

# the Goldbergs

"The Kremps"

Episode #107

Written by

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Directed by

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Rev. Production Draft (Full Blue) - 10/1/13

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Seth Gordon/Happy Madison/SPT/ABC

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## CAST LIST

BEVERLY GOLDBERG.....WENDI MCLENDON-COVEY  
MURRAY GOLDBERG.....JEFF GARLIN  
POPS.....GEORGE SEGAL  
ADAM GOLDBERG.....SEAN GIAMBRONE  
BARRY GOLDBERG.....TROY GENTILE  
ERICA GOLDBERG.....HAYLEY ORRANTIA  
ADULT ADAM (V.O.).....PATTON OSWALT

## GUEST CAST

VIRGINIA KREMP.....TBD  
CHARLES KREMP.....TBD  
CHAD KREMP.....TBD  
DREW KREMP.....TBD  
PASTRY BAKER.....TBD

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## SETS

<b>INTERIORS</b>	<b>EXTERIORS</b>
<p>GOLDBERG HOUSE</p> <ul style="list-style-type: none"><li>- DEN</li><li>- DINING ROOM</li><li>- KITCHEN</li><li>- ENTRYWAY</li><li>- MURRAY &amp; BEVERLY'S BEDROOM</li><li>- UPSTAIRS HALLWAY</li><li>- ADAM'S BEDROOM</li><li>- COMPUTER ROOM</li><li>- ERICA'S BEDROOM*</li></ul>	<p>GOLDBERG HOUSE (LOCATION)</p> <ul style="list-style-type: none"><li>- FRONT LAWN</li><li>- ROOF*</li></ul>
<p>KREMP HOUSE</p> <ul style="list-style-type: none"><li>- FOYER</li></ul>	<p>KREMP HOUSE (LOCATION)</p> <ul style="list-style-type: none"><li>- FRONT LAWN</li><li>- FRONT PORCH</li></ul>
<p>KREMP FLOWER SHOP</p>	
<p>OTTOMAN EMPIRE</p>	
<p>GROCERY STORE</p> <ul style="list-style-type: none"><li>- PASTRY COUNTER</li><li>- DELI COUNTER</li></ul>	<p>STREET (LOCATION/POWER WALK)</p> <ul style="list-style-type: none"><li>- VARIOUS</li></ul>

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DAYS & NIGHTS

<b>DAY/NIGHT</b>	<b>SCENE #</b>
DAY 1	7-10
DAY 2	11-15
DAY 3	16
DAY 4	17-19*
NIGHT 4	20*, A21*, 21-23*
DAY 5	24*-26
DAY 6	27, 28
XDAY 1	1
XDAY 2	2
XDAY 3	3
XDAY 4	4
XDAY 5	5
XDAY 6	6
XDAY 7*	29*

COLD OPEN

A1 We SMASH IN on the quick, high-octane LIGHT CYCLE SEQUENCE in A1  
the '80s classic Tron.

ADULT ADAM (V.O.)  
Growing up in the '80s, I didn't \*  
just love the movies. I lived \*  
them. Maybe a little too much. \*

1 EXT. GOLDBERG HOUSE - FRONT LAWN - DAY (XD1) 1

Adam is in his Tron costume, filming himself on his bicycle  
with his camera mounted on a tripod. It's been decked out to  
look like a TRON LIGHTCYCLE.

ADAM  
Vroooooooooom! Vroooooooooooooooooom!

ADULT ADAM (V.O.)  
I had no kids on my street to play \*  
with and my older siblings weren't  
exactly "interested" in my hobbies.

Barry strolls up, sipping a giant Slurpee.

ADAM  
Hey, Barry! Wanna be in my movie?

BARRY  
I would love nothing more.

Barry snags Adam's Tron IDENTITY DISC (frisbee) and wings it  
onto the roof.

BARRY (CONT'D)  
That's a wrap.

Barry strolls into the house. Adam sighs and goes to grab a  
nearby ladder. He stops dead in his tracks as he sees CHAD  
KREMP (12, preppy) standing on the sidewalk. Watching.

CHAD  
Yo.

ADAM  
(caught)  
Yo.

CHAD  
Whatcha doing?

ADAM  
This 'n' that. You know.

CHAD  
Looks like you're filming yourself  
on a Tron lightcycle escaping the  
game grid.

ADAM  
(a beat, then)  
You've seen Tron?

CHAD  
Sixteen times. My mom's actually  
kinda worried.

Adam breaks into the biggest smile ever.

ADAM  
I'm Adam.

CHAD  
I'm Chad. Kremp. We just moved in  
across the street.

ADULT ADAM (V.O.)  
And just like that, I had a new  
neighbor and best friend. Even  
though we had so much in common,  
our families couldn't have been  
more different.

2 **INT. KREMP HOUSE - FOYER - DAY (XD2)**

2

VIRGINIA KREMP (40s, prim and soft-spoken) opens the door to  
find Adam.

\*

ADULT ADAM (V.O.)  
The Kremps were soft-spoken.

ADAM  
Hi, can Chad play?

Virginia smiles and speaks softly into a nearby INTERCOM.

VIRGINIA (INTO INTERCOM)  
Chad. Your friend is here.

3 **INT. ENTRYWAY - DAY (XD3)**

3

Beverly opens the door to find Chad.

ADULT ADAM (V.O.)  
And the Goldbergs liked to yell.

CHAD  
Hi, can Adam play?

Beverly SHOUTS up the stairs.

BEVERLY  
Adam! Get your butt down here!

4 **INT. KREMP FLOWER SHOP - DAY (XD4)**

4

Adam and Chad wander around the shop, smelling flowers.

ADULT ADAM (V.O.)  
The Kremps owned a fancy flower  
shop.

Chad's father, CHARLES KREMP (40s, handsome), approaches and  
hands Adam a VASE OF ROSES.

CHARLES  
Here, Adam. Why don't you take  
these home to your mother?

ADAM  
(beat, confused)  
Why?

5 **INT. OTTOMAN EMPIRE - DAY (XD5)**

5

Chad and Adam jump from couch to couch. Adam knocks into a  
sign that reads: "NO CREDIT, NO PROBLEM!"

ADULT ADAM (V.O.)  
The Goldbergs owned a discount  
furniture store.

MURRAY  
Hey! Stay off the furniture! I  
have to sell that crap!

6 **EXT. KREMP HOUSE/GOLDBERG HOUSE - FRONT LAWN - DAY (XD6)**

6

Charles plays catch with Chad and his older brother DREW (17,  
hunky) in the front yard. Virginia brings them lemonade.

\*

ADULT ADAM (V.O.)  
This was a typical Saturday  
afternoon at the Kremps...

CHARLES

Woof! Put some heat on that one.

DREW

Learned from the best.

VIRGINIA

Lemonade break for my big, strong boys!

ADULT ADAM (V.O.)

While a Saturday afternoon at the Goldbergs looked more like this...

We WHIP PAN across to REVEAL MURRAY, BEVERLY and ERICA on the lawn, looking up at Barry stuck in a tree. Adam films.

BEVERLY

Barry Stuart Goldberg, you get out of that tree right now, mister!

MURRAY

Are you kidding me with this? What kind of moron gets stuck in a tree? Who does that?!

BARRY

Adam said I couldn't climb this high! I showed him!  
(to Adam)  
I showed you!

ADAM

(smiling as he films)  
You sure did.

ERICA

I'll get him down.

Erica hurls a NERF FOOTBALL at BARRY. BAP! He clings on.

MURRAY

What are you doing? You gotta stun him. Aim for his head.

BEVERLY

Everyone stop acting crazy and get me the hose!

Adam pops in immediately and hands her the hose. She sprays water at the tree as Barry AD-LIBS protests. Beverly then spots the Kremp family staring at them, horrified. She waves warmly, still spraying.



BEVERLY (CONT'D)  
Hi, neighbors!

Virginia musters a small, polite wave.

BEVERLY (CONT'D)  
We still need to get that barbecue  
on the books! It'll be fun!

ADULT ADAM (V.O.)  
Yep. We were different alright.

THUD! Behind her, Barry topples out of the tree.

**END OF COLD OPEN**

ACT ONE

7 INT. KITCHEN/DINING ROOM - MORNING (D1)

7

Erica gabs on the phone as Barry hovers. Pops sits at the table behind them, doing a crossword.

ADULT ADAM (V.O.)

It was November 8th, 1980-something and like every day in our house, Barry and Erica were at war. Long before cell phones, you only had one phone line and it was the source of all problems.

ERICA (INTO PHONE)

Drew Kremp is so fine. He was outside playing baseball with his shirt off. I swear, his pecs have abs.

\*  
\*  
\*

BARRY

Get off the phone! Get off the phone! Get off the phone!

ERICA (INTO PHONE)

Please hold, Lainey.

(to Barry)

Go away, I will punch you in the soft part of your skull.

BARRY

That fused together like forever ago! Now gimme the phone, I have an important call to make!

ERICA

Really? What's so important?

BARRY

I gotta call Roger. He borrowed my hockey stick and I found a hornet's nest out back.

ERICA

Your life is sad and simple, but I also kinda envy it.

POPS

You know, I think the best solution here is to work out a schedule and compromise.

ERICA

Compromise? But then I don't get exactly what I want.

POPS

Hey, back in the war, I was a radio man in the 103rd, working with the British and French. We shared just one line and we still managed to defeat Hitler.

BARRY

Can ya please stop with the stories? This is a real life situation here!

Murray shuffles in, dressed in his slippers and robe.

BARRY (CONT'D)

Dad! We need a second phone line!

MURRAY

Two phone lines? What do you think this is? The White House? Are you the President? Are you in charge of the free world? 'Cause that's the only way you get a second line.

POPS

A second phone line? Is that even possible? All those wires crossing in and out? Can they do that?

ERICA

Oh my God! Yes, it's very possible.

MURRAY

No more phones! Everyone you need to talk to is already in this house.

ADULT ADAM (V.O.)

While my dad wanted no contact with the outside world, my mom couldn't get enough...

8 **INT. DEN - DAY (D1)**

8

Murray watches TV in his La-Z-Boy as Beverly crochets on the couch. Adam heads in with an empty TUPPERWARE CONTAINER.

ADAM

Hey. Chad's mom wanted me to tell you she loved the pumpkin loaf.

MURRAY

What are you doin', Bev? Everyone  
you need to give loaves to is  
already in this house.

BEVERLY

Virginia's been kinda standoffish  
and dodging my invites, so I've  
been baking her into submission.  
(to Adam)  
Did she get my note?

ADAM

Oh, the barbecue invite? Yeah.  
She said she'd figure out a time  
and she'll let you know.

BEVERLY

I gave her fourteen options for the  
next two weeks. All she had to do  
was check one.

ADAM

She'll let you know.

BEVERLY

Not a single one of those fourteen  
times worked for her?

ADAM

(gently)  
She'll let you know.

\*

Adam heads out. Beverly looks at Murray, at a loss. He digs  
in his ear.

BEVERLY

This is getting ridiculous. I've  
been nothing but nice to the Kremps  
and they're clearly blowing us off.  
I mean -- why would they avoid us?  
(beat, then simply)  
What'd ya do?

MURRAY

Wha?

BEVERLY

You heard me. What. Did you. Do?

MURRAY

Me? I haven't said one word to  
those people.

BEVERLY

Well, that's the problem right there! You're not friendly, you don't say "hi", and you water the yard in your underpants. It's very disconcerting. It's like you're trying to drive people away.

MURRAY

That's because I am trying to drive people away.

BEVERLY

Which is why you have no friends, Murray.

MURRAY

What do I need friends for? I got a house full of people right here who won't leave me the hell alone and no matter how hard I try, you just won't go away.

(heartfelt)

That's all the friends I need.

BEVERLY

Well, you may not want friends, but I do. You're going to go over to their house and apologize for being a pantsless grumpy pants.

MURRAY

Why don't you gimme a card with fourteen options and I'll pick a good time?

Beverly just glares at him. He sighs.

MURRAY (CONT'D)

Now's good.

9

E./I. KREMP HOUSE - FRONT PORCH/FOYER - DAY (D1)

9

KNOCK KNOCK! A defeated Murray is now at the Kremp's door. After a moment, Charles opens it. Murray musters a smile.

MURRAY

Hey there. I'm Murray Goldberg from across the street. Just wanted to make a formal introduction --

CHARLES

Adam's Dad, right? Charles Kremp, pleasure to meet you. Come on in.

Murray heads into the spotless, well-decorated home.

MURRAY

Whoa. Smells great in here.

CHARLES

It's the gardenias. Perk of the job. I'm a florist.

MURRAY

(awkward)

I have a flower spray we use in the bathroom. It tries.

Charles smiles and nods, confused.

MURRAY (CONT'D)

Anyway, figured I'd drop by and apologize for... my general behavior and attitudes. Sometimes you can't tell when I'm smiling 'cause... I'm not smiling. Point is, I wanna invite you over for a barbecue.

CHARLES

(sighs)

Oh, yes. That situation.

MURRAY

Ah, so it is a situation. Okay, from now on I'll try to wear pants when I'm outdoors. Try. I'm only human.

CHARLES

Oh no-no-no. It's not you. To be honest, my wife Virginia can be a little sensitive and... how do I say this?

(then, delicate)

Your wife scares her.

MURRAY

Huh.

(breaks into a huge smile)

Huh.

ADULT ADAM (V.O.)

That day, my father finally got to do something he'd been waiting for since the day he got married...

A gleeful Murray strides in and is met by an anxious Beverly.

MURRAY

It's YOU.

BEVERLY

What?

MURRAY

You heard me, Bevy. It's not me  
that's the problem.

(waggles his finger at her)

IT'S -- YOOOOUUUUUU.

BEVERLY

What'd I do?

MURRAY

Ya scare the woman! Scare her but  
good!

BEVERLY

That's crazy. I've been nothing  
but cordial to her. How could she  
not like me?!

MURRAY

(so delighted)

You yell! You yell inside, you  
yell outside. And apparently you  
climbed up on the garbage truck to  
yell at the garbage man and he  
drove halfway down the block with  
you hanging off the back.

BEVERLY

And then he drove back and took our  
old sink, you're welcome!

MURRAY

You can explain it anyway you want,  
Bevy. But that woman no-likey you.

Beverly takes this in, horrified.

ADULT ADAM (V.O.)

But the idea of someone not liking  
my mom was not gonna fly. Beverly  
Goldberg prided herself on being  
loved by all. And she couldn't  
have it any other way...

11 **EXT. STREET - THE NEXT DAY (D2)**

11

Virginia power walks down the street. And then -- cresting the horizon behind her like a charging bull emerges BEVERLY GOLDBERG, decked out in her WORKOUT GEAR.

BEVERLY  
Yoo-hoo! Virginia!

Virginia pretends not to hear her and picks up her pace. Beverly speeds up. So does Virginia. Beverly sprints like a maniac across a lawn, cutting off Virginia. They both stop.

VIRGINIA  
Oh! Hi! Didn't see you there.

BEVERLY  
(out of breath)  
You power walk, too? What a coincidence! I do this every day!

ADULT ADAM (V.O.)  
She didn't. No, my mom had turned power walking into power stalking.

VIRGINIA  
Well, I should keep moving. I just hit my peak burn period --

BEVERLY  
Good stuff, listen -- I think we got off on the wrong foot, but I know we're gonna be great friends so come please over for a barbecue?

VIRGINIA  
Sure. I'll let you know.

BEVERLY  
Know now? Great, how about Saturday, can you do Saturday?

VIRGINIA  
It's supposed to rain on Saturday --

BEVERLY  
Saturday it is! Mark it down! You don't need to bring anything except an open mind and four sides. Kidding! But bring a side if you want.

VIRGINIA  
Okay. Well, I should keep going.

\*



BEVERLY

Agreed. I'll take the lead!  
(takes one step)  
Nope. My foot shut down. Lemme  
just -- nope. Completely shut  
down. Now it's moving to my leg.  
Oh boy. It's all just one giant  
cramp. Wow, that's blinding pain.  
Know what? You go ahead.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

But Virginia is already power walking away. A victorious  
Beverly slumps down on the curb, calling after her:

BEVERLY (CONT'D)

Saturday! Prepare to make some  
memories!  
(looks around, spent)  
Where am I? The street signs look  
different.

**END OF ACT ONE**

**ACT TWO**

12     **INT. MURRAY & BEVERLY'S BEDROOM - DAY (D2)**                         12

Barry huddles next to the bed, phone in his hand. He looks around suspiciously and starts to dial.

ADULT ADAM (V.O.)

While my mom was trying to make a connection with Mrs. Kremp, my brother was hoping to make a connection of his own.

A RECORDING comes on the line. Barry gulps nervously and flips over a BOGGLE SAND TIMER.

SEXY PHONE RECORDING (O.S.)

Hey there, Big Boy. You've reached 976-BABE. I'm glad you called.

13     **INT. KITCHEN/DINING ROOM - CONTINUOUS (D2)**                         13

Erica picks up the phone and goes to dial, then stops when she hears something on the line.

SEXY PHONE RECORDING (O.S.)

To speak with a hot girl in a car, press one. To speak with a nasty girl on a plane, press two.

ERICA (INTO PHONE)

What the -- hello?

14     **INT. MURRAY & BEVERLY'S BEDROOM/HALLWAY - CONTINUOUS (D2)**             14

Barry suddenly bursts out in a mad panic.

BARRY

Hang up! Hang up! Hang up!

15     **INT. KITCHEN/DINING ROOM - CONTINUOUS (D2)**                         15

Erica shakes her head, at a loss.

ERICA

Seriously? You're calling 976 numbers?

Upstairs we hear the sounds of a man desperately sprinting down the hall and pounding down the stairs. BOOM BOOM BOOM BOOM! Then -- silence. BAM! Barry flies into the kitchen, slams into the counter and rips the phone from Erica.

BARRY

That's a personal call with a friend!

SEXY PHONE RECORDING (O.S.)

You've selected... erotic boat ride.

Barry quickly slams down the phone.

ERICA

Oh man, you are so busted.

BARRY

Don't tell, Dad. Please. I'll do anything. I'll give you one week of uninterrupted phone time.

\*  
\*

ERICA

Hmmmm. That's hard to pass up.  
(beat, then)

\*  
\*

Dad! Barry's calling 976 numbers!

Murray immediately storms in from the den in his underpants.

MURRAY

WHAT?! Those calls cost like five bucks a minute!

BARRY

The first two minutes are free and I never go beyond the second minute! I use the timer from Boggle! It's all legit!

MURRAY

You want legit? No phone for a month.

BARRY

What?!  
(to Erica, livid)  
This is your fault!

ERICA

How is it my fault you like naughty boat rides?

BARRY

That wasn't the selection I was gonna make!

Just then, Beverly heads in the door from her power walk.

MURRAY

Oh, you think I'm angry? Wait 'til  
your mother hears about this.

(then, to Beverly)

Beverly, this kid was calling smut  
numbers! Smut numbers!

BEVERLY

I don't care, sit down, I have to  
tell you something incredibly  
important. We're having the Kremps  
over for a barbecue!

BARRY

Yes, that is big. Let's focus on  
this and not my thing. Tell us  
more about this important barbecue!

ERICA

Wait, are we talking about all the  
Kremps here? Like the boys, too?  
The one Adam's age and the other  
one my age with sandy brown hair  
and blue eyes?

ANGLE ON: Pops strapping on an APRON that reads "EAT MY MEAT".

\*

POPS

Let's get cookin'.

BEVERLY

Off. Take it off!

POPS

What? It's an icebreaker.  
Sometimes more.

BEVERLY

Dad, these are good people and we  
need to be on our best behavior.  
That means no dirty jokes, no  
limericks, no lewd comments.

POPS

But that's my whole thing!

MURRAY

You still wanna have a barbecue  
with these people? Even though the  
woman's terrified of you?

BEVERLY

Not anymore. I woke up early,  
followed her for two miles on foot,  
then chased her down and convinced  
her there's nothing scary about me.

\*  
\*

MURRAY

Ah, come on. I had no plans this  
weekend. It was perfect!

BEVERLY

Well, now you do. And you will be  
warm and inviting and so help me  
God, you will not fall asleep in  
front of them.

MURRAY

When I fall asleep in front of  
someone, it's a compliment. It  
means I'm comfortable and relaxed.

BEVERLY

No sleeping! And as for the rest  
of you -- there will be no yelling,  
no fighting and no cursing. Mark  
my words. This will be the  
greatest backyard barbecue in the  
history of backyard barbecues!

16 INT. KITCHEN/DINING ROOM/COMPUTER ROOM - THE NEXT DAY (D3)

16

Thunder BOOMS. It's pouring rain outside as the Goldbergs  
and Kremps mill about.

\*

ADULT ADAM (V.O.)

Unfortunately, as Virginia and  
every weather man on the east coast  
predicted, it rained Saturday. But  
no nor'easter would stop my mom  
from winning over Mrs. Kremp.

BEVERLY

(quiet and demure)  
Virginia, would you like some more  
wine?

\*

VIRGINIA

What?

Beverly mouths "wine" as she mimes pouring it into a glass  
and drinking it.

\*

VIRGINIA (CONT'D)

I... I can't hear you.

BEVERLY

Sorry, I'm a naturally soft-spoken  
person. Wine? Here ya go. \*

Beverly pours her a glass from a box. Virginia sips and smiles  
politely. \*

VIRGINIA

Mmm. You can really taste the...  
box.

ANGLE ON: Murray and Charles on the couch in the COMPUTER ROOM.

CHARLES

Tulips have been popular since the  
dawn of time. Did you know that in  
17th century Holland, the bulbs  
were more valuable than gold?

MURRAY

You know what was great about that  
story? It wasn't short.

Murray blinks, struggling to stay awake. Pops heads in with  
a TRAY OF SAUSAGES and approaches Virginia.

POPS

Who needs a dog?

VIRGINIA

Thank you so much. Ooh, you even  
warmed my buns.

POPS

Yes. Buns. That I've warmed.

VIRGINIA

Mmmm. And this sausage is just so  
big I don't know how it's going to  
fit in my mouth.

POPS

Are you kidding me with this?

VIRGINIA

Ooh, I almost forgot -- I left some  
sun tea I brought over on the  
porch. Can you grab my jugs?

POPS  
Are you doing it on purpose?

BEVERLY  
Just go!

Pops throws up his hands and exits, passing Erica and Drew, awkwardly watching the rain out the window.

DREW  
Rain, huh?

ERICA  
Yeah. Rain. It sucks.

DREW  
Totally sucks. But I kinda like it.

ERICA  
Me too.

DREW  
It's like a free car wash.

ERICA  
Or like a... free shower. For...  
hobos and various transients...  
(then, desperate)  
Who needs a soda?

Erica hustles over to the fridge, opens it and grabs a drink. When she shuts it -- BARRY is standing right there. THUNDER RUMBLES. \*

BARRY  
Hello, sister. Fine day, isn't it?

ERICA  
No. There's a flash flood alert.  
What's wrong with you?

BARRY  
Oh, Erica. Erica, Erica, Erica. Are you familiar with the phrase "Revenge is a dish best served cold?" Or in this case -- smoking hot. \*

CLICK. Barry gleefully hits "play" on a tape recorder.

ERICA (ON TAPE)  
Drew Kremp is so fine. I mean, the guy even has those weird side abs!

ERICA

What the hell? You recorded my private phone call?

BARRY

Funny how I just happened to pick up when you were on the phone. Shall I play some more for the guests we're entertaining?

ERICA

Okay, you win! You can use the phone whenever you want, okay? Just don't play it, I'm begging you.

BARRY

Kinda like how I begged you not to tell Dad, huh? Perchance can you remind me how that turned out?

ERICA

Will you stop talking like that and just give me the damn tape?!

Erica grabs the recorder and they wrestle over it -- until it's knocked free and goes clattering across the floor. It comes to a stop right at the feet of Virginia and Drew.

ERICA (ON TAPE)

I mean, doesn't Erica Kremp sound perfect? When we get married, we're gonna ski and speak French all day and have super-blonde kids.

DREW

Whoa.

VIRGINIA

Oh dear.

BARRY

That... was not the plan.

ERICA

What was the plan?! WHAT WAS THE PLAN?!

Erica tackles Barry. Beverly races over to them.

BEVERLY

Kids! Enough!

(calmly to Virginia)

This is so out of character.

(then, to the kids)

Get up! I told you not to hit each other in the privates! Murray help me! Murray!



ANGLE ON: Murray snoozing in his chair next to Charles.

BEVERLY (CONT'D)

(bleeped)

Dammit, Murray! Wake the fuck up!

A beat. Virginia leaps up.

VIRGINIA

Well, it's getting late. We should head out. Drew, darling? Please go upstairs and get Chad.

BEVERLY

I'm sorry -- it was the boxed wine! You really don't have to go. At least take your umbrellas --

VIRGINIA

Take 'em! Ta!

ADULT ADAM (V.O.)

As fast as the Kremps had come into our lives, just like that, they were gone. And they took my best friend with them.

**END OF ACT TWO**

ACT THREE

17 INT. DINING ROOM/KITCHEN - MORNING (D4)

17

Adam sets up the camera on a tripod, clad in his TRON COSTUME.

ADULT ADAM (V.O.)

It'd been a week since I'd seen my  
best friend Chad. Thankfully, Pops  
was always there when I needed him.

ADAM

Okay, and we're rolling. Action!

Pops shuffles in from the kitchen, sipping a glass of fruit  
punch, also wearing a TRON COSTUME, with a stain on the front.

POPS

Line!

ADAM

Aw, come on. Seriously? You got  
fruit punch on the suit?

POPS

It's okay, I've given the character  
a lot of thought. This robot loves  
fruit punch. He's a messy robot.

ADAM

I told you, you're not a robot.  
You're a program living inside the  
digital computer world.

POPS

Or. A messy robot.

ADAM

Just take five.

Pops awkwardly shuffles to the bathroom. Beverly calls to  
Adam as she unloads groceries.

BEVERLY

Where's Chad today?

ADAM

Um... I don't think he's available.

BEVERLY

What do you mean?

ADAM

It's fine, okay? It'll blow over.  
His mom just said... we can't play  
together for awhile.

BEVERLY

What? The nerve of that woman.  
I'm marching over there right now  
and giving her a piece of my mind!

ADAM

No! Your mind is the part that  
scares her the most! Promise me  
you won't go over there. Promise.

Adam looks at Beverly with puppy dog eyes. She caves.

BEVERLY

Alright, lovebug. I won't go over  
there. Promise.

Adam eyeballs her. She smiles innocently.

ADULT ADAM (V.O.)

My mom was a woman of her word.  
She didn't march over there...

18 **INT. DEN - DAY (D4)**

18

Beverly barges in, grabs the phone and peers out the window  
at the Kremp's house.

ADULT ADAM (V.O.)

Instead, she called.

VIRGINIA (ON MACHINE)

Hi, you've reached the Kremps!  
We're not home so please leave a  
message and have a wonderful day.

BEVERLY (INTO PHONE)

Uch. Virginia, it's Beverly  
Goldberg, pick up the phone. Look,  
you don't have to like me, but you  
have no right to keep our kids from  
playing together -- will ya pick up  
already? I see your foxy little  
frame lurking behind the curtain.

19 **EXT. KREMP HOUSE - SAME TIME (INTERCUT AS NEEDED)(D4)**

19 \*

Indeed Virginia is peeking from behind the curtain. She  
grabs the phone and looks over to Beverly from her window.

VIRGINIA (INTO PHONE)  
Hi! So sorry, I was in the shower. \*

BEVERLY (INTO PHONE)  
Please, I see you standing there in your adorable, little tennis romper! Now cut the crap and tell me why Adam can't play with Chad -- \*

VIRGINIA (INTO PHONE)  
(flustered)  
Look, I think we just have different styles, different ways of speaking in front of our children and just, generally... different ways of being in the world. \*

BEVERLY (INTO PHONE)  
Just so you know, people love me. Everybody in this town comes to me for help, advice and coupons! \*

VIRGINIA (INTO PHONE)  
Let's just say that's true... I still feel it's best that we keep our distance for awhile -- \*

BEVERLY (INTO PHONE)  
Oh, I'll give you distance. You don't want Chad to play with Adam? I won't let Adam play with Chad! And I could give a hoot that you don't like me, 'cause I got butt-loads of friends! Butt-loads! \*

VIRGINIA (INTO PHONE)  
(sweetly)  
Good to know. Bye-bye now. \*

DIAL TONE. Beverly SLAMS down the phone. She turns and finds a stunned Adam standing there -- he's heard everything.

BEVERLY  
(silver lining)  
I... kept my promise and didn't go over there. \*

ADAM  
You just couldn't help yourself, could you? \*

Adam bolts upstairs. Beverly gives a sigh, feeling awful.



ERICA (CONT'D) \*  
Great! It landed in the bird bath. \*

BARRY \*  
It's ruined! Water ruins \*  
everything! YOU ruin everything! \*

ERICA \*  
Maybe you should call 976-NEW \*  
PHONE. \*

BARRY \*  
Maybe you should call shut up! \*

He swings wildly at her, reaching out the window. \*

ERICA \*  
Stop! Just stop! God, why are we \*  
like this? \*

BARRY \*  
Like what? \*

ERICA \*  
Mean to each other.

BARRY \*  
'Cause... we're family. That's \*  
what family does.

ERICA \*  
Not every family. Look at the \*  
Kremps. They get along great. All \*  
we do is fight and it's exhausting.

Erica sits. Barry climbs out and sits next to her. \*

BARRY \*  
So, what? We should just be nice \*  
to each other? \*

ERICA \*  
Yes! \*

BARRY \*  
I guess we can try for awhile. See \*  
how it feels. Nothin' permanent, \*  
you know? Just keep it casual. No \*  
labels. \*

ERICA \*  
Sure. \*

BARRY \*  
I guess... we can start with me \*  
helping you with Drew Kremp. Maybe \*  
put in a good word -- \*

ERICA \*  
Do nothing! \*

BARRY \*  
For you? I can do that. \*

21 INT. GROCERY STORE - SAME TIME (N4) 21 \*

A sullen Beverly pushes a cart up the aisle. She turns a  
corner and spots a crabby PASTRY BAKER talking with Virginia. \*

ADULT ADAM (V.O.)  
Turns out, Erica wasn't the only  
one finally backing down...

Beverly considers going to her -- but doesn't move.

VIRGINIA \*  
You see, I knew it was rancid \*  
because when I bit into the éclair, \*  
it tasted, well, extremely rancid. \*

PASTRY BAKER \*  
If they went bad, they went bad on \*  
your watch. \*

VIRGINIA \*  
I understand you might think that, \*  
and I normally would never make a \*  
fuss, but I bought them less than \*  
twenty-four hours ago and I have \*  
the receipt -- \*

PASTRY BAKER \*  
I'm not taking these back. Next! \*

VIRGINIA \*  
(quietly) \*  
Oh. Okay, I understand you're just \*  
trying to do your job and... \*  
(trailing off) \*  
Thank you. Happy Wednesday. \*

ADULT ADAM (V.O.)  
My mom may have been able to give  
up on Virginia, but she couldn't  
give up on who she was.

Beverly can't resist. She pounces like a cougar!

BEVERLY

Are you kidding me? Don't you let  
him have a happy Wednesday! He's  
completely ruined yours!

\*  
\*  
\*

PASTRY BAKER

Mrs. Goldberg... I didn't know you  
two knew each other --

BEVERLY

Damn right we do. We're neighbors.  
Now go get some fresh eclairs or  
are we gonna have a repeat of that  
time you gave us the wrong birthday  
cake? Twenty boys were forced to  
eat that pink rainbow abomination.  
They still call my son Care Barry.  
That was a dark day for this store,  
but it can get way darker.

PASTRY BAKER

(eyes wide in fear)

No one wants that.

(to Virginia)

Sorry, ma'am. I'll fix you right  
up.

The Pastry Baker scurries to the pastry case. Virginia looks  
at Beverly in awe.

BEVERLY

I know I made a big, loud scene.  
It's just what I do.

\*  
\*

Virginia takes a moment -- and smiles.

22 **INT. UPSTAIRS HALLWAY/ADAM'S BEDROOM - NIGHT (N4)**

22

A contrite Beverly stands outside of Adam's room.

BEVERLY

Knock knock? You in there? Honey?

ADAM (O.S.)

Go away. I don't wanna talk to you.

BEVERLY

You're right. I should give you  
some space.



Beverly takes a beat. Then opens the door. Light floods into Adam's pitch black bedroom, revealing he's sitting on his bed in his TRON COSTUME, alone.

ADAM

At least close the door and don't turn on the light. Darkness is my only friend.

Beverly closes the door, bringing us to PITCH BLACK. We can only see the GLOWING OUTLINE of Adam's body and head from the Tron Costume. We hear the CREAK as Beverly sits on the bed.

BEVERLY

Adam, I'm really sorry --

Adam leaps up from the bed and paces before Beverly, wildly gesticulating with his glowing arms.

ADAM

You should be! Look at me, I'm in a glow-in-the-dark unitard! Chad was my only friend who got me, who got this! And you had to ruin it 'cause one person in the world didn't like you! Who cares?!

\*  
\*  
\*  
\*  
\*  
\*

CLICK. Beverly turns on the lamp next to the bed.

BEVERLY

I did. And... I was wrong. But I think I have a way to make it up to you.

\*  
\*  
\*  
\*

23 **INT. ENTRYWAY - NIGHT (N4)**

23 \*

Queen's ditty "You're My Best Friend" plays as Beverly and Adam come down the stairs to find Chad and Virginia.

CHAD

Yo.

ADAM

Yo.

CHAD

Whatcha doing?

ADAM

This 'n' that. You... wanna finish our movie?

CHAD  
Hells yeah.

VIRGINIA  
Chad. "H" word.

CHAD  
Sorry.

Adam gives his mom the HUGEST GRIN, then high fives Chad. \*  
They head out -- \*

CHAD (CONT'D)  
I heard your mom ripped the pastry \*  
dude a new one. \*

ADAM  
Yeah, she's awesome.  
(then)  
What the hell's the "H" word?

Virginia and Beverly are left alone. A beat.

VIRGINIA  
So... I was thinking maybe I'd take \*  
a power walk then treat myself to \*  
half an eclair. Wanna join me? \*

Beverly gives her a confused look. \*

BEVERLY \*  
Um... Better idea. Let's skip the \*  
power walk and each have our own \*  
eclair? \*

VIRGINIA \*  
Beverly Goldberg, you are bad. \*  
(then, sneaky whisper) \*  
Let's do it. \*

ADULT ADAM (V.O.) \*  
And just like that, the one person \*  
out there who didn't like my mom \*  
became her best friend. And she \*  
wasn't the only one... \*

24 INT. KITCHEN - DAY (D5)

24

Murray opens the back door to find Charles in an Eagles \*  
jersey. \*

CHARLES

Hey, pal. Know it's last minute,  
but I got season tickets -- fifty  
yard line.

\*

A beat as Murray eyes him, then:

MURRAY

I like you.

25 **EXT. STREET - DAY (D5)**

25

BADASS SLO-MO of Beverly and Virginia power walking down the  
street side by side, chatting up a storm.

ADULT ADAM (V.O.)

Yep, we were different than the  
Kremps. Not worse, not better,  
just... different. And both of our  
families learned a lot from each  
other...

26 **INT. DEN - DAY (D5)**

26

Knight Rider plays on TV. Erica and Drew sit on either end  
of the couch, furtively eyeing each other. Adam and Chad sit  
between them, munching popcorn, clueless.

ADULT ADAM (V.O.)

Watching the Kremp kids get along  
inspired Barry and Erica to get  
each other's backs once in a while.

Barry heads for the front door, calling to Adam and Chad.

BARRY

Hey, Chad. You wanna bet I can't  
climb the tree in your yard?

Adam and Chad leap to their feet and rush out, leaving Erica  
alone with Drew on the couch. Erica gives Barry a tiny,  
thankful nod. And Barry nods back.

27 **INT. GROCERY STORE - DELI COUNTER - DAY (D6)**

27

Virginia approaches the deli counter with a wrapped package.

ADULT ADAM (V.O.)

We taught them it was okay to raise  
your voice now and then...

VIRGINIA

I asked for this paper thin and you  
gave me slices as thick as my  
thumb! Not acceptable!

28 **INT. KITCHEN - DAY (D6)**

28

The phone RINGS. Murray answers it, then presses a button on  
a new INTERCOM installed next to the back door. \*

ADULT ADAM (V.O.)

And they taught us new ways for our  
house not to be so loud.

MURRAY (INTO INTERCOM)

Erica. Phone.

ERICA (THROUGH INTERCOM)

What!? HELLO!?

MURRAY (INTO INTERCOM)

Pick up the phone! Stupid -- how  
do you -- PICK UP THE DAMN PHONE!

ADULT ADAM (V.O.)

Well, sort of.

Everyone continues to yell, as we FADE OUT.

**END OF ACT THREE**

\*

**TAG**

\*

29 **INT. DEN - DAY (XD7)**

29 \*

Murray snoozes in his La-Z-Boy. Adam, dressed as Luke Skywalker, places a LIGHTSABER into Murray's hand. Chad giggles from behind the clunky VHS camera. Adam nods to him and he turns the camera on.

\*  
\*  
\*  
\*

ADAM  
(to camera)  
Okay, folks. Today we're re-enacting some Empire Strikes Back. You ready?

\*  
\*  
\*  
\*  
\*

CHAD (FROM BEHIND CAMERA)  
Dude. You sure about this?

\*  
\*

ADAM  
Oh, I'm sure. Just keep rolling.

\*  
\*

Adam braces himself -- then puts a vintage DARTH VADER HELMET onto Murray. He stirs awake, confused by the helmet and the lightsaber in his hand.

\*  
\*  
\*

MURRAY  
What the -- why do you always do this crap?! I'm your father.

\*  
\*  
\*

ADAM  
(á la Luke's famous line)  
No! That's not true! That's impossible!

\*  
\*  
\*  
\*

MURRAY  
What the hell are you talking about?! Get out of here!

\*  
\*  
\*

ADAM  
Run!

\*  
\*

Chad and Adam laugh as they run away.

\*

FREEZE FRAME/CHYRON: "Dedicated to my best friend, Chad Kremp."

\*  
\*

We show OLD FOOTAGE of the real Adam and Chad making their epic home movies...

\*  
\*

**END OF EPISODE**

\*