NO PLACE LIKE HOME

CAST

CAROL................................................................. JANE KACZMAREK
RICHARD.............................................................. JON HEDER
MIKE................................................................. DAVID JAMES ELLIOTT
KALEY................................................................. NATASHA BASSETT
COLTON.............................................................. BRENDA MEYER
HARLEY............................................................... PETER DaCUNHA
PRIEST............................................................... VAN EPPERSON

SETS

INT. CHURCH
INT. KITCHEN
INT. LIVING ROOM
INT. CAROL'S BEDROOM
INT. HALLWAY
INT. RICHARD'S BEDROOM
No Place Like Home

Pilot

WEEKLY PRODUCTION SCHEDULE  (always check times with A.D.s)

Monday, March 17
8:00a  Crew Call  Stage 18
9:00a  Block & Shoot
2:00p  LUNCH [Walkaway]
3:00p  Block & Shoot

Tuesday, March 18
10:00a  Crew Call  Stage 18
10:30a  Camera Block
2:30p  SHOOT SCENE J (PORCH) AND G (LIVING ROOM)
3:30p  DINNER / Audience Load-in
4:30p  Set for show
5:00p  SHOOT SHOW!!!
<table>
<thead>
<tr>
<th>ACT ONE, SCENE A</th>
<th>INT. CHURCH - DAY</th>
<th>(1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(DAY 1)</td>
<td>(CAROL, MIKE, COLTON, HARLEY, KALEY, PRIEST, ATMO)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT ONE, SCENE B</th>
<th>INT. CAROL GORDON'S HOUSE - LIVING ROOM/KITCHEN - DAY</th>
<th>(3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(DAY 2)</td>
<td>(CAROL, RICHARD)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT ONE, SCENE C</th>
<th>INT. RICHARD &amp; CAROL'S KITCHEN - A LITTLE LATER</th>
<th>(7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(DAY 2)</td>
<td>(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT ONE, SCENE D</th>
<th>INT. RICHARD &amp; CAROL'S KITCHEN - CONTINUOUS</th>
<th>(11)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(DAY 2)</td>
<td>(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT TWO, SCENE E</th>
<th>INT. RICHARD'S ROOM - NIGHT</th>
<th>(14)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(NIGHT 2)</td>
<td>(CAROL, RICHARD, NORM)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT TWO, SCENE G</th>
<th>INT. RICHARD &amp; CAROL'S LIVING ROOM - MOMENTS LATER</th>
<th>(18)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(NIGHT 2)</td>
<td>(CAROL, MIKE, COLTON, HARLEY, KALEY)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT TWO, SCENE H</th>
<th>INT. CAROL'S BEDROOM - NIGHT</th>
<th>(19)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(NIGHT 2)</td>
<td>(CAROL, MIKE)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT TWO, SCENE J</th>
<th>1-1-EXT. RICHARD &amp; CAROL'S HOUSE - DAY</th>
<th>(21)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(DAY 3)</td>
<td>(MIKE, HARLEY, KALEY)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT TWO, SCENE J</th>
<th>1-2-INT. RICHARD'S ROOM - CONTINUOUS</th>
<th>(21)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(DAY 3)</td>
<td>(CAROL, RICHARD, COLTON, NORM)</td>
<td></td>
</tr>
<tr>
<td>ACT TWO, SCENE K</td>
<td>(24)</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>-------</td>
<td></td>
</tr>
<tr>
<td>INT. HALLWAY - SECONDS LATER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(DAY 3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(CAROL, HALEY)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT TWO, SCENE L</td>
<td>(26)</td>
<td></td>
</tr>
<tr>
<td>INT. LIVING ROOM - SECONDS LATER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(DAY 3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(RICHARD, HARLEY)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT THREE, SCENE M</td>
<td>(28)</td>
<td></td>
</tr>
<tr>
<td>INT. CAROL'S KITCHEN - THE NEXT MORNING</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(DAY 4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT THREE, SCENE P</td>
<td>(35)</td>
<td></td>
</tr>
<tr>
<td>INT. RICHARD'S ROOM - SECONDS LATER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(DAY 4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(CAROL, RICHARD, COLTON, HARLEY, NORM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT THREE, SCENE R</td>
<td>(41)</td>
<td></td>
</tr>
<tr>
<td>INT. CAROL'S BEDROOM - DAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(DAY 4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(CAROL, MIKE)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT THREE, SCENE S</td>
<td>(44)</td>
<td></td>
</tr>
<tr>
<td>INT. LIVING ROOM - NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(NIGHT 4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY, NORM)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
"No Place Like Home"

ACT ONE

SCENE A

SUPER: "TOPEKA, KANSAS"

FADE IN:

INT. CHURCH - DAY (DAY 1)
(CAROL, MIKE, COLTON, HARLEY, KALEY, PRIEST, ATM)

STANDING AT AN ALTAR, FACING A PRIEST, ARE...

CAROL GORDON, JUST NORTH OF 50, LESS TOGETHER THAN SHE LETS ON -- PRETTY, BUT WITH EYES THAT HAVE SUFFERED A BIT TOO LONG. SHE'S SMILING NERVOUSLY ACROSS AT...MIKE JOHNSON, MID-40'S, RUGGEDLY HANDSOME, A MID-WESTERN MAN'S MAN, WITH GOOD VALUES AND GOOD HAIR.

1 PRIEST

And Carol, do you take this--

CAROL PUTS HER FINGER UP POLITELY TO THE PRIEST.

2 CAROL

Sidebar.

CAROL PULLS MIKE ASIDE. SHE LOOKS AT HIM FOR A LONG BEAT.

3 CAROL (CONT'D)

Um...Mike, are you sure your kids are okay with this?

4 MIKE

(SHRUGS) I'm happy, they're happy.

PULL BACK TO REVEAL, IN THE FIRST ROW OF THE CHURCH...

MIKE'S DAUGHTER, KALEY, 17, SMART AND CHEERLEADER BEAUTIFUL, COLTON, 15, RELIGIOUS, A YOUNG TIM TEBOW IN THE MAKING AND HARLEY, 13, A SMALLISH, WITHDRAWN, NEUROTIC-LOOKING BOY.
KALEY IS STARING DAGGERS AT CAROL AND THE YOUNGEST BOY HARLEY IS STARING AT HER WITH THE SADDEST EYES YOU’VE EVER SEEN. CUT BACK TO CAROL STARING AT HIS KIDS.

5 CAROL

(GUILPS) Yeah, they look happy.

MIKE NODS, MISSING HER IRONY. CAROL TURNS BACK TO THE PRIEST, KNOWING THIS IS AS GOOD AS IT’S GOING TO GET.

6 CAROL (CONT’D)

Okay, Padre, cut to the chase.

Sorry, a little over eager. I mean...look at him.

THE PRIEST LOOKS AT HER, THEN CONTINUES.

7 PRIEST

Carol, do you take this man to be your husband, through--

8 CAROL

(CUTTING PRIEST OFF) I do! I do! I do!

9 PRIEST

I now pronounce you man and wife.

MIKE AND CAROL LEAN IN, AND AS THEY’RE ABOUT TO KISS...

10 CAROL

(CASUALLY, TO MIKE) Oh, one thing.

Totally forgot. I have a kid too.

A...boy.

AS MIKE LOOKS AT HER, SHOCKED, WE...

SMASH CUT TO:
SCENE B

SUPER: SHERMAN OAKS, CALIFORNIA

EST. SHOT: UPPER MIDDLE CLASS HOUSE – DAY

INT. CAROL GORDON’S HOUSE (LIVING ROOM) – DAY (DAY 2)
(CAROL, RICHARD)

WE SEE THE “BOY” CAROL JUST REFERRED TO... RICHARD -- MID
30’S, AN INTENSE, INTELLIGENT UNDERACHIEVER. HE’S SITTING ON
THE COUCH, WATCHING TV.

11   RICHARD

(CALLING OFF-SCREEN) Um, Carol, I
don’t want to be ‘that guy,’ but
you kind of forgot the popcorn and
‘lemonaad.’ I can get it if you’re
tired, I mean, you gave me life...

CAROL ENTERS.

12   CAROL

Richard, sweetheart...honey, you
know when I told you I went to
Kansas last week to visit the
Wizard of Oz Museum, well I--

13   RICHARD

Starting! (EXCITED, RE THE TV) It’s
a classic. Not too Carla-heavy and
pre-Kirstie Alley--

CAROL LOOKS AT THE TV. EVEN THOUGH SHE HAS SOMETHING EARTH-
SHATTERINGLY IMPORTANT TO TELL HIM, SHE CAN’T HELP CHUCKLING.
14 CAROL
Shelly Long was so good in this.

15 RICHARD
I miss her.

16 CAROL
I know, honey. (BLURTING IT OUT) I
met a man on Christian Singles and
just got married.

CAROL SHOWS RICHARD THE WEDDING RING ON HER FINGER.

17 RICHARD
We’re Jewish. (THEN) Wait. What?
You got married? And I wasn’t even
invited to the wedding?

18 CAROL
(LOOKS AWAY) I know how you hate
planes and...confetti--

CAROL STRAIGHTENS A PILLOW ON A CHAIR. RICHARD FOLLOWS HER.

19 RICHARD
(HURT) I don’t get it. We’ve had
such a good thing going, Carol,
just me and you, for two decades.
Aren’t I enough?

20 CAROL
No.
21 RICHARD
(INSECURE) Do I not make you laugh anymore? Do I talk too much about myself? I can change.

22 CAROL
It’s not you, it’s me. (SINCERE)
Sorry to mess up your life. I know how you hate new people... touching you and how much you love your daily routine of doing nothing--

23 RICHARD
"Nothing?!" Whoa. I work hard and am a HUGE success.

24 CAROL
(SWEETLY) How so, dear?

25 RICHARD
I write a killer blog. (OFF HER BLANK LOOK) “Stuff My Cat Says Behind My Back.” I have almost twenty-thousand followers. Alyssa Milano follows me--

26 CAROL
(IMPRESSED) Tony Danza’s daughter?

SFX: THE DOORBELL RINGS.

27 CAROL (CONT’D)
Oh, one other thing. He has three kids...who are really kids.

(MORE)
CAROL (CONT'D)

So please don’t act like one when you meet them...(AS SHE WALKS TO DOOR) now.

RICHARD FOLLOWS HER, INSULTED.

28  RICHARD

You know, Carol, this might surprise you, but I’m actually pretty impressive. I bet I charm the pants off these hicks.

Seriously, how much you wanna bet? Fifty? A hundred?

29  CAROL

I’m not gonna bet you. You’re my son. And...you’d just be paying me back with my own money.

30  RICHARD

Oh. It is on now! One hundred, no, two hundred bucks.

RICHARD GRABS CAROL’S HAND AND FORCES HER TO SHAKE ON IT. THE DOORBELL RINGS AGAIN.

31  RICHARD (CONT’D)

Let the games begin.

SMASH CUT TO:
INT. RICHARD & CAROL’S KITCHEN - A LITTLE LATER (DAY 2)
(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)

EVERYONE IS EATING DINNER, A FANCIER TABLE NOW IN THE KITCHEN. CAROL IS BRINGING MORE FOOD TO THE TABLE. RICHARD IS NOW DRESSED IN THE NICER OUTFIT CAROL GAVE HIM.

SITTING ALONE ON ONE SIDE OF THE TABLE, HIS THREE NEW KANSAS SIBLINGS SITTING ACROSS FROM RICHARD. LITTLE HARLEY IS JUST STARING AT RICHARD, CURIOUS AND A LITTLE AFRAID. MIKE AND CAROL ARE SITTING BESIDE EACH OTHER, RICHARD SITS AT THE HEAD OF THE TABLE. RICHARD LOOKS AT CAROL: “WATCH THIS.”

32  RICHARD
(TO MIKE, “MATURE VOICE”) Your flight was okay, I trust?

33  MIKE
Not too bad, buddy. Not too bad...
A little turbulence.

34  RICHARD
(WUKLUYY) Turbulence. The Parkinsons of the sky.

RICHARD LOOKS AT CAROL, COCKY.

35  RICHARD (CONT’D)
So...tell me, good man, what is it you do for a living?

36  MIKE
Well, see, Richard, mostly I make investments for clients and--
NO PLACE LIKE HOME  (PILOT)  (3-17-14)  8.
SHOOTING SCRIPT  (WHITE)  1/C

37  RICHARD
(EYES IMMEDIATELY GLAZING OVER)
Interesting. The ‘ol fiduciary,
ancillary...spread sheet--

CAROL LOOKS AT MIKE WITH A KNOWING NOD, AS IF TO SAY “SEE?”
FADING FAST, RICHARD QUICKLY TURNS TO HARLEY.

38  RICHARD (CONT’D)
How about you...champ? What grade
are you in?

HARLEY JUST LOOKS AT RICHARD. RICHARD IS A LITTLE THROWN BUT
HE CONTINUES TO TRY TO REMAIN POISED AND CHARMING.

39  RICHARD (CONT’D)
(MIMES TAPPING A MICROPHONE) Is
this thing on?

40  MIKE
No, see Richard, Harley hasn’t
spoken since...his Momma passed
away last year.

41  KALEY
("CASUAL") Yeah, eight months is a
year ago. What’s that, the lunar
calendar?

42  MIKE
Kaley, no drama at the table, you
hear?
43 COLTON
(TO KALEY) Please leave Dad alone.
He feels worse about Mom's passing
than any of us.

44 KALEY
UNDER HER BREATH) He should. It
was his fault...

45 MIKE
What's that supposed to mean?

46 CAROL
(SOFTLY, NERVOUS) Um, yeah, what
exactly does that mean?

47 KALEY
(TO MIKE) Sorry, Dad, didn't
realize I was being cryptic.

48 RICHARD
(SHYLY FLIRTATIOUS) Good word.

49 MIKE
(TO KALEY) That's enough, for God's sake!

50 COLTON
Dad, please don't take the Lord's
name in vain like that.

RICHARD LAUGHS, THEN LOOKS AT COLTON.

51 RICHARD
Sorry, was sure that was a joke.

52 COLTON
I never joke about the Lord.
53 RICHARD
Noted.

54 MIKE
Look, Kaley. I know this ain't easy for you, it ain't easy for any of us. That's why I brought you here first, to ease us into this before we all move back together to Kansas—

RICHARD LOOKS UP SUDDENLY, PANICKED.

55 RICHARD
We're... gonna live in Kansas?

56 CAROL
Right. One other thing.

AS RICHARD STARES AT CAROL, FRANTIC, WE...

FADE OUT.

END OF ACT ONE
ACT TWO

SCENE D

INT. RICHARD & CAROL’S KITCHEN – CONTINUOUS (DAY 2)
(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)

RICHARD IS STARING AT CAROL, EXACTLY AS WE JUST LEFT HIM.

57    RICHARD
We’re gonna live in Kansas? Why
didn’t you tell me that, Carol?!

58    CAROL
I was saving that for dessert.

59    COLTON
(TO RICHARD) You call your Mother
by her first name?

60    RICHARD
Uh, sometimes. When I’m pissed.

(TO CAROL) Freaking Kansas?!

61    MIKE
Richard, you’re a grown man. You
don’t have to come with us. You can
stay here.

62    RICHARD
I can’t afford this place on my
own…(WITH AN EDGE) Michael.

CAROL LOOKS DOWN, EMBARRASSED. MIKE NOTICES THIS AND
SQUEEZES HER HAND.
63 MIKE

Look, Richard, you can move into a smaller place till you find a job. Or, hell, you’re more than welcome to come with us to Kansas.

RICHARD LOOKS DOWN, HORRIFIED BY THIS ‘SOPHIE’S CHOICE.’ HE LOOKS AT CAROL FOR A LONG BEAT, THEN BACK AT MIKE.

64 RICHARD

I can’t move from this house. Ever. This...is where I used to play with my brother, God rest his soul.

EVERYONE LOOKS AT RICHARD, STUNNED.

65 MIKE

Carol, you never told me you had a son who...

66 CAROL

I don’t!

67 RICHARD

Please. It’s not healthy to live in denial. (THINKS) Buck died fifteen years ago. It was a sailing accident and it was my fault. Everyone said it wasn’t, but it was. I abandoned the boat during a storm. I was scared. Oh God, why was I so scared? Why was I so weak--

COLTONT, MUTE HARLEY, AND EVEN KALEY LOOK ON, TOUCHED.
68  CAROL

(SOFTLY, INCREDULOUS) Richard,
please, tell them...

69  RICHARD

Tell them what? That it’s not true?
That it wasn’t my fault? Even you
thought so. (THINKS) Oh. Oh! You
wouldn’t even take a picture with
me that time at that family dinner!

CAROL JUST STARES AT HIM. RICHARD TURNS BACK TO MIKE.

70  RICHARD (CONT’D)

It may be weird, but I know Buck’s
spirit is still alive in this
house. And I...can’t abandon him.
Not again. Not ever.

MIKE LOOKS AT RICHARD FOR A VERY LONG BEAT.

71  MIKE

Of course not, Richard. And no one
is going to make you. (MOVED)
Sumbitch, we...can move here.

KALEY, COLTON, AND SILENT HARLEY ALL LOOK UP, STUNNED. CAROL
LOOKS AT MIKE, THEN LOOKS BACK AT RICHARD.

CUT TO:
SCENE E

INT. RICHARD'S ROOM - NIGHT (NIGHT 2)
(CAROL, RICHARD, NORM)

RICHARD IS WITH HIS FAT PERSIAN CAT, "NORM."

72 RICHARD
That was amazing. I'd like to see
Sean Penn or even Johnny Knoxville
pull off what I just...

RICHARD LOOKS CLOSER AT HIS CAT.

73 RICHARD (CONT'D)
Aw, Norm. Still can't sleep? I
didn't even know cats could have
insomnia--

SUDDENLY, CAROL BURSTS INTO THE ROOM.

74 CAROL
What the hell is wrong with you?!

75 RICHARD
What the hell is wrong with you?
You kept stopping me. First rule of
improv, Carol. Never say no. It's
always "yes and--"

76 CAROL
YOU TOLD HIM I HAVE A DEAD SON!

77 RICHARD
Oh, don't be so melodramatic. You
don't really have a dead son.
78       CAROL

No, but I will soon!

CAROL LUNGEs FOR HIM.

79       CAROL (CONT’D)

“Sailing accident?! Where did you

even get that?

80       RICHARD

“Ordinary People.”

81       CAROL

What?

82       RICHARD

Oh, come on! “Ordinary People.” It

won an Oscar, back in the 80’s.

Judd Hirsch was in it. Remember how

much we liked him in that short-

lived, but underrated show “George

& Leo?” Oh, and “Dear John”--

83       CAROL

I think I’m having a stroke.

84       RICHARD

You should be thanking me. I saved

you from Kansas! With a brilliant

lie I thought of extemporaneously.

That means on the spot.

85       CAROL

I know what it means!
86   RICHARD
You really don't get how brilliant it is, do you?

RICHARD SITS ON THE BED, ANNOYED HE HAS TO EXPLAIN IT.

87   RICHARD (CONT'D)
"Ordinary People" was directed by Robert Redford...It's totally the way handsome, simple gentiles like him and Mike see the world. One bad thing happens--your brother dies--boom, all pain and unhappiness can be tied to that. He was eating it up with a spoon! Even his kids were moved. Young 'Kirk Cameron' was tearing up.

88   CAROL
Mike is not a simple gentile! He's a smart and compassionate and wonderful man who makes me feel happy and alive and all that other dumb crap I never thought I'd be lucky enough to ever feel again.

89   RICHARD
He says "ain't" and "sumbitch!" I'm sorry, Carol, I gave him a chance and I don't care for him.
90 CAROL
I'm telling him the truth.

CAROL WALKS URGENTLY OUT OF RICHARD'S ROOM.

91 RICHARD
(CALLING AFTER HER) Don't do this, Carol! It could backfire. This is your last chance. You're not getting any younger.

CAROL SLAMS THE DOOR.

92 RICHARD (CONT'D)
Please don't make me go to Kansas!!
SCENE G

INT. RICHARD & CAROL’S LIVING ROOM – MOMENTS LATER (NIGHT 2) (CAROL, MIKE, COLTON, HARLEY, KALEY)

MIKE IS IN THE LIVING ROOM WITH HIS THREE CHILDREN.

93  KALEY
I can’t believe you’re making us
move. There’s four of us and only
two of them. And her kid is a man.

94  COLTON
Be Christian, Kaley, he lost a
brother at sea...

95  KALEY
We lost our mother, at home. And I
can’t leave Kansas. (TO HER DAD)
Please, You know I love Carter.

96  MIKE
You’re too young to be in love.

97  KALEY
You’re too old to be in love!
(PROUD OF HER LINE) Self high-five.

KALEY HIGH-FIVES HERSELF AND STORMS OUT OF THE LIVING ROOM.  *
CAROL WALKS DOWN A FEW STAIRS.  *

98  CAROL
Mike...um, we have to talk.

CUT TO:
SCENE H

INT. CAROL'S BEDROOM - NIGHT (NIGHT 2)
(CAROL, MIKE)

CAROL IS PACING.

99 MIKE
This about your dead boy, Buck?

100 CAROL
Yeah...About that. Funny story--

101 MIKE
It's okay. I don't like to talk
about my wife neither. Hurts. Guess
that's how it is with you and your
dead one, too, right?

102 CAROL
Good, you understand. No, see--

103 MIKE
(SMILES) Besides, hearing about
your dead boy made me feel better.

CAROL JUST LOOKS AT HIM.

104 MIKE (CONT'D)
Ever since you told me you had a
middle-aged boy still living at
home, I've been wondering what was
wrong with him. But now I get it.
Sumbitch, that one incident must've
caused all of Richard's pain and
unhappiness.
CAROL LOOKS AT HIM, STUNNED BY JUST HOW PERFECT RICHARD'S "ORDINARY PEOPLE - ROBERT REDFORD THEORY" WAS.

105 MIKE (CONT'D)
You've been through so much too. I love you even more than I did. We have even more of a bond now.

CAROL LOOKS AT HIM FOR A VERY LONG BEAT.

106 CAROL
Mike, listen, I...feel it too.

CAROL MOVES TOWARDS MIKE, BUT HE PULLS AWAY.

107 CAROL (CONT'D)
What's...wrong?

108 MIKE
The kids are downstairs and...
Not yet, Carol.

109 CAROL
But we still haven't...Even on our honeymoon night. Wow. You Kansas men really are gentleman.

110 MIKE
(MELODRAMATIC WHISPER) Yeah...

CAROL LOOKS AT HIM, PUZZLED. MIKE LOOKS AWAY. THERE'S A BIT OF A SILENCE.

111 CAROL
(OUT OF NOWHERE, FORCED) I called him Buck cause he liked reindeer.

MIKE NODS, "OH-KAAAY", AND WE...

CUT TO:
SUPER: ONE WEEK LATER

J-1-EXT./INT. RICHARD & CAROL'S HOUSE - DAY (DAY 3)
(MIKE, HARLEY, KALEY)

HARLEY ENTERS WITH A BOX PASSING MIKE ON HIS WAY OUT THE
FRONT DOOR. AS MIKE GETS TO THE PORCH, KALEY CROSSES INTO THE
FRONT DOOR GIVING HIM A SAD LOOK.

J-2-INT. RICHARD'S ROOM - CONTINUOUS (DAY 3)
(CAROL, RICHARD, COLTON, NORM)

RICHARD WATCHES CAROL MAKING UP A SECOND BED NOW IN THE ROOM.

  112   RICHARD
I am so proud of you, Carol.

  113   CAROL
(MATTER OF FACT) We're going to
hell, you know. (STARTS TO EXIT)
Remember, you have siblings now,
so...share and be nice.

CAROL EXITS.

  114   RICHARD
(ROLLS HIS EYES) Yeah, yeah, I get
it. I'm in the Brady Bunch now.

CAROL EXITS. COLTON ENTERS, CARRYING BOXES.

  115   RICHARD (CONT'D)
(TO COLTON) What's up, Marsha?

  116   COLTON
Pardon, sir?

  117   RICHARD
I was just making a quip. And you
don't have to call me "sir."
118 COLTON
Oh. Sorry if I'm inconveniencing you, but Dad said Kaley and Harley should both have private rooms.

119 RICHARD
Kiiiiinda disagree... I'm sure cute, mute Harley would love to be in the same room as his big brother.

120 COLTON
No, trust me. Harley thinks I'm the one who's weird. Funny, huh?

121 RICHARD
Yeah, it's a rib tickler... (LOOKS UP, HORRIFIED) What are you doing?!

PULL BACK TO REVEAL COLTON IS HANGING UP A POSTER OF TIM TEBOW RIGHT ABOVE HIS BED.

122 COLTON
What's wrong with Tim Tebow?

123 RICHARD
I don't know. It's just, you're a teenager. I find it a little odd that instead of putting up a poster of a hot girl, you know, you're hanging up a poster of a loser who prays after touchdowns.

COLTON LOOKS AT RICHARD WITH FRIGHTENING INTENSITY.

124 COLTON
Do... NOT... call Tim Tebow a loser!
125  RICHARD
I’m just saying, if God likes him
so much, how come he cut him from
the Patriots and Jets?

126  COLTON
(SHAKEN BY THIS) God loves Tim
Tebow.

127  RICHARD
Nope. Sorry, I think either Tim’s
feelings for God are unrequited or
God doesn’t really exist...

SFX: A SMALL ALARM FROM RICHARD’S WATCH.

128  RICHARD (CONT’D)
Oh, hey. “Cheers” is on. Can we
pick this up later?

RICHARD WALKS OUT AS COLTON FALLS ONTO HIS NEW BED.

129  COLTON
(SOFTLY) God loves Tim Tebow...

CUT TO:
SCENE K

INT. HALLWAY – A BIT LATER (DAY 3)
(CAROL, KALEY)

KALEY SITS ON THE STEPS LOOKING VERY UPSET. BEHIND HER, CAROL WALKS QUIETLY PAST, THEN STOPS AND SITS WITH HER.

130   CAROL

Is everything okay?

131   KALEY

(SADLY) No. My life is over.

132   CAROL

Sherman Oaks isn’t that bad.

133   KALEY

First I lose my mother, now I lose Carter. God, I sound like I’m in a Lifetime movie.

134   CAROL

Who’s Carter, dear?

135   KALEY

My boyfriend. We’ll never be together again and we’ll both get fat and die alone. That sounds like a Lifetime movie too.

136   CAROL

Long distance relationships can work. It’s easy to stay in touch nowadays with emails and Skype—
137  KALEY
Yeah, but I don’t have a computer
or a phone.

138  CAROL
I thought you were Catholic, not
Amish. You can use my lap-top.

139  KALEY
Really? Wow. Thank you!

CAROL GOES TO HUG HER, BUT KALEY RUNS AWAY. CAROL CALLS
AFTER HER AFTER SHE’S GONE.

140  CAROL
Good talk...

CUT TO:
INT. LIVING ROOM – SECONDS LATER (DAY 3)  
(RICHARD, HARLEY)

RICHARD ENTERS WITH POPCORN. THEN HE LOOKS DOWN IN HORROR AND SEES HARLEY, SITTING ON THE COUCH, WATCHING TV, IN RICHARD’S SPOT.

141  RICHARD

(RE THE TV, MORTIFIED) Wha...what are you watching?

HARLEY WRITES SOMETHING ON A PIECE OF PAPER, THEN HANDS IT TO RICHARD.

142  RICHARD (CONT’D)

(READING HARLEY’S NOTE) “Girls.” That’s cute...lad, but “Cheers” is on now. See, it’s my nostalgic, mental bubble bath I take three times a day and--

HARLEY WRITES ON ANOTHER PIECE OF PAPER AND HANDS THIS ONE TO RICHARD TOO.

143  RICHARD (CONT’D)

(READING HARLEY’S NOTE) “Cheers glorified drinking.” (TO HARLEY) What, that’s absurd! It was a great show, back when TV was still good,

HARLEY STARTS TO WRITE SOMETHING ELSE DOWN.

144  RICHARD (CONT’D)

and Shelly Long was still valued-- RICHARD COMES AROUND AND SITS ON THE COUCH.
145 RICHARD (CONT’D)
(WAITS FOR ANSWER) You know, it’s not easy to argue with the kid from “Little Miss Sunshine.” I’m changing the channel to Cheers.
I’ve lived here longer.

RICHARD SITS ON THE COUCH AND TAKES THE REMOTE AS HARLEY WRITES SOMETHING ELSE DOWN. THIS ONE TAKES A LITTLE LONGER. HE FINALLY HANDS RICHARD THE PAPER. RICHARD LOOKS AT THE NOTE, TURNING WHITE AS A SHEET.

146 RICHARD (CONT’D)
(TO HIMSELF, SOFTLY) “I know you lied. I saw Ordinary People.”

RICHARD LOOKS AT HARLEY, SHOCKED. HARLEY GESTURES TO RICHARD TO TURN THE PIECE OF PAPER OVER TO THE OTHER SIDE. RICHARD DOES, READING IT ALOUD TOO.

147 RICHARD (CONT’D)
“So I can watch what I want and you’ll do my homework too, right?”

RICHARD LOOKS BACK AT HIM, HORRIFIED.

148 RICHARD (CONT’D)
(SOFTLY, DEFEATED) Yes, sir...

RICHARD HANDS HARLEY THE REMOTE.

149 END OF ACT TWO
ACT THREE

SCENE M

INT. CAROL’S KITCHEN – THE NEXT MORNING (DAY 4)  
(CAROL, RICHARD, MIKE, COLTON, HARTLEY, KALEY)

CAROL IS SITTING WITH RICHARD AT THE KITCHEN TABLE. WE SEE THE COVER OF A GRADE SIX MATH TEXTBOOK RICHARD IS HOLDING.  
CAROL IS DEEP IN THOUGHT. SHE LOOKS AT RICHARD.

150  CAROL
Richard, do you find me attractive?

151  RICHARD
Where exactly is this going, Carol?

152  CAROL
See, me and Mike exchanged some steamy emails---

RICHARD COVERS HIS EARS, TRAUMATIZED.

153  CAROL (CONT’D)
--but after seeing me in person, he hasn’t wanted to perform the, uh, marital waltz with me.

154  RICHARD
Is he gay? Wait. Can someone from Kansas be gay?

155  CAROL
No, no, he’s definitely not gay.

It...must be me.

156  RICHARD
Yeah, I guess.

CAROL LOOKS DOWN, EVEN MORE INSECURE NOW. SUDDENLY, COLTON ENTERS, DRESSED IN A SUIT. HE WALKS OVER TO CAROL.
Good morning.

Carol

Good morning, Colton. You...don't have to dress that formal for breakfast.

Colton

It's for church, silly!

Carol

Oh, right, right. I forgot that's one of your family's...hangouts.

Colton turns to Richard now, "Casual."

Colton

Oh, Richard, I was up all night, going through scripture and YouTube and I saw Tim Tebow acted in a fun commercial during the Super Bowl! Maybe God's plan is for Tim to leave football and become a song and dance man.

Richard just looks at him. Harley enters, in a suit too. Harley walks over to the fridge and takes out a bottle of lemonade. Richard runs to the fridge.

Richard

Hey, whoa! That's my 'lemonade.'

Harley gives him a cocky look.
RICHARD (CONT'D)

(SIGHS) Right. It's yours. Can I get you some ice?

RICHARD GETS UP TO GET HARLEY ICE. COLTON Follows HIM ALL THE WAY TO THE FRIDGE.

COLTON

And I want an apology.

RICHARD

What?

COLTON

I just proved God adores Tim Tebow.
I want an apology and a retraction.

RICHARD

What are we, in court?

MIKE ENTERS, DRESSED UP FOR CHURCH.

MIKE

Good morning.

CAROL

Good morning, honey. Listen, you don't mind if I don't go to church, right?

MIKE

You're Jewish. You're not gonna make me go to synagogue, right?

CAROL

No. Wait. You're not gonna make me go to synagogue, are you?
MIKE

(LAUGHS) You crack me up, Carol.
That’s one of the reasons I love you.

CAROL

(INSECURE) Any... other reasons?

KALEY ENTERS, DRESSED CASUALLY (NOT FOR CHURCH.)

MIKE

Why aren’t you dressed for church?

KALEY

(MATTER OF FACT, TO MIKE) Cause you’re a Nazi.

COLTON

Kaley! That’s a very offensive word to... (POINTS AT CAROL AND RICHARD)

KALEY WALKS OVER TO CAROL.

KALEY

Dad said I wasn’t allowed to use your computer to talk to Carter.
Even though you said it was okay.

MIKE

(TO CAROL) You told her it was okay?

CAROL

The poor thing doesn’t even have a phone.
180 MIKE
I took it away cause she wouldn't
stop talking to Carter.

181 CAROL
(STILTED) Did not know that...

182 MIKE
Kind of wish you had discussed this
with me first, Carol--

183 RICHARD
Hey, don't talk to my mother like
that, Ike Turner.

184 MIKE
What?

185 RICHARD
You raised your voice a little.

186 MIKE
No I didn't.

187 RICHARD
(TRYING TO CREATE CONFLICT) You
raised it an octave--

188 COLTON
(TO RICHARD) He did not. And I am
STILL WAITING FOR A RETRACTION!

189 RICHARD
I'm not giving you one! Cause I was
right.

(MORE)
Look, face it, you're backing losing teams. Team Tebow and Team Jesus--

190  COLTON

How dare you. Jesus is number 1!

191  RICHARD

A size one. He's so thin, I hate him.

MIKE WALKS OVER TO KALEY.

192  MIKE

Now stop all this Carter business and go get ready--

193  KALEY

I'm not going to church. Ever!

194  COLTON

(LOOKS HEAVENWARD) She didn't mean it. She's upset. She's at that age--

195  MIKE

Kaley, this is hard on all of us.

196  KALEY

Little tougher on me.

197  MIKE

I know you loved your mother, we all did...
198 KALEY

Yeah... (JUST BLURTING IT OUT) But

I didn’t kill her!

THEY ALL LOOK UP, STARTLED. MIKE LOOKS DOWN, SHARRN. CAROL.
LOOKS AT MIKE, NERVOUS. RICHARD LOOKS ENTERTAINED.

199 COLTON

Kaley, how dare you say that?

200 KALEY

Oh, I see. It wasn’t his fault?

201 MIKE

Look, Kaley... You know I didn’t

MIKE LOOKS DOWN, TOO EMOTIONAL TO CONTINUE. THEN HE LOOKS AT
ALL OF THEM, EMBARRASSED, AND WALKS TOWARDS THE KITCHEN DOOR
LEADING OUTSIDE. THEY ALL STARE AT EACH OTHER, SPENT AND
SHAKEN. SUDDENLY, HARLEY STEPS FORWARD, SAYING HIS FIRST
WORDS IN EIGHT MONTHS.

202 HARLEY

Emancipate me, bitches. I want a

new family!

COLTON AND KALEY LOOK UP, STUNNED TO HEAR HARLEY SPEAK.
HARLEY LOOKS AT EVERYONE, THEN RUNS OUT OF THE KITCHEN.
RICHARD FOLLOWS HIM INTO THE HALLWAY.

CUT TO:
SCENE P

INT. RICHARD'S ROOM - SECONDS LATER (DAY 4)
(CAROL, RICHARD, COLTON, HARLEY, NORM)

RICHARD IS UPSTAIRS, STILL RUNNING AFTER HARLEY.

203  RICHARD

Wait up...sir--

HARLEY WALKS INTO THE VERY FIRST ROOM, WHICH HAPPENS TO BE
RICHARD'S. RICHARD FOLLOWS HIM INTO THE ROOM.

204  HARLEY

I want to be alone!

205  RICHARD

Hey, Greta Garbo, we have to talk.

(OFF HIS LOOK) Oh, right. She was a
movie star--

206  HARLEY

I know who Greta Garbo is! (DECENT
IMPRESSION) "I want to beee alone."

207  RICHARD

(SURPRISED) That's...not bad.

208  HARLEY

Wow. The little hick knows
something you do. (BEAT) Yeah...I
see the way you look down at us.
You know, there are smart people in
Kansas too. Not many, but we have
them and you think people are so
great here in California?

(MORE)
NO PLACE LIKE HOME (PILOT) (3-17-14) 36.
SHOOTING SCRIPT (WHITE) 3/P
HARLEY (CONT'D)

They're either Scientologists or
hopped up on the junk--

209 RICHARD

Boy, when you finally open your
mouth, you don't shut it, do you?

210 HARLEY

Look, what do you want?

211 RICHARD

Now that you're pissed and can...
talk, you're not gonna blab about
my brother croaked in a boat story,
right, buddy?

RICHARD MUSSES UP HARLEY'S HAIR, TO 'SUCC UP.'

212 HARLEY

Hey! (GETTING UP) I don't like when
humans touch me.

213 RICHARD

(SURPRISED) Me too.

214 HARLEY

It leaves germs and a scent.

215 RICHARD

Hey, you're preaching to the choir.
Now back to--

216 HARLEY

Relax! I'm not gonna rat you out. I
have omerta. That means honor.

(MORE)
In Sicilian. I’m not even sure how
I know that.

217 RICHARD

(BEAT) You’re a weird kid.

218 HARLEY

You’re a weird man.

SFX: MEOW

219 HARLEY (CONT’D)

(RE NORM) What’s wrong with his
eyes?

220 RICHARD

Norm hasn’t slept in nine days.

221 HARLEY

What? Cats sleep like twenty-three
hours a day. Let me talk to him.

RICHARD LOOKS AT HIM. HARLEY WALKS OVER TO NORM.

222 HARLEY (CONT’D)

How you doing, buddy? You okay?

HARLEY LOOKS AT NORM, THEN TURNS BACK TO RICHARD.

223 HARLEY (CONT’D)

He’s depressed.

224 RICHARD

How the hell do you know?

225 HARLEY

I can hear what animals say. Except
for squirrels, I kinda tune them
out.

(MORE)
Now don’t shoot the messenger, but the cat thinks you’re wasting your life.

226    RICHARD

(TO NORM) You really DO talk behind my back. I write a killer blog.

Alyssa Milano follows me!

227    HARLEY

Yeah, but he thinks if you tried, you could win an Emmy. (LOOKS AT NORM, THEN, TO RICHARD) Sorry. A Webby.

228    RICHARD

The Internet Oscars?! Wow. (GIDDY)

Anything else?

229    HARLEY

Yeah, he thinks you can do better than Alyssa Milano. Not looks wise, but someone who hasn’t yet given birth.

230    RICHARD

Good call! Thanks, man.

231    HARLEY

Thank the cat. He said it.
NO PLACE LIKE HOME (PILOT) (3-17-14) 39.
SHOOTING SCRIPT (WHITE) 3/P

232 RICHARD
Yeah, but I never would have known
that if...I didn’t finally have a
brother.

HARLEY LOOKS AT HIM.

233 RICHARD (CONT’D)
I mean, of course I had Buck, but
the dumb bastard didn’t know how to
‘cat-whisper’ or swim.

234 HARLEY
(SMILES, BEAT) Dumb bastard.

RICHARD SMILES AT HARLEY, THE TWO OF THEM SHARING THE JOKE.
SUDDENLY, CAROL ENTERS.

235 CAROL
(TO HARLEY) You okay, dear?

236 HARLEY
Yeah. I talked to Richard and I
feel better.

237 CAROL
(GENUINELY SURPRISED) I’ve...never
heard that sentence before.

238 HARLEY
How’s my Dad?

239 CAROL
He’s still sitting outside--

COLTON ENTERS. HE LOOKS AT CAROL.
240 COLTON

Dad said he's finally ready. He wants to see you now...Mom. In the bedroom.

CAROL LOOKS AT COLTON, SURPRISED AND HOPEFUL.
SCENE R

INT. CAROL’S BEDROOM – DAY (DAY 4)
(CAROL, MIKE)

MIKE IS SITTING ON CAROL’S BED. SHE WALKS OVER TO HIM, CONCERNED, BUT ALSO A LITTLE EXCITED.

241    CAROL

You...wanted to see me?

242    MIKE

Yes.

CAROL LOCKS THE DOOR.

243    MIKE (CONT’D)

Sit down, honey.

244    CAROL

Um, “sit down?” Or lie down--

245    MIKE

(BLURTING IT OUT) Kaley was right. I did kill her mother.

246    CAROL

Ohhhh god. You don’t have to tell me, I’m happy to live in denial--

247    MIKE

It was an accident. But just the way you probably feel responsible for your son’s death, that’s how I feel. It’s a terrible burden we carry every day, ain’t it?

248    CAROL

It’s...no picnic, Mike.
249    MIKE
I've kept it inside for too damn long. (PACING) See, Wendy was so sick. Poor thing had a heart condition. Got worse towards the end. The doctor said sex might be too risky, but she was brave and I...wanted to show her how much I still loved her and...she died while I was, you know...

250    CAROL
(RELIEVED AND A BIT TITILLATED)
You...shut up her to death?

251    MIKE
That's a rather crude way to put it, Carol.

252    CAROL
Sorry, didn't know you knew that word... (FINALLY GETTING SOMETHING)
Is that why you haven't slept with me yet?

253    MIKE
I...was so afraid I'd kill again.
254  CAROL
And here I was, like a dorky
sixteen-year-old girl again,
thinking you were disappointed
physically in me and--

255  MIKE
Carol, you’re beautiful.

CAROL LOOKS AT HIM, A LITTLE OVERWHELMED BY HOW SWEETLY AND
SINCERELY HE JUST SAID THAT.

256  CAROL
You sweet... (THEN) If it happens,
it happens. I’ve had a full life.

CAROL POSES SEDUCTIVELY ON THE BED AND MIKE WALKS AWAY.

257  MIKE
Sorry...

258  CAROL
It’s okay, sweetheart. We don’t
have to do this yet. We have the
rest of our lives.

MIKE LOOKS AT HER, MOVED.

259  MIKE
Sumbitch, let’s just spoon.

MIKE DRAGS HER ONTO THE BED AND THE TWO OF THEM JUST LIE
TOGETHER REALLY CLOSE.

CUT TO:
INT. LIVING ROOM - NIGHT (NIGHT 4)
(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY, NORM)

EVERYONE BUT KALEY IS HUDLED AROUND THE TV. RICHARD AND MIKE ARE ON OPPOSITE ENDS OF THE COUCH. CAROL ENTERS WITH A BOWL OF POPCORN AND SITS NEXT TO MIKE.

HARLEY IS SITTING IN A CHAIR NEXT TO THE COUCH. NORM IS FINALLY SLEEPING...ON HARLEY’S LAP. COLTON IS SITTING AS FAR FROM RICHARD AS HE CAN.

260 MIKE
(CALLING OFF) Come on, Kaley.

THERE’S A BEAT OF SILENCE AS THEY WAIT FOR KALEY.

261 COLTON
(TO RICHARD) Still waiting for an apology. (POINTS) And so is he.

262 RICHARD
Hey, I complimented Jesus. I said he was trim and shapely—

263 COLTON
He’s gonna punish you!

264 RICHARD
(SARCASTIC) Ooh, I’m shaking.

265 MIKE
(ADMONISHING) Boys.

MIKE TURNS TO KALEY AS HE SEES HER ENTER.

266 KALEY
What is it?
267 MIKE
We’re gonna watch TV like a family.
Just like at home.

268 KALEY
I don’t think so...

269 MIKE
Look, I’ve been talking it over with
Carol here and shoot, I wasn’t taking
into account what you were going
through and...(SIGHS) You can Skype
Carter. But only twice a week.

KALEY SMILES, EXCITED, THEN RUNS OVER TO CAROL AND...GIVES
HER A HUG. MIKE LOOKS AT THEIR EMBRACE, SURPRISED. RICHARD
SCANS THE CHANNEL GUIDE ON THE TV.

270 RICHARD
Let’s see what’s on. (BEAT) There’s
a rerun of “Charmed,” but...
(PROUDLY, TO HARLEY) I’ve moved on.

IMPRESSED, HARLEY REACHES OUT TO FIST-BUMP RICHARD.

271 COLTON
Hey! Let’s watch Dad’s favorite
channel.

272 HARLEY
(STOKED) Turner Classics!

273 MIKE
Yeah. I love the old movies they
show. Let’s see what’s on next...

(MORE)
MIKE (CONT'D)

(READING THE CHANNEL GUIDE ON TV)

"Ordinary People..."

RICHARD LOOKS HEAVENWARD, FOR THE FIRST TIME IN HIS LIFE, BELIEVING IN THE EXISTENCE OF GOD. CAROL AND RICHARD EXCHANGE A PANICKED LOOK.

274  MIKE (CONT'D)

(CONTINUES READING) "A young boy
dies in a--"

CAROL LUNCES FOR THE REMOTE JUST IN TIME. MIKE STARES AT HER, A LITTLE TAKEN ABACK. CAROL LOOKS BACK AT HIM, A LITTLE EMBARRASSED.

275  CAROL

(BEAT) Not a fan of Timothy Hutton.

AS MIKE SHRUGS, AND HARLEY SUPPRESSES A LAUGH, WE...

FADE OUT.

276  END OF SHOW