNY  
Tater tots.

159 B HENRY  
Tater tots.

160 HENRY (CONT'D)  
Damn right. Up top.

Her hand's already there. An effortless smack of a high-five.

161 ADULT HENRY (V.O.)  
*I didn't want to say it, but I was  
killing.*

162 HENRY  
(sotto, turning to Katie)  
I'm killing.

163 KATIE  
I know. This whole trip is bizarre.

164 JENNY  
(re: Henry's soda)  
Hey, can I have a sip of that?

165 ADULT HENRY (V.O.)  
*And then the greatest thing  
happened...*

SLO-MO: Jenny reaches over, grabs his soda and takes a sip.

166 ADULT HENRY (V.O.)  
*...her lips touched a place where my  
lips had been. On purpose.*

Henry's eyes go wide in disbelief. She hands it back to him.  
The girls walk off, leaving Henry frozen, staring at the can.

EXT. TRAIL - HORSE RENTAL AREA - A LITTLE LATER (D3) 19

Henry is Facetime-ing with Runyen.

167 RUNYEN (ON FACETIME)  
Tell me you saved that can.

168 HENRY  
Crushed it and put it in my pocket.  
(noticing)  
What is all that smoke?

169 RUNYEN (ON FACETIME)  
It's my mom. She's been cooking for  
twelve hours straight. Mom, crack a  
window or something! God!

170 JENNY (O.S.)  
Hey, Henry!

Henry looks up surprised to see Jenny and Katie on horses. A handler holds a horse waiting for Henry to mount up.

171 HENRY  
(to Runyen)  
I gotta go.

Henry ends the call, forces a smile and stands beside his steed. It snorts. He jumps back.

172 ADULT HENRY (V.O.)  
*All that stood between me and Jenny  
was a horse aptly named Destiny...*

Henry gulps, puts one foot in the stirrup and hoists himself up... a little too fast. He overshoots the horse and falls into a trough of wet oats. Jenny laughs. Henry is mortified.

173 HENRY  
(groans, to himself)  
Uhhh, right on my can.

174 ADULT HENRY (V.O.)  
*...stupid Destiny.*

END OF ACT TWO





185 JOYCE

(Southern accent)

Augustus "Dubya" Fairbanks, a prominent land developer and his radiant wife, a former Miss Georgia and two-time blue ribbon winner of the Pickens County Peach Pie Pageant?

(to Mel)

I've been fleshing out our characters.

186 MEL

Apparently.

(then)

Debbie, what's going on?

187 DEBBIE

I just... I didn't think we could accommodate someone like you.

188 MEL

Someone like me?!

189 DEBBIE

No, I meant someone with a dog! You can't see it but the hotel is very elegant.

190 JOYCE

What the fuck is that supposed to mean?!

191 DEBBIE

I don't appreciate being sworn at.

192 MEL

And I don't appreciate being discriminated against. Debbie, I'm an attorney. I'll ask you one last time: do you have any rooms?

193 JOYCE

(Southern accent)

I'd get click-clakin' on that computer if I were you, honey suckle.

INT. HARBOR INN - SUITE - LATER (D3)

21

Mel (with Elvis) and Joyce stand in a stunning suite: all white carpeting, white furniture, and a terrace with a fabulous ocean view. Debbie stands beside a cart with an assortment of pastries and dipping sauces.

194 DEBBIE

...And we took the liberty of ordering you a cart full of gourmet desserts and pastries. Once again, on behalf of the Harbor Inn, we want to extend our deepest apologies if there was any sort of misunderstanding. The "Harbor Inn welcomes all service animals, especially those leading the blind." That's how you want that worded on the sign in the lobby, right?

195 MEL

That'll work.

Debbie, sucking up, awkwardly goes to pet Elvis.

196 JOYCE

Don't, Debbie. He might bite you.

197 DEBBIE

Really?

198 MEL

She was talking about me.

199 JOYCE

I was.

200 MEL

He's had forty thousand dollars worth of training. He won't bite, he won't bark, he won't destroy your hotel. Now, you were saying about those drink vouchers...?

201 DEBBIE

(reaching in her pocket)

I wasn't. But here are... Two? Four? All of my drink vouchers for the Sandpiper Lounge. And again, on behalf of myself, the Harbor Inn and everyone at Pacific Coast Properties LLC, thank you for your understanding.

Debbie exits.

202 JOYCE

She sweat through her blazer. Giant armpit rings.

(mouthful of lemon bar)

What do you say we go hit that lounge?

Just then, Henry arrives.

203 JOYCE (CONT'D)  
Henry! Welcome to Plaza Del Fisher!

204 HENRY  
(down)  
Nice room.

205 MEL  
Where are Jenny and Katie?

206 HENRY  
You know, I don't get why we eat cows  
and ride horses. Cows are so much  
nicer to us. Horses are worthless.  
They're basically just boring zebras.  
(beat)  
I fell off the horse.

207 MEL  
(concerned)  
You rode a--?

208 HENRY  
Save it, Dad! I know you think riding  
a horse is dangerous. And it is. But  
not for the reasons you think. I fell  
off in front of Jenny and ruined  
everything.

A beat. Mel sits next to Henry.

209 MEL  
Henry. I want to tell you something.

210 HENRY  
I know what you're going to say, Dad.  
You're going to tell me to get back on  
the horse, which is ironic because I  
literally have to get back on one.  
Then you'll tell me to seize the day,  
that there's nothing that can happen  
on the horse that'll be worse than not  
getting on the horse. And how when we  
get on the ferry, I'll want to have no  
regrets. And then Mom will say, "Mel,  
don't push the boy." And then you'll  
say, "Joyce, please. I'm not pushing  
him, I'm teaching him to push  
himself." So, fine. I'll go! I'll go!  
I know it comes from love, but it's  
enough already! Jeez!

Henry heads back out. A beat then.

211 JOYCE

At least we know he's listening.

212 MEL

Maybe he can give himself his own sex  
talk.

END OF ACT THREE

ACT FOUR

EXT. HARBOR INN - OUTDOOR PATIO - LATER (D3)

22

Mel and Joyce sit at a table enjoying a glass of wine.

213 JOYCE

This turned out nice. Henry's getting back on the horse, Katie's out catching some rays, we've got four free drink coupons left--

(counts her coupons)

Two free drink coupons left... So far it's the best vacation ever. You did it, Mel.

214 MEL

We did it.

(raising a glass)

To us.

They clink and drink.

215 JOYCE

Weird, toasting how great we are together when we're about to sign these, huh?

REVEAL their divorce papers are spread out in front of them.

216 MEL

What's even more weird is that we're actually getting along better now than we ever have.

217 JOYCE

Maybe it's because we've grown these last six months. I actually had to tell you to make a scene today.

218 MEL

So much more fun to do that when you give me the green light.

(then)

And how about you, Lady Fairbanks? You were the one starting the scene.

219 JOYCE

Felt good.

(beat)

I can't believe once we sign these we're over.

A beat as Mel considers this, then:

220 MEL

We're not over. We're just... starting  
the next phase.

He takes a sip of wine. She watches him for a beat. She takes his hand. He squeezes it. After a beat, he turns over his palm. She takes the pen from the table and puts it in his open hand. She guides his hand to the place on the paper where he's supposed to sign. He does, then hands Joyce the pen. She signs, then puts the pen on the table.

221 JOYCE

Well, that's it.

A beat, then:

222 MEL

Actually, I think we're supposed to--

223 JOYCE

Oh, yeah. There's, like, a ton more  
places to sign.

(guiding him)

Here... here... Initial here. Oh, not  
there! I'm supposed to sign there. I'm  
plaintiff, right? Here... here...  
Careful-- don't sign the table cloth.

As they continue flipping through pages, we...

INT. HARBOR INN - HALLWAY / SUITE - LATER (D3)

23

Mel and Joyce walk down the hall with their arms around each other, no longer married. Now legally just friends.

224 JOYCE

You know, I couldn't think of a nicer  
way to end my marriage to you.

225 MEL

(teasing)

You wanna go in there and do it?

She opens the door to REVEAL Elvis lying on the couch licking a blueberry syrup-covered pillow. The food cart's knocked over and blueberry sauce is everywhere. On the carpet, the curtains, the bed. It looks like Family Circus in there. Joyce's jaw drops, but Mel is oblivious.

226 JOYCE

Oh, my God!

227 MEL

It was a joke, Joyce. We're not gonna  
do it.

228 JOYCE

No, the room. It's a disaster! Elvis completely destroyed it!

229 MEL

How bad is it?

230 JOYCE

I'm just ball parking it, but I'd say your dog with forty thousand dollars worth of training did at least two thousand dollars worth of damage.

Mel starts laughing.

231 JOYCE (CONT'D)

Why are you laughing?

232 MEL

Because this island. Every time we come here. It's a mess.

233 JOYCE

(laughing)

It's cursed!

There's a KNOCK followed by a key in the door.

234 MAID (O.S.)

Housekeeping. Turndown service.

235 JOYCE

Son of a--

Joyce rushes and puts her foot out to stop the door.

236 JOYCE (CONT'D)

Thanks, but can you come back later?

237 MEL

(sotto)

What are you doing? Don't have her come back later.

238 JOYCE

(to maid)

Don't ever come back!

239 MEL

(sotto)

Well, don't say that. Now we seem very suspicious.

She goes. Joyce closes the door.

240 JOYCE

Okay, we gotta get out of here! We're bugging out! You grab Elvis, I'll get the bags.

241 MEL

We're leaving?

242 JOYCE

It's either that or give Debbie the satisfaction of knowing she was right.

243 MEL

We'll send a check from the mainland.  
(to Elvis)  
Hip up!

SCENE 24 OMITTED (NOW PART OF SCENE 23)

INT. HARBOR INN - HALLWAY - SECONDS LATER (D3)

25

Joyce, carrying all the bags, rushes to the elevator. Mel follows with Elvis, who tracks PAW PRINTS on the carpet.

244 JOYCE

Stop! Elvis is tracking blueberry sauce.

Joyce spots a luggage cart left by a bellman unloading bags into a room. Light bulb.

INT. HARBOR INN - HALLWAY - SECONDS LATER (D3)

26

Joyce struggles to push the luggage cart-- carrying the bags and Elvis and Mel.

245 MEL

But why am I--?

246 JOYCE

It's faster. Fight with me on the ferry.

INT. ANOTHER FLOOR HALLWAY/ELEVATOR - SECONDS LATER (D3)

27

A HOTEL GUEST waits for the elevator. It arrives with a DING! The doors open to REVEAL: Joyce, out of breath, next to the luggage cart, carrying Mel, Elvis, and all their bags.

247 JOYCE

Car's full.

248 MEL

You'll get the next one.

Joyce quickly pushes the door close button.



INT. HARBOR INN - LOBBY - MOMENTS LATER (D3)

28

Joyce peaks around the cart to check for Debbie at the desk.

247 JOYCE  
She's not here.

248 MEL  
Move, move, move!

As she pushes the cart, one of the bags falls off the cart.

249 JOYCE  
Hold up, I dropped Katie's make-up bag.

250 MEL  
Leave it! How long has she been wearing make up?!

EXT. FIELD - LATER (D3)

29

Queen's "UNDER PRESSURE" kicks in. Henry looks Destiny right in the eyes, trying to psych himself up for what he knows he has to do. He looks over to Katie and Jenny at the other end of the field, laying out a blanket, then back to Destiny.

251 HENRY  
Okay, Destiny, I don't like you, and you don't like me, but I like her, so I need you to help me.

He puts one foot up in the stirrup, but Destiny shuffles forward and his foot falls down.

252 ADULT HENRY (V.O.)  
*Not happenin'.*

He looks back to the girls. Katie has finished putting on her sun tan lotion and lies back to relax.

253 ADULT HENRY (V.O.)  
*At least Katie finally got a chance to relax.*

CAR HORN. Katie jolts up to see a cab racing up.

254 ADULT HENRY (V.O.)  
*...For a second.*

Mel and Joyce jump out just as the cab comes to a full stop.

255 JOYCE  
Okay, vacation's over! Elvis is a wanted dog!

256 MEL

The Fishers are wheels up in two minutes!

Henry hears this, looks up, and sees Jenny and Katie start to fold their blanket.

257 ADULT HENRY (V.O.)

*Even though their marriage didn't work, Mom and Dad showed me by example how to have the courage to do what you need to do...*

258 JOYCE

No time for folding. Stuff and go!  
Stuff and go!

Henry realizes it's now or never. He steels himself and takes the reins of Destiny.

259 ADULT HENRY (V.O.)

*...If they could do that, then I could do this...*

Henry mounts the horse. As he does, his shirt gets caught on a part of the saddle and tears open. Should he not do this? But then he sees Jenny heading for the cab. He digs his boots into Destiny. The horse rears up and takes off!

As he rides, the wind blows his shirt open. He looks amazing! A competent rider, fit for the cover of a romance novel. He charges up to Jenny, pulling back on the reins, totally in control of Destiny.

260 HENRY

Jenny!

She turns around to see Henry sitting high atop the horse.

261 JENNY

Henry?!

He dismounts. This time of his own volition.

262 ADULT HENRY (V.O.)

*...And if I could do that, there's no way I wasn't going to do this...*

He kisses her! She pulls away and looks at him. Then she kisses him back! In keeping with the family theme of dysfunction, Mel, Joyce, Katie and Elvis all look on.

263 JOYCE

(for Mel's benefit)  
He's kissing her. He's kissing her!

264 MEL  
Amazing!  
(then)  
Jenny, right?!

265 KATIE  
Yes.

266 MEL  
Amazing!

267 ADULT HENRY (V.O.)  
*That trip to Catalina marked the start  
of a new phase for me and Jenny...*

Joyce's phone buzzes. She checks it.

268 JOYCE  
Hey, the guy I went on a date with  
wrote back! The reason he walked out  
is because, in person, I look like his  
dead wife! Yes!

269 MEL  
You're happy about that?

270 JOYCE  
Apparently she died when she was 35! I  
look like a 35-year-old!

271 ADULT HENRY (V.O.)  
*...it also marked a new phase for Mom  
and Dad.*

272 JOYCE  
You know what, I'm gonna post a new  
profile. On the ferry home, will you  
help me write it?

273 MEL  
(embracing it)  
Sure, why not?

And as we CRANE SHOT, we hear Queen sing: "Why don't we give  
love that one more chance..." and we end our first season.

END OF SHOW