

The Unauthorized Greg Garcia Pilot

Written by
Greg Garcia

Directed by
James Burrows

SHOOTING DRAFT
WHITE – April 11, 2013



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The Unauthorized Greg Garcia Pilot

CAST LIST

NATHAN WILL ARNETT
CAROL..... MARGO MARTINDALE
TOM BEAU BRIDGES
RAY J.B. SMOOVE
ADAM..... MICHAEL RAPAPORT
DEBBIE..... MARY ELIZABETH ELLIS
TREVOR COLE EWING
MYKAYLA EVE MOON
TRISHA..... ALEXIS KRAUSE
JUNE MARY GILLIS
ZACHARY..... TRACE!*

ANCHOR WOMAN NICOLE PETTIS

SET LIST

INT. NATHAN'S HOUSE – LIVING ROOM
INT. NATHAN'S HOUSE – KITCHEN
INT. NATHAN'S HOUSE – HALLWAY/BEDROOM
INT. NATHAN'S HOUSE – GUEST ROOM
INT. DEBBIE'S HOUSE – KITCHEN
INT. DEBBIE'S HOUSE – LIVING ROOM
INT. DEBBIE'S HOUSE – BEDROOM
INT. CAROL AND TOM'S HOUSE
EXT. STREET

SHOOTING DRAFT (WHITE)

APRIL 11, 2013

THE UNAUTHORIZED GREG GARCIA PILOT
SHORT RUNDOWNSHOOTING DATE: _____
TIMING: _____

<u>ACT 1, SCENE A</u> (1) EXT. STREET – DAY (D1) (NATHAN, RAY, JUNE, ZACHARY)				
<u>ACT 1, SCENE B</u> (4) INT. DEBBIE’S HOUSE – KITCHEN – DAY (D2)/INT. CAROL AND TOM’S HOUSE – CONTINUOUS (NATHAN, CAROL, TOM, ADAM, DEBBIE, TREVOR, MYKAYLA, ANCHOR WOMAN, ZACHARY)				
<u>ACT 1, SCENE C</u> (13) INT. NATHAN’S HOUSE – LIVING ROOM – NIGHT (N2) (NATHAN, CAROL, TOM)				
<u>ACT 1, SCENE D</u> (15) INT. NATHAN’S HOUSE – KITCHEN – MOMENTS LATER (N2) (NATHAN, CAROL)				
<u>ACT 1, SCENE E</u> (16) INT. NATHAN’S HOUSE – HALLWAY/BEDROOM – SAME TIME (N2) (TOM)				
<u>ACT 1, SCENE H</u> (17) INT. NATHAN’S HOUSE – LIVING ROOM – MOMENTS LATER (N2) (NATHAN, CAROL, TOM)				
<u>ACT 2, SCENE J</u> (24) INT. NATHAN’S HOUSE – LIVING ROOM – MORNING (D3) (NATHAN, CAROL)				
<u>ACT 2, SCENE K</u> (26) INT. DEBBIE’S HOUSE – KITCHEN – CONTINUOUS (D3) (TOM, DEBBIE)				

ACT 2, SCENE L (27) INT. DEBBIE'S HOUSE – KITCHEN – LATER (D3)/INT. DEBBIE'S HOUSE – LIVING ROOM – CONTINUOUS (NATHAN, TOM, DEBBIE, MYKAYLA)				
ACT 2, SCENE M (30) INT. NATHAN'S HOUSE – LIVING ROOM – NIGHT (N3) (NATHAN, CAROL, RAY)				
ACT 2, SCENE P (33) INT. DEBBIE'S HOUSE – LIVING ROOM/KITCHEN – NIGHT (N3) (TOM, ADAM, DEBBIE)				
ACT 2, SCENE R (35) INT. NATHAN'S HOUSE – LIVING ROOM – NIGHT (N3) (NATHAN, RAY, TRISHA)				
ACT 2, SCENE S (36) INT. NATHAN'S HOUSE – GUEST ROOM – NIGHT (N3) (CAROL)				
ACT 2, SCENE T (37) INT. NATHAN'S HOUSE – LIVING ROOM – NIGHT (N3)/INT. NATHAN'S HOUSE – KITCHEN – CONTINUOUS/ INT. NATHAN'S HOUSE – LIVING ROOM – CONTINUOUS (NATHAN, CAROL, RAY, TRISHA)				
ACT 2, SCENE V (40) INT. DEBBIE'S HOUSE – LIVING ROOM – NIGHT (N3) (TOM)				
ACT 2, SCENE W (41) INT. DEBBIE'S HOUSE – BEDROOM – CONTINUOUS (N3) (ADAM, DEBBIE)				
ACT 2, SCENE X (42) INT. NATHAN'S HOUSE – LIVING ROOM – NIGHT (N3) (NATHAN, CAROL, RAY, TRISHA)				

<u>TAG</u> (45) INT. NATHAN'S HOUSE – LIVING ROOM – MORNING (D4)/INT. DEBBIE'S HOUSE – KITCHEN – CONTINUOUS (CAROL, TOM)				
TOTALS:				

UNAUTHORIZED GREG GARCIA PILOT

Weekly Production Schedule

GREEN a/o -APRIL 11, 2013

Monday, April 8, 2013

Location:

9:00am-10:00am	Pre Table Read	MPR-7
10:00am-11:00am	NETWORK TABLE READ/NOTES	MPR-7/RM108
11:00am-11:30am	Cast Exams/Lunch	
11:30am-3:00pm	Wardrobe	

Tuesday, April 9, 2013

9:00am-9:30am	PRODUCTION MEETING	STAGE 23
10:00am-12:00pm	Rehearsal on Stage	STAGE 23
12:00pm-12:30pm	Lunch (Actual Time TBD)	
12:30pm-3:00pm	Rehearsal on Stage	STAGE 23
3:00pm	PRODUCER RUN THRU / Notes	STAGE 23/RM103-105
TBD	Producer Wardrobe Rack Check	
4:00pm-Wrap	Set Lighting	

Wednesday, April 10, 2013

10:00am-12:00pm	Rehearsal on Stage	STAGE 23
12:00pm-12:30pm	Lunch (Actual Time TBD)	
12:30pm-1:00pm	Rehearsal on Stage	STAGE 23
1:00pm	PRODUCER RUN THRU / Notes	STAGE 23/RM103-105
2:00pm	LOCATION SCOUT	PARK ST
TBD	Studio Wardrobe Rack Check	
4:00pm-Wrap	Set Lighting	

Thursday, April 11, 2013

7:00am	Stage Prep	STAGE 23
10:00am	HAIR & MAKEUP	STAGE 23
10:00am	School	
TBD	FX MICROWAVE TEST	STAGE 23
10:30am	EPK LOAD IN	STAGE 22
11:30am	ESU	STAGE 23
12:00pm	Rehearsal on Stage/EPK INTERVIEWS	STAGE 23
3:00pm	Lunch	WALK AWAY
4:30pm	Network Wardrobe Rack Check	
5:00pm	STUDIO/NETWORK RUNTHRU (FULL AUDIENCE)	STAGE 23
ALL DAY	Location Prep	PARK ST

Friday, April 12, 2013

7:00am	Location Prep	PARK ST
7:30am	ESU	STAGE 23
8:00am	HAIR & MAKEUP	
9:00am	TECH REPORT TO KCAL	BROADCAST CTR
9:00am	School	
10:00am	PRESHOOT ANCHOR PERSON (SCENES:B)	BROADCAST CTR
10:30am	PRESHOOT LOCATION (SCENES:A,B,M)	PARK ST
TBD	Company Move Back to Stage 23	
1:00pm	Lunch	WALK AWAY
2:00pm	PRESHOOT (SCENES:P,V,E,W,S)	STAGE 23

Monday, April 15 , 2013

TBD	HAIR & MAKEUP	
8:30am	ESU	
9:00am-11:15am	BLOCKING	STAGE 23
11:30am	Lunch	STAGE 23
1:00pm	BLOCKING & PRESHOOTS	STAGE 23
ALL DAY	PROMO/GALLERY SHOOT	STAGE 22

Tuesday, April 16 , 2013

TBD	HAIR & MAKEUP	
11:30am	ESU	STAGE23
12:00pm	BLOCKING WARD/MU/HAIR	STAGE 23
3:00pm-5:00pm	Crew Meal	STAGE 22
4:00-5:00pm	MU/HAIR-Touch Ups	
5:00pm	Speed Thru/Warm-Up	STAGE 23
5:25-5:30pm	Cast Intros	STAGE 23
5:30pm-Wrap	SHOOT AUDIENCE SHOW	STAGE 23

ACT ONE

SCENE A

FADE IN:

EXT. STREET - DAY (D1)
(NATHAN, RAY, JUNE, ZACHARY)

THROUGH THE LENS OF A NEWS CAMERA, WE SEE A SIX-YEAR-OLD BOY WALKING DOWN THE STREET, WEARING A SANDWICH BOARD THAT READS, "I HAVE A FILTHY MOUTH". THE CAMERA PANS OFF OF THE BOY AND UP TO NATHAN MILLER HOLDING A MICROPHONE. *

NATHAN 1

...While this type of discipline seems unorthodox to some, not everyone in the neighborhood sees this as cruel and unusual punishment.

NATHAN PUTS THE MIC IN FRONT OF AN OLDER WOMAN, JUNE.

JUNE 2

It's about time his parents did something. I'd like to see his jackass brother wearing a sign that says, "I say mean things about mature women's breasts."

THE WOMAN ADJUSTS HER BREASTS.

NATHAN 3

(TO CAMERA) Apparently, gravity is not the only one who can be cruel.

NATHAN LOOKS TO THE LEFT OF THE CAMERA.

NATHAN (CONT'D) 4

Alright, let's wrap it up.

WE ESCAPE THE LENS OF THE NEWS CAMERA TO SEE IT'S BEING HELD BY RAY THOMPSON. NATHAN WALKS OVER TO THE NEWS VAN, AND RAY FOLLOWS HIM.

RAY

5

Come on, have one little party. I'll
invite some girls over. You didn't
divorce Janice so you could sit alone
in your house every night.

*
*
*
*

NATHAN

6

Actually, that's exactly why I divorced
her. And it's amazing. I haven't
talked about my feelings or been forced
to eat quinoa for three months.

*
*
*
*

RAY

7

No wonder you broke up. You gotta
eat the quinoa sometimes. Keep your
lady happy.

*
*
*
*

NATHAN

8

You know quinoa's a food, right?

*
*

RAY

9

Yeah, it's high in anti-oxidants.

*
*

NATHAN

10

Look, I'm just not ready to jump back
into the dating game.

*
*
*

RAY

11

Nate, you're on TV and you're wasting
it.

*
*
*

(MORE)

RAY (CONT'D)

11

You think when I was on assignment with Geraldo in Afghanistan, he wasn't using his celebrity status to get some Mid-East tail? He'd be back at the hotel making it rain burkas. Burkas all over the damn place. Burkas hanging off the balcony, draped over the shower curtain rod... He'd walk through the lobby looking for a bucket of ice, butt-naked except for a burka wrapped around his neck like a cape.

NATHAN

12

You're telling me Geraldo Rivera slept with a lot of Afghani women?

RAY

13

Well, I don't know for sure 'cause they put him in a different hotel than me. But if he didn't, he's a fool just like you.

NATHAN THINKS FOR A BEAT.

*

NATHAN

14

Fine. I'll have a party. Invite some girls. Maybe it's time to get back on the horse.

*

*

*

RAY

15

Giddy-up now.

*

CUT TO:

SCENE B

INT. DEBBIE'S HOUSE - KITCHEN - DAY (D2)
(NATHAN, CAROL, TOM, ADAM, DEBBIE, TREVOR, MYKAYLA, ANCHOR
WOMAN, ZACHARY)

DEBBIE IS CLEANING UP. ADAM IS IRONING A SHIRT. MYKAYLA
IS WATCHING THE NEWS ON TV. NATHAN ENTERS.

NATHAN 16

Hey, sis.

DEBBIE 17

Hey. If you want breakfast, I made
sausage.

MYKAYLA 18

And eggs.

MYKAYLA OPENS HER MOUTH AND SHOWS NATHAN HER FOOD.

NATHAN 19

Looks great. I'll pass.

NATHAN HANDS DEBBIE AN ENVELOPE. *

NATHAN (CONT'D) 20 *

Here. *

DEBBIE 21 *

Thanks. *

SHE GIVES HIM A KISS ON THE CHEEK. *

ADAM 22 *

We'll pay you back. Work's been slow. *

People just aren't buying mattresses
in this economy. Which is crazy
because you need to change your
mattress every five-to-seven years.

NATHAN 23

Is that true?

ADAM 24

Beats me. It was in the orientation video. All I know is we're sleeping on a mattress in your parents' old room that's at least thirty years old and it's amazing.

*
*

DEBBIE 25

Yeah, amazing. Because every little girl dreams of growing up, renting her parents' old house, and sleeping in her father's ass dent.

*
*

ADAM 26

Your mother's side is fantastic. I could snuggle in her contours for days. You must have been a very happy fetus.

NATHAN 27

I remember her voice was muffled. So that was nice.

ON THE TV, WE SEE AN ANCHOR WOMAN ON THE NEWS.

ANCHOR WOMAN (ON TV) 28

Thanks, Darrell. That sounds like it was one heck of a game. (WAITS FOR THE TELEPROMPTER)
(MORE)

ANCHOR WOMAN (ON TV) (CONT'D) 28

What do you do when conventional parenting just isn't doing the trick? Our own Nathan Miller reports.

ON THE TV, THEY CUT TO NATHAN STANDING IN FRONT OF A HOUSE.

NATHAN (ON TV) 29

We've all been there. One minute, your adorable son is playing T-ball, the next he's striking out and calling the umpire a big, fat sack of the "S"-word.

ON TV, THE STORY CONTINUES WITH INTERVIEWS AND B-ROLL.

DEBBIE 30

Pretty hard-hitting stuff. Good thing Mom and Dad paid for your journalism degree.

NATHAN 31

I could say the same about your birth control pills.

ADAM PULLS A CHAIR IN FRONT OF THE TV AND SITS DOWN.

ADAM 32

Shhhhh. I want to hear this little kid curse. It's gonna be hilarious.

TREVOR, FOURTEEN YEARS OLD AND GOTH, ENTERS.

TREVOR 33

Smile, Uncle Nate.

TREVOR TAKES A PICTURE OF NATHAN WITH HIS PHONE.

NATHAN 34
Why did you take a picture of me?

TREVOR 35
I need it for your profile. I opened
up a Twitter account for you.

NATHAN 36
I don't want a Twitter account.

TREVOR 37
Sure you do. It's blowing up. You've
already got five-hundred and eight
followers.

NATHAN 38
What? No, you can't just--

TREVOR 39
(TYPES) "Tummy-aches are a drag.
Hashtag, makin' ploppies."

TREVOR EXITS, LAUGHING. DEBBIE TAKES MYKAYLA'S PLATE.

DEBBIE 40
Alright, go get ready for school.

MYKAYLA EXITS. THE PHONE RINGS. ADAM LOOKS AT THE ID. *

ADAM 41 *

Myrtle Beach area code. *

HE TOSSES THE PHONE TO DEBBIE, WHO ANSWERS. *

DEBBIE 42
Hello?

SPLIT SCREEN WITH:

INT. CAROL AND TOM'S HOUSE - CONTINUOUS

WE SEE CAROL, NATHAN AND DEBBIE'S MOTHER, ON THE PHONE.

CAROL	43	
Your father flooded the basement.		
DEBBIE	44	
Again?		
CAROL	45	
Yep. Same way. Left the hose on all night. Claims he got distracted by a skinny squirrel.		
DEBBIE	46	
(TO NATHAN) Dad flooded the basement again.		
NATHAN MOTIONS "I'M NOT HERE."		*
DEBBIE (CONT'D)	47	
(INTO PHONE) Nathan's here, I'm putting you on speaker.		
SHE PUTS THE PHONE ON SPEAKER AND PLAYFULLY STICKS HER TONGUE OUT AT NATHAN.		* *
NATHAN	48	
Hey, Mom.		
CAROL	49	
Hey. Debbie, we're driving up to stay with you until the landlord dries things out, but your father said he needed to ask you something. Tom! Pick up!		
DEBBIE	50	
You're coming here today?		

TOM PICKS UP THE PHONE. AS HE DOES, HE HITS THE RE-DIAL
SO WE HEAR THE PHONE DIALING A NUMBER. HE'S STANDING IN
AN UNFINISHED, FLOODED BASEMENT.

CAROL 51

(OVER THE RE-DIALING) Good Lord.
Could you pick up the phone one time
without hitting the re-dial button
with your chin? It's like your idiot
trumpet fanfare announcing the king
of stupidity has arrived.

TOM 52

Hello?

DEBBIE 53

What do you need, Dad?

TOM 54

What kind of toothpaste do you have?

DEBBIE 55

I don't know.

NATHAN 56

Are you not packing toothpaste? *

TOM 57

Your mother said not to waste ours
'cause I can use yours.

CAROL 58

I can't believe we're paying long
distance for this. It's toothpaste,
Tom. You can use whatever they have.

TOM 59

Cinnamon hurts my tongue.

CAROL 60
This is ridiculous. We'll see you
tonight. Tom, hang up the phone.
CAROL HANGS UP THE PHONE. TOM DOESN'T.

TOM 61
(CALLS) She never answered about the
toothpaste!

DEBBIE 62
It's not cinnamon, Dad.

TOM 63
Okay, good. 'Cause cinnamon hurts my
tongue.
CAROL PICKS UP THE PHONE.

CAROL 64
Tom, hang up!

TOM HANGS UP.

CAROL (CONT'D) 65
Debbie, we'll see you tonight. Nathan,
did Janice read the article I sent
her about fertility tips?
NATHAN AND DEBBIE SHARE A LOOK. DEBBIE MOTIONS FOR HIM
TO SAY YES. *
*

NATHAN 66
Uh... yeah, I think she did.

CAROL 67
Were the positions helpful? *

DEBBIE 68 *

Have a safe trip, Mom.

SHE HANGS UP. END SPLIT SCREEN.

*

DEBBIE (CONT'D)

69

I gotta tell you, when you first told
me not to tell Mom and Dad about your
divorce, I had my doubts. But lying
to them has been really fun. I feel
like a teenager again.

*

*

*

*

*

NATHAN

70

Well, thanks. I'm actually a little
surprised you haven't told them yet.

*

*

*

DEBBIE

71

Are you kidding? The golden child
gets a divorce and now he's hiding it
from them? The longer this goes on,
the bigger the fallout. Suddenly,
getting knocked up the second week of
college by a ninth-year sophomore
doesn't look so bad.

*

*

*

*

*

*

NATHAN

72

Let's just get through this visit. I
know I have to tell them sooner or
later, but later just feels so right.

*

*

*

*

ANGLE ON THE TV, WHERE NATHAN IS STANDING ON THE SIDEWALK.

NATHAN (ON TV) (CONT'D)

73

...So next time your kid blurts out a
naughty word, instead of reaching for
the soap, maybe send him outside for
a little public humiliation.

THE LITTLE BOY, ZACHARY, WALKS PAST NATHAN.

NATHAN (ON TV) (CONT'D) 74

Did you learn your lesson, Zachary?

WITH HIS BACK TO US, ZACHARY UNLEASHES A FLURRY OF CURSE
WORDS, ALL BLEEPED. NATHAN TURNS TO CAMERA.

NATHAN (ON TV) (CONT'D) 75

I'm Nathan Miller, walking your
streets.

BACK IN THE KITCHEN, ADAM THROWS HIS HANDS UP.

ADAM 76

Ahh, you bleeped it! You always bleep
it! That's why cable's kicking your
ass.

CUT TO:

SCENE C

INT. NATHAN'S HOUSE - LIVING ROOM - NIGHT (N2)
(NATHAN, CAROL, TOM)

THE DOORBELL RINGS. NATHAN COMES DOWNSTAIRS AND OPENS
THE DOOR TO REVEAL CAROL AND TOM HOLDING SUITCASES.

NATHAN 77

What are you doing here? You're
supposed to be staying at Debbie's.

CAROL 78

We had a fight. You know I love your
sister, but she's been difficult since
the day she was born. She came out
sideways. The doctor said it looked
like I gave birth to a chain saw.

NATHAN TRIES TO SHAKE THIS IMAGE OUT OF HIS MIND.

NATHAN 79

What started the fight?

TOM 80

The color purple.

NATHAN 81

The movie?

TOM 82

No. The color.

CAROL DIGS IN HER PURSE FOR SOMETHING.

CAROL 83

She painted my purple room green.
(MORE)

CAROL (CONT'D)

83

It's called "the purple room," how
can it be green? She thinks just
because she pays us rent -- and don't
think I don't know where that money
is coming from -- that she's allowed
to redecorate my house all willy-nilly.
Can I have some water? After all
this rigmarole, I'm never going to
get to sleep without my pill.

NATHAN CROSSES TO THE KITCHEN.

NATHAN

84

Yeah. I'll get it. Just have a seat.
Both of you.

NATHAN EXITS INTO THE KITCHEN.

CAROL

85

Check your pedometer. The doctor
said ten-thousand steps a day.

*
*

TOM LOOKS AT A PEDOMETER ON HIS BELT.

TOM

86

Eighty-nine. No, wait, it's upside
down. Sixty-eight.

*
*

CAROL

87

Take the bags upstairs.

*

TOM GETS UP AND GRABS BOTH OF THEIR SUITCASES.

CAROL (CONT'D)

88

One at a time.

CUT TO:

SCENE D

INT. NATHAN'S HOUSE - KITCHEN - MOMENTS LATER (N2)
(NATHAN, CAROL)

NATHAN POURS A VOSS-STYLE GLASS BOTTLED WATER INTO A GLASS.
CAROL ENTERS.

CAROL 89

What are you doing?

NATHAN 90

Getting you water.

CAROL 91

I don't want to use up all your fancy
water. It's the same thing that comes
out of the faucet for ten times the
price. Pour it back.

NATHAN 92

It's already poured, why don't you--?
You know what, not worth it.

AS NATHAN POURS THE WATER BACK INTO THE BOTTLE, IT SPILLS.

CAROL 93

Well, don't spill it. It's expensive.

NATHAN 94

I'm doing the best I can. It's not
engineered to go this direction.

CUT TO:

SCENE E

INT. NATHAN'S HOUSE - HALLWAY/BEDROOM - SAME TIME (N2)
(TOM)

TOM IS IN THE HALLWAY.

TOM

95

Janice...? I just need to see what
kind of toothpaste you have. I don't
know if Nathan told you about my
sensitive tongue. Janice...?

TOM STICKS HIS HEAD IN NATHAN'S BEDROOM.

CUT TO:

SCENE H

INT. NATHAN'S HOUSE - LIVING ROOM - MOMENTS LATER (N2)
(NATHAN, CAROL, TOM)

NATHAN AND CAROL ENTER FROM THE KITCHEN. CAROL POPS A
PILL IN HER MOUTH AND DRINKS SOME WATER.

CAROL 96

Where are those Colonial Williamsburg
throw pillows I gave Janice for
Christmas? You didn't get rid of
those, did you?

NATHAN 97

No, I think... half of them are still
here somewhere.

CAROL 98

(LOOKING AROUND) Why is there a
treadmill where your dining room table
used to be? *

NATHAN 99

Listen, we should talk.

TOM COMES DOWN THE STAIRS.

TOM 100

Where's Janice? She's not upstairs. *

NATHAN 101

Okay, look. About Janice... sit down.

CAROL 102

Why do we need to sit down? Where's
Janice?

TOM 103

Is Janice dead?

NATHAN 104

She's not dead. Please, sit down.

CAROL 105

No. People always tell you bad news
when you sit down. I'm gonna stand.

NATHAN 106

But whether you're standing or sitting,
I'm still going to say the same thing.

CAROL 107

We'll see about that. I'm gonna stand.

NATHAN 108

Fine. Stand. (TAKES A DEEP BREATH)
Janice and I split up.

*

CAROL 109

What?

NATHAN 110

Janice and I got a divorce.

TOM 111

What?

CAROL 112

No. No. No. No. No. You're not
getting divorced.

NATHAN 113

We already did. And it's okay. I'm
very happy.

TOM SHAKES HIS HEAD AND EXITS UPSTAIRS.

NATHAN (CONT'D) 114

Oh come on, Dad, don't be like that.
Don't you want your son to be happy?
I'm happy.

CAROL STICKS HER FINGER IN HER MOUTH AND GAGS.

NATHAN (CONT'D) 115

What are you doing?

CAROL 116

I'm trying to get the sleeping pill
up. I can't fall asleep now. We're
in the middle of an emergency.

SHE STICKS HER FINGER BACK IN HER MOUTH AND GAGS AGAIN.

NATHAN 117

It's not an emergency. It happened
three months ago.

CAROL 118

Three months? I have to call her.
(GAGS) What's her number? (GAGS)
What's her number?!

NATHAN 119

Mom, please don't throw up.

NATHAN GRABS A DECORATIVE BOWL AND TRIES TO KEEP IT IN
FRONT OF CAROL IN CASE SHE THROWS UP.

CAROL 120

This can't be happening. You got
married in my church. (GAGS) You
were both so happy.
(MORE)

CAROL (CONT'D) 120

For your first dance, you danced the
dance from "Dirty Dancing." That's
not the kind of marriage that ends in
divorce.

CAROL GAGS AGAIN.

NATHAN 121

We only did that dance because it's
your favorite movie and you refused
to come unless we agreed to do it.

CAROL 122

And it was so romantic that people
cried. You're welcome.

TOM COMES BACK DOWNSTAIRS HOLDING A SUITCASE. *

NATHAN 123

Dad, what are you doing?

TOM 124

Leaving.

CAROL 125

Tom, stop it. I'm not crawling back
to Debbie's house. *

TOM 126

Oh, you're not coming with me.

CAROL 127

Excuse me?

TOM 128

Forty-three years of marriage.
(MORE)

TOM (CONT'D)

128

Forty-three years of mah mah mah
blabbity blah blah blah. And every
time I brought up divorce, you
convinced me we had to stay together
for the children. First they were
too young, they needed both their
parents. Then they were in college
and that kind of turmoil could disrupt
their education. Then, after they
got married themselves, God forbid we
set a bad example and show them that
divorce is an option. Well, apparently
it is an option. (RE: NATHAN) This
one gets divorced after three years
just because he wants to be happy?
Happy? Well, guess what -- I want to
be happy!

NATHAN

129

Dad, you can't do this. You've been
married for forty-three years.

TOM

130

Let's call it thirty-three since we
haven't had sex in ten.

CAROL

131

That's not true. Last year on your
birthday. In the shower.

NATHAN	132
Oh, my God.	
TOM	133
You walked in on me masturbating.	
NATHAN	134
Please stop.	
CAROL	135
And I stayed until you finished your business. That counts.	
NATHAN	136
I think I'm going to black out.	
NATHAN LEANS ON THE COUCH.	
TOM	137
No, it doesn't count. It doesn't count because you were criticizing me the whole time!	
CAROL	138
You were doing it wrong. Who holds it like that?	
NATHAN STARTS DIGGING THROUGH CAROL'S PURSE.	
NATHAN	139
Where are the sleeping pills?	
TOM	140
I'm done, Carol. If he gets to be single, so do I. Find someone else to put cream on your feet since I never could do it right anyway.	

CAROL 141

You run your fingers between my toes
like you're sawing a piece of wood.

TOM 142

I wish I was sawing a piece of wood.
I'd get less splinters.

TOM EXITS. CAROL SLOWLY TURNS TO NATHAN.

CAROL 143

Look what you did.

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE J

FADE IN:

INT. NATHAN'S HOUSE - LIVING ROOM - MORNING (D3)
(NATHAN, CAROL)

CAROL IS ON THE PHONE.

CAROL

144

*

...Being single is amazing. I didn't
have to make his coffee this morning,
I didn't have to check his chin for
grape jelly, I didn't have to remind
him not to put metal in the
microwave... I swear to God, I
should've gotten a tax deduction for
living with that man.

*

*

*

*

*

*

*

*

NATHAN COMES DOWN THE STAIRS LOOKING AT HIS BARE FEET.

NATHAN

145

Mom, did you clip my toenails while I
was sleeping?

CAROL

146

Just a smidge. Not enough to wake
you. Now that you're up, I'd like to
get another shot at the left pinky.
Will we be here from ten a.m. until
four p.m. a week from Saturday?

NATHAN

147

I don't know. Why? Who are you
talking to?

CAROL

148

Someone named Achudalic or Achungala.
Achu-something. (INTO PHONE)
Sweetheart, I hear you, but every
time you say it, it sounds different
to me. (TO NATHAN) She works for
the moving company. I'm having all
my stuff shipped from Myrtle Beach.

NATHAN

149

What? No. You don't need your stuff.
(INTO PHONE) She doesn't need her
stuff. (TO CAROL) Mom, you and I
can't live together. I didn't get
divorced from one controlling woman
so I could turn around and be roomies
again with the original Puppet Master.

*
*
*

SHE HOLDS HER EAR AWAY FROM THE PHONE A LITTLE AND HANDS
IT TO NATHAN.

CAROL

150

You're getting a call. Hold on,
Appaloosa.

*
*

NATHAN TAKES THE PHONE FROM CAROL AND CLICKS OVER.

*

NATHAN

151

Hello?

*

CUT TO:

SCENE K

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS (D3)
(TOM, DEBBIE)

DEBBIE IS ON THE PHONE. TOM IS IN THE BACKGROUND PUSHING
BUTTONS ON THE MICROWAVE.

DEBBIE

152

You're gonna have to get over here.

*

TOM STARTS THE MICROWAVE. IMMEDIATELY, BLUE SPARKS FLY
OUT OF THE MICROWAVE, CAUSED BY THE FACT HE PUT METAL IN
IT. TOM TRIES TO TURN OFF THE MICROWAVE, BUT IS GETTING
BURNED BY THE BLUE SPARKS JUMPING OUT OF IT. DEBBIE TURNS
TO WATCH HIM FOR A BEAT AND THEN TURNS BACK TO THE PHONE.

DEBBIE (CONT'D)

153

You're gonna have to get over here

*

now.

CUT TO:

SCENE 1

INT. DEBBIE'S HOUSE - KITCHEN - LATER (D3)
(NATHAN, TOM, DEBBIE, MYKAYLA)

*

TOM IS IN THE KITCHEN WITH MYKAYLA, WHO IS PUTTING BAND-AIDS ON HIS HAND. HE HAS A LITTLE JELLY ON HIS CHIN.

TOM 154

I didn't know it was a rule for all
microwaves. I thought it was just
the one at our house that you couldn't
put metal in.

MYKAYLA 155

Why do my parents call you Forrest
Gump?

TOM 156

I don't know. Maybe they think I
look like Tom Hanks.

MYKAYLA LICKS HER THUMB AND WIPES JELLY OFF OF TOM'S CHIN.

RESET TO:

INT. DEBBIE'S HOUSE - LIVING ROOM - CONTINUOUS

NATHAN AND DEBBIE ARE IN THE LIVING ROOM.

DEBBIE 157

What happened to lying? Why'd you
tell them about Janice? Look what
you started.

*

*

*

NATHAN 158

Me? You're the one who painted the
purple room green. You lit the fuse.
You. Lit the fuse.

*

*

*

DEBBIE

159

*

We have to fix this. I love our
father, but Adam and I are finally
getting our lives back. The kids are
starting to think they're too cool to
hang out with us, the dog ran away...
As soon as that stupid hamster dies,
we're free. I can't take care of
Dad.

*

*

*

*

*

*

*

*

NATHAN

160

You wanna switch? I'll give you ten-
thousand dollars if you take Mom.

*

*

DEBBIE

161

I'm not switching. Besides, you and
Mom should be together. You're very
similar.

*

NATHAN

162

(BEAT) That was uncalled for.

TOM ENTERS AND SHOWS NATHAN HIS FINGERS.

TOM

163

Check it out. Band-aids. If your
cheap mother was here, she would fold
up a little square of toilet paper
and stick it on with scotch tape.

DEBBIE

164

Or she would have stopped you from
putting metal in the microwave and
flushing your bathrobe belt down the
toilet this morning.

*

TOM

165

That was crazy. It spun me around
like a top.

*

CUT TO:

*

SCENE M

INT. NATHAN'S HOUSE - LIVING ROOM - NIGHT (N3)
(NATHAN, CAROL, RAY)

CAROL IS WATCHING NATHAN ON THE NEWS. IT'S A TIGHT SHOT
OF NATHAN ON THE STREET.

NATHAN (ON TV) 166

...So when someone asks you what it
looks like after they fill a sinkhole
back up...

HE GESTURES TO HIS SURROUNDINGS, AND IN A WIDER SHOT, WE
SEE HIM STANDING ON AN ABSOLUTELY ORDINARY STREET.

NATHAN (ON TV) (CONT'D) 167

...Well, now you know. I'm Nathan
Miller... (STOMPS TWICE ON THE STREET)
...walking your once-again sturdy
streets.

NATHAN ENTERS THROUGH THE FRONT DOOR.

CAROL 168

You were just on TV. Why don't they
give you any of the real stories?

NATHAN 169

You need to work your way up. Even
Brian Williams started out doing--

NATHAN SNIFFS THE AIR AND GETS A SOUR LOOK ON HIS FACE.

NATHAN (CONT'D) 170

Mom? Did you... did you fart?

CAROL LEANS TOWARDS NATHAN AND SNIFFS THE AIR.

CAROL 171

Yes.

NATHAN	172	
That's gross. Go outside or something.		
CAROL	173	
I didn't know about it. You'll see.		
This happens when you get older.		
They just slip out.		
NATHAN	174	
(DISGUSTED) Uhhhhhh.		
CAROL	175	
Oh relax. It's a fart. Some people think they're funny.		
NATHAN	176	
When you can hear them. When you can hear them, they're funny. Without the sound, they're just gross.		
CAROL	177	*
(GROGGY) You're acting silly. You're a silly billy. Beary beary silly.		*
THE DOORBELL RINGS. NATHAN LOOKS AT CAROL FOR A BEAT.		*
NATHAN	178	*
Have you been drinking?		*
NATHAN CROSSES TO THE DOOR.		*
CAROL	179	*
No. I took a sleeping pill. All this change has my head full of snakes.		*
I can't relax.		*
NATHAN ANSWERS THE DOOR TO REVEAL RAY HOLDING A COUPLE BOTTLES OF WINE.		*

RAY 180
Party time! (SEEING CAROL) Aw, man,
if that's the girl I met on the *
internet, she was lying to me big *
time. That woman is not Tahitian.

NATHAN 181
Ray, this is my mother. Mom, Ray.

RAY 182
Nice to meet you.

CAROL 183
Nice to meet you. Apparently I passed
gas recently, so if that's made its
way over to your area, I apologize.

RAY 184
I definitely walked into something
over here, but I wasn't going to say
anything.

NATHAN 185 *
I don't think we can have a party *
here tonight. I've got family stuff
going on.

CAROL 186
That's ridiculous. Have your party.
I'm going to bed. You won't bother
me.

CAROL HEADS UP THE STAIRS AND BUMPS INTO THE WALL. *

RAY 187 *
I like her. (SNIFFS THE AIR) I'll *
open the wine, you open a window.

CUT TO:

SCENE P

INT. DEBBIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT (N3)
(TOM, ADAM, DEBBIE)

TOM IS ON THE COUCH TRYING TO FIGURE OUT A PILE OF REMOTES. *
DEBBIE IS WATCHING HIM FROM THE KITCHEN. ADAM ENTERS. *

ADAM 188

What are you doing?

DEBBIE 189

My dad's trying to figure out how to
work the TV.

TOM POINTS A REMOTE AT THE TV AND PUSHES A BUTTON. WE *
HEAR A GARAGE DOOR OPENING. ADAM LOOKS OUT THE BACK WINDOW. *

ADAM 190

He just opened the garage. What kind
of TV remote would have one big button?
I'll help him.

DEBBIE 191 *

No, no, no, I've got a plan. If he *
gets frustrated enough, he'll go back *
to my mom. I'm not letting him become *
the third child we decided not to *
have. If we end up being responsible *
for him, then you had your peaches *
snipped for nothing. *

ADAM 192

That's a good idea. There's no way *
he's going to figure this out on his
own.

(MORE)

ADAM (CONT'D)

192

You should have seen me trying to
teach him how to work the ice dispenser
earlier. I started yelling, he started
panicking, I felt bad and started to
cry, ice was everywhere. It was like
the last ten minutes of "Titanic" in
here.

A SMALL REMOTE-CONTROLLED HELICOPTER SITTING ON THE ISLAND
TURNS ON AND STARTS TO FLY AROUND THE ROOM. ADAM TRIES
TO CATCH IT.

*
*
*

ADAM (CONT'D)

193

Aw, man, he's gonna crash my chopper.

*
*

CUT TO:

SCENE R

INT. NATHAN'S HOUSE - LIVING ROOM - NIGHT (N3)
(NATHAN, RAY, TRISHA)

THE PARTY IS GETTING STARTED. RAY IS SITTING ON THE COUCH
WITH TRISHA. HE GETS UP AND CROSSES TO NATHAN.

RAY 194

Hey, I found one that still watches
the news. She wants to meet you.

NATHAN LOOKS OVER.

NATHAN 195

She's cute.

RAY 196

She's a student slash barista slash
personal trainer slash amateur trapeze
artist.

NATHAN 197

She's got a lot going on.

RAY 198

Indeed. She also has a saltwater
fish tank.

NATHAN 199

Those are not easy to maintain.

RAY 200

That's what I'm saying. She's got a
good head on her shoulders. Look at
that head.

CUT TO:

SCENE S

INT. NATHAN'S HOUSE - GUEST ROOM - NIGHT (N3)
(CAROL)

IN A SLEEPING PILL STUPOR, CAROL GETS UP OUT OF BED, THEN
WALKS INTO A WALL AND FALLS DOWN. SHE GETS UP AND WALKS
INTO THE HALLWAY.

CUT TO:

SCENE T

INT. NATHAN'S HOUSE - LIVING ROOM - NIGHT (N3)
(NATHAN, CAROL, RAY, TRISHA)

THE PARTY IS IN FULL SWING. NATHAN IS SITTING ON THE
COUCH TALKING TO TRISHA WHILE DRINKING A BEER.

TRISHA 201

...So Ray tells me that you haven't
had sex since your divorce.

NATHAN SPITS A LITTLE OF HIS BEER OUT.

NATHAN 202

Did he? That was nice of him to share
that information.

CAROL WALKS DOWN THE STAIRS IN A DAZE, WEARING HER PAJAMAS.
SHE IS UNSEEN BY NATHAN. SHE WALKS THROUGH THE PARTY,
BUMPING INTO PEOPLE AS SHE GOES.

TRISHA 203

Don't worry, I think it's cool. I've
always wanted to be someone's first.
Do you think "first after a divorce"
could count?

NATHAN 204

I'm willing to bend the rules if you
are.

CAROL EXITS INTO THE KITCHEN.

RESET TO:

INT. NATHAN'S HOUSE - KITCHEN - CONTINUOUS

CAROL ENTERS THE KITCHEN, WHERE RAY IS WEARING AN APRON
AND LOOKING IN THE CUPBOARDS. THERE ARE SOME POTS COOKING
ON THE STOVE. A FEW WOMEN ARE THERE AS WELL.

RAY

205

Hey! Look who's up. Let me ask you
a question -- if you were tarragon
leaves, where would you be?

CAROL CROSSES TO THE FREEZER, TAKES OUT A GALLON OF ICE
CREAM, TAKES A SPATULA OFF THE COUNTER, AND EXITS BACK
INTO THE LIVING ROOM.

RAY (CONT'D)

206

God bless 'em. Old white women love
their ice cream.

RESET TO:

INT. NATHAN'S HOUSE - LIVING ROOM - CONTINUOUS

CAROL ENTERS FROM THE KITCHEN AND CROSSES TO A GUY. NATHAN
SPOTS HER.

CAROL

207

Hello. I'm recently single.
(WHISPERS) And I can't get pregnant.

CAROL WINKS AND CLICKS.

NATHAN

208

Oh my. Excuse me a second.

NATHAN CROSSES TO CAROL.

*

NATHAN (CONT'D)

209

What the hell are you doing?

CAROL

210

Mingling. I'm single now. (WHISPERS)
And I can't get pregnant. (THEN,
LOUDER) This music is awful. If I'm
gonna meet someone, we need something
more romantic.

*

*

*

CAROL PICKS UP AN IPOD AND STARTS TO SCROLL THROUGH IT. *

NATHAN 211

Mom, you took a sleeping pill and
you're acting nutty. You need to go
to bed.

CAROL 212 *

(RE: IPOD) You have "Dirty Dancing."
My favorite. (CALLING OUT) Who wants
to dirty dance? *

NATHAN TAKES THE IPOD AWAY FROM HER AND SHE PICKS HER ICE
CREAM BACK UP. NATHAN NOTICES TRISHA STARING AT THEM. *

NATHAN 213

You're making a sure thing a very
questionable thing right now.

CAROL STRUGGLES TO GET SOME ICE CREAM OUT WITH THE SPATULA.

CAROL 214

I need a spoon. The spatula was a
bad choice.

NATHAN 215

I'll get you a spoon. But then you're
going back to bed.

NATHAN QUICKLY CROSSES TO THE KITCHEN.

NATHAN (CONT'D) 216

(TO TRISHA) Just a sec. (RE: CAROL)
Live-in housekeeper. Bit of a handful.

NATHAN EXITS INTO THE KITCHEN.

CUT TO:

SCENE V

INT. DEBBIE'S HOUSE - LIVING ROOM - NIGHT (N3)
(TOM)

LOOKING A LITTLE FRUSTRATED, TOM IS STILL TRYING TO FIGURE
OUT THE REMOTES. HE OPENS A DRAWER IN A NEARBY DESK AND
PULLS OUT A COUPLE MORE REMOTES. HE POINTS ONE AT THE
TV.

CUT TO:

SCENE W

INT. DEBBIE'S HOUSE - BEDROOM - CONTINUOUS (N3)
(ADAM, DEBBIE)

DEBBIE AND ADAM ARE IN BED. A MOTOR KICKS ON, AND ADAM'S
SIDE OF THE BED STARTS TO RISE.

ADAM

217

I think he found the lost remote for
the bed.

CUT TO:

SCENE X

INT. NATHAN'S HOUSE - LIVING ROOM - NIGHT (N3)
(NATHAN, CAROL, RAY, TRISHA)

NATHAN COMES OUT OF THE KITCHEN WITH A SPOON. CAROL IS ON THE TREADMILL, RUNNING AND CRYING. PEOPLE ARE LOOKING AT HER, INCLUDING TRISHA.

NATHAN 218

What are you doing?

CAROL 219

(THROUGH CRYING) No one would dance with me. I think I have to get in shape.

NATHAN TURNS OFF THE TREADMILL AND HELPS HER OFF OF IT. *

NATHAN 220

You're going to hurt yourself, Mom. *

TRISHA 221

Mom?

NATHAN 222

(TO TRISHA) Give me a second.

NATHAN ESCORTS CAROL BACK TO THE COUCH.

CAROL 223

All I ever wanted was to have someone I loved to dance with like you and Janice did at your wedding. But I wasted forty-three years of my life with the wrong man.

NATHAN 224

It's okay. Starting over is hard.
(MORE)

NATHAN (CONT'D) 224

Trust me, I'm scared too. But we'll
get through it.

*

CAROL 225

That's easy for you to say. You're
young. You can still find someone to
dance with. My life is over.

NATHAN 226

No, it's not. Look, we're both
starting over in a world we know very
little about. Don't give up. You'll
get to do that dance. With someone
who loves you. I promise.

CAROL LOOKS AT HIM FOR A BEAT.

CAROL 227

You're a good son. You're a liar,
but you're a good son. Enjoy your
party. I'll stay out of the way.

CAROL TAKES THE SPOON, GRABS HER ICE CREAM, AND HEADS
TOWARDS THE STAIRS. NATHAN WATCHES HER GO.

NATHAN 228

Mom?

SHE TURNS. NATHAN HITS A BUTTON ON THE IPOD AND "TIME OF
MY LIFE" STARTS TO PLAY.

*

NATHAN (CONT'D) 229

I'm not a liar.

HE EXTENDS HIS HAND TO START THE DANCE. CAROL THROWS HER
ICE CREAM AND JOINS HIM. THEY START TO DANCE. RAY WATCHES
FROM THE KITCHEN WITH A FEW WOMEN. THEY ALL EAT A PASTA
DISH WITH CHOPSTICKS.

RAY

230

This is either going to be very sweet
or very creepy.

NATHAN AND CAROL CONTINUE TO DANCE FOR A FEW BEATS.

*

RAY (CONT'D)

231

Creepy.

RAY AND THE WOMEN GO BACK IN THE KITCHEN. NATHAN AND
CAROL CONTINUE TO DANCE. AT SOME POINT, TRISHA IS CLEARLY
SKEEVED OUT BY THIS AND EXITS. EVENTUALLY, NATHAN PULLS
CAROL CLOSE TO HIM AND LOOKS IN HER EYES FOR A BEAT.

*

*

NATHAN

232

(SNIFFS) Did you fart?

CAROL

233

Probably.

FADE OUT:

END OF ACT TWO

TAG

FADE IN:

INT. NATHAN'S HOUSE - LIVING ROOM - MORNING (D4)
(CAROL, TOM)

THE PHONE RINGS, AND CAROL ANSWERS IT.

CAROL 234

Nathan and his mother's house. (BEAT)

Well, well, two times in one morning.

What now?

INTERCUT WITH:

INT. DEBBIE'S HOUSE - KITCHEN - CONTINUOUS

TOM IS ON THE PHONE. HE'S WEARING A BATHROBE WITH A
REGULAR BELT.

TOM 235

It's not the remote this time. I
can't figure out their coffee maker.

CAROL 236

What kind is it?

TOM LOOKS AT IT FOR A BEAT.

TOM 237

It's a white one.

CAROL HANGS HER HEAD IN FRUSTRATION FOR A BEAT, THEN:

CAROL 238

Okay, you're gonna have to start
reading all the buttons to me.

TOM 239

Let me find my glasses.

HE STARTS TO LOOK, NOT REALIZING THEY ARE ON HIS HEAD.

CAROL 240

The only reason I'm helping you with
this is so you'll learn to live on
your own.

TOM 241

I know.

CAROL 242

Find 'em yet?

TOM 243

No.

CAROL 244

Are they on your head?

TOM CHECKS. THEY ARE. HE TAKES THEM OFF.

TOM 245

Nope. I think I left them in the
bathroom. Hold on.

TOM SETS THE PHONE DOWN AND CROSSES TO THE OTHER SIDE OF
THE ROOM.

TOM (CONT'D) 246

(CALLING) Found 'em.

CAROL ROLLS HER EYES. TOM CROSSES BACK TO THE PHONE AND
PUTS IT TO HIS EAR, ACCIDENTALLY HITTING THE RE-DIAL BUTTON
WITH HIS CHIN. IT BEEPS FOR A WHILE, THEN...

CAROL 247

I'm not gonna miss this.

FADE OUT.

END OF SHOW