WEEDS
Episode #1010 – THE GODMOTHER

CAST LIST

Nancy Botwin ................................................................. Mary-Louise Parker
Celia Hodes ................................................................. Elizabeth Perkins
Doug Wilson ............................................................... Kevin Nealon
Silas Botwin ............................................................... Hunter Parrish
Shane Botwin .............................................................. Alex Gould
Andy Botwin ............................................................... Justin Kirk
Lupita................................................................. Renee Victor
Dean Hodes ............................................................... Andy Milder
Isabel Hodes ............................................................... Allie Grant
Heylia James ............................................................ Tonye Patano
Conrad Conrad Shepard ............................................. Romany Malco
Vaneeta................................................................. Indigo
Peter Scottson .......................................................... Martin Donovan
Tim Scottson ............................................................ Daryl Sabara
Alejandro Rivera ........................................................ Vincent Laresca
Sanjay................................................................. Maulik Pancholy
Peggy Lee ................................................................. TBD
Policeman ................................................................. TBD
SET LIST

INTERIORS:
NANCY’S HOUSE
   /FAMILY ROOM
   /FRONT HALLWAY
   /NANCY’S BATHROOM
   /NANCY’S BEDROOM
   /SILAS’ ROOM
   /KITCHEN

CElia’S HOUSE
   /CElia’S BATHROOM
   /FAMILY ROOM
   /KITCHEN

HEYLIA’S HOUSE

PETER’S HOUSE
   /BEDROOM
   /FOYER

DOUG’S OFFICE

BAKERY

EXTERIORS:

PARK

NANCY’S HOUSE
   /FRONT DOOR
   /PATIO

PETER’S HOUSE

AGRESTIC
FADE IN:

INT. HEYLIA’S HOUSE - DAY (DAY 1)

CONRAD is in the hot seat in the room off the kitchen. HEYLIA is pacing around, reading him the riot act.

HEYLIA
You feel like a big man? All macho and shit. The welterweight fuckhead of the world.

CONRAD
She got jacked for twenty grand.

HEYLIA
She got jacked for twenty grand. Not us. Not me. I got that money tucked safe away. And nigga, it wasn’t your job to defend her. You fuckin’ living stereotype of violence and stupidity. That man was protecting what was his, just like any man would, and you go up in there and beat the shit out of him with your little buddies for what? For her? So she think you’re a big strong man. You’re her fucking errand boy. And she don’t know what the hell she’s doing, growin’ too big, too fast without knowing the lay of the land, and there you are standing under her with a big net in case she falls, but she gonna land right on your head, on my head, and grind us all down in the ground.

CONRAD
I’m sorry.

HEYLIA
Yes you are. And you ain’t seein’ her no more. She come over here, you disappear. You don’t call, you don’t email, you don’t associate in any way, I mean, you even see a white girl on television, you change the channel or I swear to the good lord above, I will freeze you out so cold, you’ll go to the North Pole to defrost.
CONRAD
I hear you.

HEYLIA
You hear me?

CONRAD
I hear you!

HEYLIA
Now get the fuck out of my face.

Conrad makes a quick exit. VANEETA pokes her head in.

VANEETA
Heylia?

HEYLIA
I’m warning you now, girl, I’m in no mood. What do you want?

VANEETA
I think I’m in labor.

HEYLIA
(SWITCHING GEARS) Oooh, my grandbaby? All right. Let’s go meet him.

CUT TO:

INT. NANCY’S BATHROOM – DAY (DAY 1)

NANCY is putting on makeup. SHANE sits nearby, dressed in his gi.

NANCY
And?

SHANE
No biting.

NANCY
I’m sorry. I didn’t quite hear you.

SHANE
I won’t bite anyone.

(CONTINUED)
NANCY
On any part of the body at all no matter what, no matter how provoked or upset you might be, there will be no biting.

SHANE
Stop it! I won’t bite.

NANCY
Thank you. Ugh. Listen to me, thanking you for not biting.

SHANE
You’re welcome.

NANCY
Smart ass.

SHANE
(WATCHING HIS MOTHER PUT ON MAKEUP)
You don’t even know if he’s gonna be there.

NANCY
Who?

SHANE
That guy you like. Peter.

NANCY
I don’t know if I like him yet.

SHANE
He’s creepy.

NANCY
He’s not creepy.

SHANE
Yes, he is. And he smells like flea collar.

NANCY
We should go. We’re gonna be late.

CUT TO:

EXT. PARK - LATER (DAY 1)

There is a karate class/meet in the park. Nancy adjusts Shane’s belt. He’s motioned over to center ring.

(CONTINUED)
SHANE
I’m up.

NANCY
Okay. Clean fight.

SHANE
Yeah, yeah.

Shane assumes his position in the circle across from another boy, his opponent. PETER walks over to Nancy.

PETER
Hey.

NANCY
Oh hi. Peter. Hi Peter.

PETER
Hi Nancy. It’s nice to see you.

NANCY
You too. Seeing.

PETER
I was hoping to hear from you.

NANCY
Yes. You know, I should have called you. I’ve been meaning to.

PETER
Do you still have my number?

NANCY
I do. I have it. I’ll call and there will be fun. It’ll be fun. We’ll have fun.

They smile at each other.

ANGLE ON: Shane making snarling faces at the boy. He bares and gnashes his teeth.

The ref signals for them to bow and commence. Shane starts to bark like a dog. The boy turns and runs out of the ring and hides.

PETER
I guess Shane’s reputation precedes him.

(CONTINUED)
Off Nancy’s smile...

CUT TO:

INT. CELIA’S HOUSE - DAY (DAY 1)

ISABEL and her friend PEGGY LEE, a Chinese girl, are playing pretend.

ISABEL
I’m the celebrity. You be the publicist.

PEGGY LEE
I’m always the publicist. (A BEAT) Okay. You’re so hot.

ISABEL
Really?

PEGGY LEE
Yeah. You’re sooo hot.

Isabel starts posing.

ISABEL
Do I look hot like this?

PEGGY LEE
You look really hot like that.

CELIA enters.

ISABEL
Mom. Can Peggy sleep over?

CELIA
Is it all right with your parents?

PEGGY LEE
They’re out of town. But my grandparents said it’s fine.

CELIA
But you don’t have your overnight things.

ISABEL
We have extra toothbrushes. And tomorrow she can wear one of my incentive outfits. (TO PEGGY) All the tags are still on.

(CONTINUED)
PEGGY LEE
You are so hot.

CUT TO:

INT. NANCY’S BEDROOM / INT. PETER’S BEDROOM – NIGHT
(NIGHT 1)

Nancy is in bed, on the phone. INTERCUT WITH PETER’S BEDROOM.

NANCY
You have excellent hair, and you know it...

PETER
It’s an eight dollar haircut.

NANCY
It smells good.

PETER
When did you smell my hair?

NANCY
At the restaurant. There were overtones of tomato sauce and garlic bread, but underneath it smelled clean and leafy.

Doorbell.

NANCY (cont’d)
Jesus, my doorbell. What time is it?

PETER
It’s quarter after one.

NANCY
You give good phone...

Doorbell.

NANCY (cont’d)
Shit. I gotta go.

PETER
We’re on for tomorrow?

NANCY
Yeah. Yes. Bye.

(CONTINUED)
Nancy hangs up the phone and gets out of bed.

RESET TO:

6 INT. NANCY’S FRONT HALL - SHORT TIME LATER (NIGHT 1)

Nancy looks through the peephole. She quickly opens the door. SILAS stands there with a POLICEMAN. He’s smiling weirdly.

SILAS
Mommy!

POLICEMAN
Is this your son?

SILAS
Hi mommy!

NANCY
What did you do?

SILAS
I love you so much.

POLICEMAN
He and his girlfriend broke into one of the model homes high on something, we’re guessing Ecstasy. They broke in through an open window in a bathroom and proceeded to roast marshmallows in the fireplace.

NANCY
You told me you were sleeping at Brian’s.

SILAS
I’m so thirsty. Do we have grape soda? It has to be grape.

NANCY
I am so sorry, officer. And I can assure you, I am going to address this in a grave and serious manner.

POLICEMAN
You know, taking ecstasy is like taking ice cream scoops out of your brain. Ice cream scoops.

(CONTINUED)
NANCY
Ice cream scoops. (THEN) Where’s Megan?

POLICEMAN
She’s in the car with my partner. Being very difficult. Won’t respond to any questions.

NANCY
She’s deaf.

POLICEMAN
Seriously?

SILAS
Told ya!!! Moded, corroded, your butt’s exploded.

NANCY
Silas! (THEN, TO OFFICER) Do you need her address?

POLICEMAN
Yes, please. Thank you, Ma’am.

The officer hands her a pad and paper and she writes it down. She hands it back.

NANCY
I want to thank you so much for bringing my son home. I promise, this will never happen again.

POLICEMAN
It better not. This is a critical time in your child’s life, his brain is developing. You don’t want it hollowed out by the time he’s twenty.

NANCY
No, officer. I certainly don’t. And thank you so much. Goodnight.

POLICEMAN
Goodnight, Ma’am.

He exits. Nancy shuts the door and turns to Silas ready to unleash. He starts petting her robe like a dog.

(CONTINUED)
SILAS
This is the softest thing I’ve ever felt in my whole life.

He rubs his cheek up against it.

NANCY
Enjoy it now, because when you come down, I’m going to make your life unbelievably hard.

ANGLE ON: Shane at the top of the stairs watching the scene.

CUT TO:

INT. NANCY’S FRONT HALL - MORNING (DAY 2)

Lupita is cleaning. ANDY enters with the mail, picks out a letter and starts to open it.

LUPITA
That for you?

ANDY
Yes. See? Andrew Botwin. Me. A letter for me. Because I’m someone who gets mail.

He looks down at the letter. Reads with his lips moving, blanches.

LUPITA
What?

He hands her the letter.

LUPITA (cont’d)
Active service?

ANDY
They want to send me to Iraq, Lupita.

LUPITA
Bye!

CUT TO:
Celia walks past with a basket of laundry only to discover Isabel and Peggy Lee, kissing.

CElia
Oh, good Christ.

CUT TO:

Andy bursts into Doug’s office. DOUG attempts to hide a pipe, but when he sees it’s Andy, continues to smoke.

ANDY
They found me, man.

DOUG
Bummer. Who found you?

Andy takes the pipe and takes a big hit.

ANDY
The fucking army, that’s who. Years ago in Colorado, I was trying to impress a lady friend and there was Jagermeister and I signed up for the army reserves. Then I forgot about it. Now I get a letter saying I show up for duty or I face military prison. How the hell did they find me? I mean, I’m off the grid. I’m “off the grid Andy.”

DOUG
You got arrested for possession. Now you’re “in the system Andy.”

ANDY
You’ve got to help me, man. You’re on the city council, tell them my city needs me.

DOUG
Needs you to do what?

ANDY
I don’t know, plant trees, start a youth program for troubled teenage girls...

(CONTINUED)
DOUG
I can help you if you get a ticket
for littering in the park, that’s
about all the juice I got.

ANDY
Fine. Then I’m a conscientious
objector.

DOUG
Nuh-uh. You signed up for the
reserves of your own free, drunk,
horny accord. You’re fucked.

ANDY
Well there’s no way I’m going to
Iraq to fight some bullshit war
about oil money.

DOUG
Bullshit war? What about 911?
Didn’t Iran hide the terrorists?

ANDY
We’re fighting a war in Iraq, Doug,
and neither country had anything to
do with blowing up the World Trade
Center.

DOUG
Well they both have sand.

ANDY
Bush invaded a sovereign nation in
defiance of the UN. He’s a war
criminal, and I’m supposed to
become one of his disposable thugs
with a fucking target on my head in
the middle of the desert getting
blown up by a car bomb rigged by a
twelve year old who loved Friends
and Metallica until one of our
missiles blew up his house. I
don’t think so.

DOUG
They had weapons of mass
destruction.

ANDY
(APOPLECTIC) There were no weapons
of mass destruction.

(CONTINUED)
DOUG
No? Well, whatever. I got shit to do.

ANDY
Name one thing you need to do that’s more important than the corporate take over of our democracy.

DOUG
I gotta take a shit.

ANDY
You gotta help me.

DOUG
I will. I’m gonna put one of those yellow ribbon stickers on my car. For you, man.

Doug goes and grabs a big key ring that says “men” on it.

ANDY
How can you be so blindly pro Bush?

DOUG
I like his wife Laura. Used to buy weed from her at SMU.

Doug exits. Off Andy’s look we...

CUT TO:

INT. SILAS’S ROOM - DAY (DAY 2)

Silas is asleep in bed, still in his clothes. Nancy enters. Sees he’s sleeping.

NANCY
Silas. Silas.

He doesn’t respond. Rolls over restlessly.

Nancy writes a note on a post it. It says “Don’t leave! Back soon. -Mom” She sticks it to his forehead.

She exits.

CUT TO:
Heylia helps Vaneeta settle into the chair in the side room. Conrad walks in from the kitchen.

CONRAD
What happened?

HEYLIA
Sent her home. Can’t even have a baby right.

CONRAD
I want to show you something I’ve been working on.

Conrad goes and grabs a clone (a potted marijuana plant).

CONRAD (cont’d)
It’s a super strain. It’ll grow anytime, anywhere.

HEYLIA
Not in West Adams, it won’t. You gonna be a dealer, or you gonna be a fuckin’ gardener, Pedro?

CONRAD
Heylia, I’m telling you, in order to grow, we gotta grow. And we don’t need land. We can go hydro. We just need a warehouse.

HEYLIA
Let it go, Conrad.

CONRAD
I can’t let it go. I don’t wanna spend my whole life being a middle man.

HEYLIA
Please, negro, you still need to work your way up to the middle.

CONRAD
Our growers are starting to sell exclusively to the clubs. We need to get into this now. I did some research--

(CONTINUED)
HEYLIA
Enough. This is my business. And you work for me.

Nancy enters. Conrad goes to the table and sits down, hugging his clone.

Vaneeta lets out a wail.

NANCY
Is she in labor?

HEYLIA
Already been to the hospital. Not even two centimeters dilated. This one’s gonna be a while.

VANEETA
Fuck you!

HEYLIA
That’s right, baby. You let it all out.

NANCY
So... Conrad? Nice plant. Are you working on a new fancy blend for me?

Conrad remains silent.

NANCY (cont’d)
What’s the matter?

HEYLIA
Oh, he’s not here.

NANCY
Really? (BEAT) Is he coming back soon?

HEYLIA
No. He’s not. Not while you’re here.

NANCY
What’s that supposed to mean?

(CONTINUED)
HEYLIA
That means from now on, if you got
business to handle, you handle it
with me, and if you got troubles,
you handle those yourself. You and
Conrad ain’t havin’ no more
associations. Not while I’m alive
and kickin’ with my pointy shoes.

NANCY
I don’t understand. What did I do?

HEYLIA
You brung out the stupid in him.
Now, I don’t think you told him to
go down to that school of yours and
beat the tar out of security man,
but you just blinked those big
brown eyes of yours and there he
was. And I can’t have that.

NANCY
(TO CONRAD) You did that?

Conrad remains stoic.

HEYLIA
Who’d you think? The fuck-you-up
fairy?

NANCY
I didn’t... I had no idea. I never
would have...

HEYLIA
And you never will. You wanna keep
doing business over here, you gonna
do it with me and Vaneeta and maybe
little baby won’t-come-out if he
don’t go all soft for you too.

NANCY
You can’t tell me who I can talk
to. (TO CONRAD) Conrad, say
something.

He doesn’t respond. He quietly gets up and exits the room
with his plant.

NANCY (cont’d)
He’s my friend.

(CONTINUED)
HEYLIA
You know, you’re right. You go on ahead and be friends with him. Best chums and all that, and you won’t see another speck of weed from me until Tiffany opens a jewelry store in the ghetto. I’ll be so happy to see those little blue boxes in the hood, I’ll sell you some loose joints in celebration. Now you gonna play or you gonna get the fuck out my kitchen and never come back here?

NANCY
That’s not a fair choice.

HEYLIA
Fare’s what you pay to ride the bus. That’s the only fair I know.

NANCY
Forget it. I’m out of here.

HEYLIA
You sure about that?

Beat.

NANCY
Maybe.

Nancy’s exits.

HEYLIA
Maybe? You hear that shit, Vaneeta?

VANEETA
I think my water just broke.

HEYLIA
On my chair? What the fuck, you couldn’t sit on a towel? Jesus.

VANEETA
Mommy?

HEYLIA
I’m comin’. I’m comin’.

CUT TO:
INT. BAKERY - LATER (DAY 2)

Peter sits in the bakery, nursing a cup of coffee. SANJAY, in a Breadsticks and Scones apron is interrogating him.
SANJAY
So how do you know Nancy?

PETER
Our sons do karate together.

SANJAY
Have you known each other long?

PETER
No. We met a few weeks ago. Hey, could I get a muffin?

SANJAY
The muffins can wait. What are your intentions with Nancy?

PETER
I intend to have coffee with her. And a muffin.

SANJAY
She’s a remarkable woman. Strong yet feminine. Brave and bold with beautiful skin.

PETER
Yes. Lovely, lovely skin. How’s the banana nut?

SANJAY
Do you love her?

Nancy enters.

NANCY
Hi, Peter. Sorry I’m late.

SANJAY
So, you do know this man.

NANCY
Yes, Sanjay. I do. Thanks.

SANJAY
He says he wants a muffin.

NANCY
So get him a muffin.

(CONTINUED)
SANJAY
Really? You’re sure that’s what you want me to do?

NANCY
Yes. Thank you. I’m sure. Would you please leave us alone for a minute?

PETER
Toasted please.

SANJAY
Fine. But I’ll be close by if you need me.

Sanjay reluctantly walks away.

PETER
He’s very protective of you.

NANCY
Puppy love.

PETER
Smart puppy.

Nancy smiles.

NANCY
Listen, Peter.

PETER
Ooh, I hate sentences that start with, “listen.” They never end with, you’ve just won a million dollars, or, I need to rip your clothes off within the next five minutes.

NANCY
I actually have to leave within the next five minutes. I have to deal with some things and Silas and--

PETER
See?

NANCY
Maybe our timing’s off.

(CONTINUED)
PETER

Maybe you’re having a busy day. So you can’t have coffee right now.
That’s okay.

(MORE)
I’ll be home alone all night.
Tim’s staying with his mother.

NANCY
My life won’t be getting any less complicated by tonight.

PETER
I’m trying here, Nancy. I really am.

NANCY
I know you are. And I really appreciate it, and maybe at another
time in my life--

PETER
Four Twenty Rod McKuen Lane.

Nancy gets up.

NANCY
I can’t promise--

PETER
I’m not asking you to.

Sanjay walks up with a muffin in a bag. We see him squeeze the muffin through the bag before handing it to Peter.

SANJAY
Muffin to go.

PETER
Perfect. I’ll walk you out.

Peter stands up.

NANCY
Thanks.

Peter hands Sanjay some money and the two of them exit. Sanjay looks after them.

SANJAY
What a douche bag.

CUT TO:

Celia has Isabel and Peggy Lee seated before her in the kitchen.
Celia turns to Isabel.

CELIA
You cannot become a lesbian just because you don’t want to lose weight. The only girl you should be seeing is Jenny Craig.

ISABEL
What?

CELIA
I know, you see people like Rosie O’Donnell and you think, hey, she can find love, but that’s not where lesbianism is going, Isabel. Look at the L word.

ISABEL
I love Peggy. And she loves me.

CELIA
She’s a little Asian girl. They look like boys already. You might as well go for the real deal.

PEGGY LEE
Hey, I have boobs.

CELIA
Those are not boobs. Call your grandparents and tell them to pick you up.

Peggy goes to the phone. Dials.

ISABEL
I knew it wouldn’t last.

CELIA
What?

ISABEL
The new improved version of you. You’re feeling better aren’t you? You’re not gonna die.

CELIA
Of course not, honey. I’m going to live for a long, long time. The doctors say I’m doing really, really well.

(CONTINUED)
ISABEL
Maybe you should double check just
to be sure. I mean, there’s still
some chance you’ll die, right?

CELIA
Why would you say that?

ISABEL
’Cause when you think you’re going
to die, you’re a much better
person.

Isabel walks off.

ANGLE ON: Peggy Lee on the phone.

PEGGY LEE
(INTO PHONE, IN CHINESE, SUBTITLED)
She says I can’t play with her
daughter anymore because she
doesn’t like immigrants and she
thinks we should move out of her
neighborhood.

Peggy hangs up the phone.

PEGGY LEE (cont’d)
(TO CELIA) They’re on
their way.

CUT TO:

INT. NANCY’S KITCHEN - DAY (DAY 2)

Andy approaches Nancy with gardening shears.

ANDY
(HANDING HER THE SHEARS) Here. Cut
off my toe.

NANCY
What?

He hands her the letter. She reads it. She laughs.

NANCY (cont’d)
Is this for real?

ANDY
Yes. Now just do it.

(CONTINUED)
He props up his leg. Nancy takes the shears, moves them towards the toe. He quickly pulls his leg away.

ANDY (cont’d)
Are you out of your mind? That’s my toe.

NANCY
You asked me.

ANDY
I’m not thinking clearly. It’s obvious what I have to do. (BEAT) I have to move to Vermont, get a boyfriend and marry him. (OFF HER LOOK) Or just do more research on the internet.

Nancy throws down the shears and exits.

CUT TO:

15 INT. SILAS’ ROOM – DAY (DAY 2)

Silas is up and dressed. Nancy enters.

NANCY
Look who’s awake. How are you feeling?

SILAS
Like crap.

NANCY
Good. Remember it fondly because it’s all downhill from here. What the hell were you thinking?

SILAS
We were just screwing around.

NANCY
Screwing around? You took ecstasy. That shit is like taking ice cream scoops out of your brain.

SILAS
How original. I may have been fucked up, but I heard Officer Friendly too.

(CONTINUED)
NANCY
You think you’re cute? You’re destroying your life. And I swear to God, Silas, if have to lock you in your room until you get some sense, I’ll do it. You don’t fuck around with drugs.

SILAS
This from you. Jesus, you’re the biggest hypocrite on earth.

NANCY
I don’t take drugs. When have you ever seen me take drugs?

SILAS
You may not take them, but you sell them.

Nancy skips a beat.

NANCY
You don’t know what you’re talking about.

SILAS
I live here too, Mom, or haven’t you noticed because you’ve been so busy with your business. I’m not an idiot.

Nancy doesn’t know what to say.

SILAS (cont’d)
Listen...

NANCY
I hate when sentences start with “listen.”

SILAS
I’m not a drug addict. I like to smoke a little weed and for the first time, I tried E and rolling was totally fun, but I’m not running out to score more. And I don’t blame you for what you do. You’re doing what you need to, I guess. Let’s just stay out of each other’s way.

(CONTINUED)
Silas grabs his backpack and fills it with condoms, his iPod, blackberry, etc.

NANCY
I’m your mother. You’re sixteen. No.

SILAS
No?

NANCY
I’m not giving you carte blanche to do whatever the hell you want at sixteen because I made a questionable decision about how to keep this family afloat.

SILAS
What choice do you have?

Silas grabs his bong, adds it to the backpack, zips it up and throws it over his shoulder.

NANCY
I have the choice to kick you out of this house.

SILAS
You want to explain that to Shane? Of course not. He’s been through enough. We all have. So, let’s just be peaceful, okay? We’ll just do our thing. I’m going to Megan’s.

Silas opens the door and exits. Nancy takes a beat then follows after him.

CUT TO:

A16 EXT. NANCY’S HOUSE – DAY (DAY 2)

Silas runs out of the house and exits through the gate.

Nancy comes out of the house as the back gate slams shut.

NANCY
Silas! Silas!

She turns to the pool and sees Andy doing a dead man float face down. This does not alarm her.

(CONTINUED)
NANCY (cont’d)

Andy...
She picks up a beach ball and throws it at him. He turns around.

NANCY (cont’d)
What the hell are you doing?

ANDY
I’m practicing being dead in case I go to Iraq.

NANCY
There’s very little water in Iraq.

ANDY
Then I could float in a pool of blood. Or oil. Or whatever they have. I’m ready to float.

NANCY
Well, I’m sinking.

ANDY
What are you talking about?

NANCY
Silas just informed me that I have no parental rights anymore because I’m a drug dealer. How the fuck did he find out?

ANDY
How the fuck did you think he wouldn’t, Weedy McWeedWeed?

NANCY
Hey, I don’t have to apologize for being a weed dealer. It’s a choice I made. And I’m okay with it. As a matter of fact, turns out I’m really good at it. For the first time in my life, I took control of a situation and I made it work. For me. For my family. And I’m not sorry.

ANDY
You don’t have to be sorry. He’s not mad at you for selling drugs. He’s mad at you for lying to him.

(CONTINUED)
NANCY
So he hit his brother and took ecstasy?

ANDY
And his dad’s dead. And he’s sixteen. And ecstasy is a whole lot of fun.

NANCY
I don’t want to choose between my business and my family.

ANDY
You don’t have to. But you have to be honest with your family about your business.

NANCY
Tell Shane?

ANDY
Unless you want a repeat performance.

Nancy takes this in as we...

CUT TO:

16 INT. BAKERY - DAY (DAY 2)

Nancy is there alone, closing up. Conrad enters, carrying his pot plant clone.

CONRAD
Yo.

Nancy turns to him.

NANCY
Oh, so now you’re talking to me?

Conrad hands Nancy his clone.

NANCY (cont’d)
What is this, a going away present? I don’t want it.

CONRAD
Oh, I think you do. Let me tell you about my baby here.

(MORE)

(CONTINUED)
Sixty days to harvest and ten days to cure hydro. From seeds, outdoors, we’re talking 85-105 plus cure days from germination to harvest. We can make the cycle even shorter with forced flowering light cycles, tying down, and splitting.

NANCY
I have no idea what you’re talking about.

CONRAD
I’m saying, you front me some money for space and equipment and we could be selling our own product inside of three months.

NANCY
And what do I do in the mean time?

CONRAD
Go make nice with Heylia. Pretend nothing’s going on. Get rid of this fuckin’ bakery, take the cash and let’s go into business.

NANCY
You realize, if you do this, Heylia will never speak to you again.

CONRAD
Fuck Heylia. I’ve heard all she has to say. What do you want to do?

NANCY
I want to hear more.

CUT TO:

EXT. NANCY’S PATIO - NIGHT (NIGHT 2)

Nancy is putting out bottles of wine and glasses. Lupita brings out cheese and crackers.

Andy walks out of the house wearing a yarmulke.

ANDY
Shalom, Nancy. Are you having a party without me?

(CONTINUED)
NANCY
(LOOKING HIM OVER) I’m not even going to ask. Just go.

ANDY
Oh, but I’m not going anywhere. In the Mishnah and the US Military Code, it is written, “full time students working toward becoming ordained ministers in a recognized religion are deferred from military service.” In other words, once you go Rabbi, you never go bye-bye.

NANCY
Mazel tov, Andy.

ANDY
So, what’s going on? You can confide in me now.

NANCY
Switching some stuff up with the business.

ANDY
You gonna let me play?

NANCY
Under strict supervision.

Doug, DEAN, ALEJANDRO, and Sanjay enter through the back gate and sit down.

NANCY (cont’d)
(GESTURING TO ALEJANDRO)
Distribution, (THEN POINTING TO DOUG, SANJAY, DEAN) meet finance, sales, legal and (POINTING TO ANDY) Yentl.

DEAN
We gonna open the wine or watch it age?

Doug grabs the bottle of wine.

DOUG
Corkscrew?

NANCY
I’ll be right back.

(CONTINUED)
Nancy exits into the house. An awkward beat with Alejandro and the guys.

DOUG
Who’s gonna be our muscle? I would, but I have bursitis.

DEAN
Don’t look at me.

ALEJANDRO
Fine. I’ll be muscle.

Doug feels Alejandro’s bicep.

ALEJANDRO (cont’d)
Back off, I’m pitching tomorrow.

CUT TO:

INT. NANCY’S KITCHEN - CONTINUOUS (NIGHT 2)

Nancy retrieves a corkscrew from a drawer. She turns around and is startled to find Shane standing right behind her.

NANCY
Hey sweetie.

SHANE
What’s going on?

NANCY
What? Nothing.

SHANE
I heard you and Silas fighting.

NANCY
We were angry, but we’ll be okay.

SHANE
Are you sure?

NANCY
Of course, honey.

SHANE
What’s going on outside?

NANCY
I’ve been lonely. I invited a few friends over.

(CONTINUED)
He looks at her skeptically.

NANCY (cont’d)
Shane, look at me. Everything’s going to be great.

She kisses him.

NANCY (cont’d)
I love you.

SHANE
Yeah. Me too.

She exits and closes the door behind her. It’s the Kay moment at the end of *The Godfather* as she watches everyone kiss Michael’s ring before someone shuts the doors.

Shane watches as she rejoins the group at the table.

Conrad enters through the back gate, carrying his clone. He puts it down in the middle of the table. One by one, they sniff the leaves.

Lupita shuts the door.

CUT TO:

19 INT. HEYLIA’S HOUSE - SAME TIME (NIGHT 2)

Vaneeta is on the floor of the side room. There are two paramedics and Heylia is holding a newborn.

HEYLIA
Okay, so maybe you were ready.

VANEETA
I fuckin’ told you.

HEYLIA
Where’s Conrad?

CUT TO:

20 EXT. AGRESTIC - DAY (DAY 3)

Isabel pedals her bike down the street. She pulls into a park and sees Peggy there, kissing a boy.

ISABEL
Peggy.

(CONTINUED)
PEGGY LEE  
Isabel! This is Grayson.

ISABEL  
What are you doing?

PEGGY LEE  
(TO GRAYSON) Could you hold on just one second?

Peggy guides Isabel out of earshot.

PEGGY LEE (cont’d)  
I’m doing what we practiced. And it’s working. I think he really likes me. You look really hot.

ISABEL  
I do?

PEGGY LEE  
Yeah, you’re really sweaty.

Off Isabel’s crushed expression...

CUT TO:

21 SCENE OMITTED

22 EXT. PETER’S HOUSE FRONT DOOR – NIGHT (NIGHT 3)  
Nancy knocks. Peter opens the door.

PETER  
So, your life get less complicated?

NANCY  
No, I’m just getting used to it.

PETER  
Come in.

She enters. The door closes.

CUT TO:

A23 SCENE OMITTED
INT. PETER’S BEDROOM – WEE HOURS (NIGHT 3)

Peter is asleep in bed.

Nancy wakes up and looks over at him, smiles. We hear the air conditioner humming.

She gets out of bed, nude. It’s cold.

She grabs the nearest garment off a chair – Peter’s jacket. Puts it on

As she passes the mirror, she notices the bold yellow letters printed on the back: DEA.

Off her reaction, we...

CUT TO:

SCENE OMITTED

FADE OUT.

END OF SEASON ONE