

UNTITLED SUZANNE MARTIN PROJECT

"Pilot"

Written by

Suzanne Martin

Network Revised Draft
December 11, 2014

COLD OPEN ONE

OPEN ON A BLANK SCREEN; THE CHYRON "**THEN...**" APPEARS.

DISSOLVE TO:

INT. NURSERY - DAY

CLOSE ON A SMILING BABY GIRL IN A CRIB. AN ADULT HAND LOVINGLY STROKES HER CHEEK.

MIKE (V.O.)

From the moment your kids are born,
you dread the fact that one day
they'll leave you.

TIME DISSOLVE TO:

EXT. COLLEGE CAMPUS - DAY

THE SAME HAND STROKES THE CHEEK OF THE SAME BABY, NOW A YOUNG WOMAN.

MIKE (V.O.)

And then they do. And it's just as
bad as you thought it would be.

PULL BACK TO REVEAL **MIKE** AND **MARTINA GUNN** (LATE 30S - 40S) OUTSIDE A DORM SAYING AN EMOTIONAL GOODBYE TO THEIR DAUGHTER **STELLA** (A CUTE GIRL WEARING A SKIRT SHORTER THAN MIKE WOULD LIKE).

MIKE

I just want you to remember that
you're special. And that you'll
always be my little girl.

MARTINA

Two forms of birth control. And men
are like basketball players - they
dribble before they shoot.

MIKE

Martina!

MARTINA

It's reality, Mike.

MIKE

Do I look like a man who can handle
reality right now?

A DIFFIDENT YOUNG HIPSTER, **JUSTIN**, WALKS BY DRAGGING A DUFFLE BAG.

JUSTIN

(TO STELLA) Hey.

MIKE

And stay away from that guy. He's got
loser written all over him. (OFF
JUSTIN'S LOOK) Yeah, you.

DISSOLVE TO:

INT. CAB - DAY - LATER

MIKE AND MARTINA, BOTH DISTRAUGHT, ARE IN A CAB DRIVEN BY **TAMIR** (40S, MIDDLE EASTERN). MARTINA, AS SHE WILL IN EVERY SCENE, HOLDS A LARGE ICED COFFEE.

MIKE

Oh God, I've never been this sad
before. And I'm a Mets fan. (THEN)
Put on your seatbelt.

MARTINA

It's a cab.

MIKE

What, you think because there's a
meter we're in some yellow Sphere of
Protection?

MARTINA

(TO DRIVER) We just dropped our daughter off at school.

MIKE

(SOTTO) Why do you have to talk to everyone?

MARTINA

(SOTTO) I'm conversing. It's what people do.

TAMIR

Goodbyes are hard. Candy?

HE OFFERS A SMALL BOWL OF CANDIES.

MIKE

Thank you. (TAKES ONE, READS) "Fun Size." What marketer had the balls to take two-thirds of the candy out and declare it "fun"? Less candy is the opposite of fun!

MARTINA

Mike, honey, you can't let every little thing bother you.

MIKE

You're right... (THEN) It bothers me that you say that.

MARTINA

(TO TAMIR) This is so hard for us. Our daughters are our friends.

(MORE)

MARTINA (CONT'D)

And the one still home is the easy one, just studies all the time. This one's a drama queen, big liar, bit of a slut.

MIKE

Good, the driver needed to know that.

MARTINA

But that's how I was as a teenager and I turned out okay.

MIKE

You got pregnant when you were a teenager.

MARTINA

(TO TAMIR) He put the condom on wrong.

MIKE

No, you read the Sponge instructions wrong.

TAMIR

How long have you been having this argument?

MIKE

Nineteen years.

MARTINA

You have kids at that age, you console yourself by saying, "We'll be so young when they leave." Turns out it's just more years to be sad. Have you been through this?

TAMIR

In my country, girls aren't allowed to
go to college.

MIKE

You know what that is? Smart.

MARTINA

Before today, I would have said
"despicable," but now I get it.

MIKE SQUEEZES MARTINA'S HAND.

MIKE

We'll get through this, baby.

MARTINA

At least now we know what it's like.
The next one will be easier.

SMASH CUT TO:

EXT. COLLEGE CAMPUS

A DIFFERENT CAMPUS. MIKE AND MARTINA ARE EVEN MORE OF A MESS
AS THEY HUG THEIR DAUGHTER **SHEA** (GLASSES, BACKPACK FULL OF
BOOKS). AFTER SHE WALKS AWAY, MIKE AND MARTINA HOLD EACH
OTHER, LEANING AGAINST A BUILDING FOR SUPPORT. HELPLESS,
THEY SLIDE DOWN TO THE GROUND. PASSERS-BY STARE AT THEM.

MIKE

(DISTRAUGHT) What are you looking at?

It's just us now. We're alone!

CUT TO:

COLD OPEN TWO

INT. HOUSE - LIVING ROOM - THAT AFTERNOON

MIKE AND MARTINA SIT IN SILENCE. THEIR LUGGAGE IS NEARBY.

MARTINA

It's so quiet.

MIKE

(LOOKING AROUND) And clean. It's
freaking me out.

MARTINA

I could use a drink.

MIKE

Me, too. (CHECKS CLOCK) It's only
three.

A LONG BEAT AS THEY CONSIDER:

MARTINA

On the other hand...

MIKE

I think I like where you're going.

MARTINA

We don't have to drive anyone
anywhere, or make dinner, or God-help-
us "set a good example."

MIKE

(AMAZED) We can do what we want, when
we want. We can be... selfish!

THEIR SMILES WIDEN AS THE LIGHT DAWNS. MUSIC: "HAPPY" BY
PHARRELL WILLIAMS (OR SOMETHING SIMILAR AND AFFORDABLE).

MAIN TITLES

ACT ONE

SCENE A

THE BLANK SCREEN NOW READS: **"NOW"**

THEN AN ADDITIONAL CHYRON: **"FOUR YEARS LATER"**

INT. HOUSE - PLAYROOM - SOME TIME LATER

MIKE AND MARTINA ARE DANCING TO THE HAPPY MUSIC AMONG THEIR KIDS' OLD PLAYTHINGS. AS THE SONG ENDS, MIKE PLAYFULLY GRABS MARTINA.

MIKE

Y'know, I think this is the only room
we haven't done it in yet.

MARTINA

The kids' playroom? That's a little
creepy.

MIKE

That's what you said about the
toolshed, and that turned out great.

MARTINA

True. But let's wait until it's a
media room.

MIKE

(BEAMING) A media room. A celebration
of writing our last tuition check.

MARTINA

(PROUDLY) And of the frivolous,
indulgent, me-first hedonists we've
become.

MIKE

(STRIDES AROUND, GESTURES) Big-ass plasma, one of those old-timey popcorn machines, giant chair with the cup holders, maybe a humidor. I'll be just like a Hollywood douchebag.

(THEN) And next week, my parents are moving to Florida. The last piece in the freedom puzzle.

MARTINA

(DREAMILY) Just us.

MIKE

(CLOSING EYES) Just us.

THEY BOTH SIGH DEEPLY. MIKE OPENS HIS EYES.

MIKE (CONT'D)

I think we just had sex in this room.

MARTINA

I know I did.

THEY GET BACK TO THE TASK AT HAND, TOSSING TOYS INTO BOXES.
MIKE HOLDS UP A PLASTIC FISHING ROD.

MIKE

Remember this?

MARTINA

Aww, the old bathtub fishing pole.

MIKE

We'd get the girls to bite it to get them out of the water.

MARTINA

(FONDLY) They were such cute little
fish... (THEN) Toss it.

MIKE DOES SO.

MARTINA (CONT'D)

Hey, I've got a new "Would You
Rather?"

MIKE

Oh yeah?

MARTINA

Would You Rather... have sex with Kate
Upton ten minutes after she's dead,
or... Have sex with a live 80-year-
old?

MIKE STARES AT HIS WIFE WITH AWE.

MIKE

Wow. I have never loved or admired
you more than I do at this moment.
To come up with something so sick and
yet so perfectly balanced. (WEIGHING
HANDS) Five minutes dead too soon,
ninety years old too old. That is a
thing of beauty.

AS MARTINA PICKS UP A HARRY POTTER DOLL:

MARTINA

Thank you.

SHE IS ABOUT TO TOSS IT BUT SOMETHING MAKES HER HESITATE.

MARTINA (CONT'D)

You smell that?

SHE SNIFFS THE DOLL HEAD, THEN REMOVES IT AND PULLS OUT A BAGGIE.

MIKE

(ALARMED) Oh my god, it's pot!

MARTINA

(WRYLY) It sure is.

MIKE

Our kids were using drugs?

MARTINA

It's gotta be Stella's. Wait. Hiding pot in Harry Potter doll?

MIKE

That's way too clever for Stella. But do you really think Shea--

ALICE (O.S)

Mike! Martina!

MARTINA

It's your parents, hide the pot!

(THEN) Wow, I just felt so young.

MIKE SHOVES THE BAGGIE IN HIS POCKET JUST AS HIS MOTHER ALICE (60S) APPEARS AT THE DOOR.

ALICE

(CALLING OFF) Bob!

BOB (O.S.)

What?

ALICE

They're in the playroom!

BOB (O.S.)

What?

ALICE (O.S.)

The playroom! They're fine!

MIKE

Mom, again, the key we gave you was
for emergencies.

ALICE

We knocked and you didn't answer. It
could've been an emergency.

MARTINA

Alice, why didn't you ring the bell?

ALICE

Ring the bell? We're family, family
doesn't ring the bell. (THEN) Look at
this.

SHE SHOWS THEM THE FITBIT ON HER WRIST.

ALICE (CONT'D)

It's exactly five-hundred-and-eight
steps from our house to yours. If we
come here ten times a day we'd reach
our goal.

MIKE

You know what I want to know? How
many steps there are around that nice
man-made lake at Boca Villas.

MIKE'S DAD **BOB** ENTERS (60S, FORMER MILITARY MAN).

BOB

Oh good, you're finally cleaning this out. All these toys. You didn't have all these toys when you were a kid.

MIKE

(WITH MEANING) I know.

BOB

You spoiled those girls. (TO MARTINA)
When Mike was young I taught him how to do military sheet corners. He couldn't go out to play until I could bounce a coin off his tightly made bed.

MIKE

Yeah, I still get a little tense when I see a quarter.

BOB

That's how you raise healthy children.

ALICE

We tried to help with Stella and Shea.

MARTINA

Yes, you were here all the time.

ALICE

Now, thank goodness, you don't need us so much, we can finally relax - move to Florida and have some fun. Now why did we come over? Oh yes.

(MORE)

"Pilot"
12/11/14

13.

ALICE (CONT'D)

We got your anniversary gift, but we don't understand it.

MARTINA

We gifted you our airline miles, so when you move to Florida next week, if there's a seat available, you can upgrade to First Class.

BOB

"If there's a seat?" So we go to the airport with no idea where we're going to sit, and then announce ourselves like we think we're so great?

ALICE

I don't think First Class is for us. We'd be uncomfortable.

MIKE

But there's so much more room.

MARTINA

And you get to board first.

BOB

But then we'd have to watch the other passengers go by us.

ALICE

Everyone hates those First Class people when they walk past them.

BOB

We'll be the people they hate!

ALICE

Oh God. And I'll have to dress for
the plane!

MIKE

Fine, fine, Mom, we'll get you
something else. And give it to you
Friday at your anniversary-slash-
goodbye dinner.

ALICE

Okay, but please, nothing crazy. Bob,
we should get to the store. (TO
MARTINA) Need anything other than
milk?

MARTINA

How do you know we need milk?

ALICE

I looked in the fridge before we came
up here.

MARTINA

No, I'm good.

BOB AND ALICE EXIT.

MARTINA (CONT'D)

I thought you were going to talk to
her about going through our things.

MIKE

She'd be hurt. She might cry. You
know I can't take that.

MARTINA

When are you going to stand up to your
parents?

MIKE

I've always said "soon", but now that
they're leaving, I can give the
truthful answer: Never. (THEN, TAKING
OUT BAGGIE) So, what do we do with
this?

MARTINA

Well... Be wasteful to just throw it
away.

MIKE

What? No! That's illegal.

MARTINA

Is it? Still?

MIKE

(NOT SURE) I think so. (THEN) And I
can't go to prison. I don't even like
showering with you. You block the
water.

MARTINA

You block the water. And the only
thing that gets clean is my breasts.

MIKE

Your breasts sure get clean, though.
Those babies shine.

MARTINA

(SMILES DEVILISHLY) C'mon. It would
be the selfish thing to do.

MIKE

That is the code we live by now.

DISSOLVE TO:

INT. HOUSE - PLAYROOM - LATER

MIKE AND MARTINA NOW SIT ON THE FLOOR, SURROUNDED BY A SMALL HAZE OF SMOKE. THEY ARE HAVING VERY DIFFERENT HIGHS: MARTINA HAS THE GIGGLES; MIKE'S PARANOID. MIKE IS STARING AT THE BOOK *HORTON HEARS A WHO* WHILE MARTINA HOLDS UP TWO STUFFED DINOSAUR ANIMALS FROM *BARNEY & FRIENDS*: BABY BOP AND B.J.

MARTINA

How come nobody talked about how Baby
Bop's brother's name was "B.J."

(GIGGLING) B.J...

MIKE

(DEADLY SERIOUS) Okay. What if.
Horton Hears a Who is real and we're
all just on some tiny speck of dust
calling out into the void and no one
can hear us?!

MARTINA (CONT'D)

(AMUSED) You get so paranoid when
you're high!

MIKE

I'm remembering why I never like
this...

(MORE)

MIKE (CONT'D)

Plus, once this girl I liked said
(CONTEMPTUOUS LAUGH) "Dude, you're
flooding the bong!"... I can still
hear that laughter in my head.

MARTINA

I'm sorry, you just looked so scared.
(BEAT) I wish I could quit my job. I'm
tired of working for Donald P. Bloom.

MIKE

(NODDING INTENTLY) He's too rich.
You're gonna leave me for him!

MARTINA

Yesterday I had to hand-deliver his
prized truffles to the restaurant
where he was eating and make sure they
were shaved properly. "Truffles."
Truffles truffles truffles... that's
fun to say.

SFX: FARAWAY DOOR RATTLING.

MIKE

Someone's at the front door! It's the
police!

MARTINA

(LAUGHING) Dude, it's not the police.

MIKE

The laugh! It's back!

CUT TO:

SCENE B

INT. HOUSE - LIVING ROOM - MOMENTS LATER

STELLA ENTERS, LUGGING AN OVERSTUFFED TOTE BAG.

STELLA

(CALLING) Mom, Dad!

MIKE AND MARTINA APPEAR AT THE TOP OF THE STAIRS.

MIKE

Stella?

AS THEY MAKE THEIR WAY DOWN, TRYING TO WALK STEADILY:

STELLA

Oh, thank god you're home! I left Justin. And I know you guys don't like him and don't like us living together, but I thought he was my soulmate. Now we don't even like the same reality shows!

MARTINA

Oh Stella, that's so... (HOLDING BACK GIGGLES) sad. For you.

STELLA

We had this big fight about money and now he's dead to me.

MIKE

(PARANOID) Is he dead to everyone?
Did you kill him?

STELLA

Dad, what is wrong with you?

MIKE

Nothing. Nothing. Go on.

STELLA

I'm not getting any acting jobs and Justin can't sell his app and my YouTube videos don't get enough hits and some of the comments are so mean! One guy wrote: "You're a waste of human skin, you hot skank mess." I mean, the "hot" was sweet, but the rest... being an adult is hard. And I miss you guys. So I was wondering--

SFX: KEY IN LOCK

SHEA ENTERS, WITH A SUITCASE.

SHEA

Hello, all.

MARTINA

Shea?

STELLA

(ANNOYED) What are you doing here?

SHEA

I'm moving back home.

MARTINA/MIKE

What?

STELLA

(TO SHEA) But I told you I was coming here today to move back home!

MARTINA/MIKE

What?

SHEA

Yes, but I reasoned that the cumulative impact on them would be reduced if it were simultaneous rather than staggered.

STELLA

Shea, you don't just break into someone's scene!

SHEA

We're not in a movie, Stella, this is the real world. A world where, thanks to this country's hatred of science, the funding for my job has been eliminated. So, like twenty-three-point-eight percent of people between the ages of twenty-two and thirty-one, I've determined that the most logical course of action in this economy is to move back in with my parents. And, because of the broad number of young people doing this, there is no longer the social stigma attached, though it pains me to admit I care about such things.

STELLA

Do you always have to sound like an
emotionless robot?

SHEA

That's redundant. All robots are, by
definition, emotionless.

STELLA

Sorry I'm not as smart as you.

SHEA

It's okay. I'm used to it.

STELLA

But I'm the one who should move back
in. Mom and Dad are like my best
friends.

SHEA

They are my only friends.

MARTINA

Girls, girls, don't fight. You're...
(STRUGGLING FOR COHERENCE) equally
disappointing both of us.

SFX: KNOCK AT THE DOOR

ALICE (O.S.)

Hello! We hear voices in there!

MIKE

Oh, boy.

STELLA

It's Grandma!

SHE OPENS THE DOOR TO ALICE AND BOB. THE FOUR OF THEM HUG
AND AD-LIB SURPRISED GREETINGS.

BOB

Are you girls here for our anniversary
dinner?

STELLA

No, I broke up with Justin and I'm
moving back home.

SHEA

So am I.

ALICE

Well, we certainly can't leave for
Florida now.

BOB

Looks like you need us again.

ANGLE ON MIKE AND MARTINA, STONED AND STUNNED.

MIKE

(SOTTO) Everything is falling apart!
Or... is this just the paranoia?

MARTINA

(GIGGLING) No, it's really happening.
It's as bad as you think!

AND WE...

END OF ACT ONE

ACT TWO

SCENE C

EXT. NYC HELIPORT ESTABLISHING SHOT/INT. HELICOPTER - DAY

MIKE, IN UNIFORM, IS IN THE PILOT SEAT OF A HELICOPTER. AS HE FLIPS SWITCHES AND CHECKS DIALS HE TALKS TO SETH, UNSEEN, OVER THE RADIO.

SETH (O.S.)

So both daughters moved back in?

MIKE

(INTO HEADSET) Yeah, they're back.

SETH (O.S.)

Wow. You okay with that?

MIKE

No. I'm not. And Martina's right back in mom mode. She won't even talk about asking them to leave. (THEN)
It's funny, when you and your wife first get together you're such a couple. And then the kids come, and you kinda put that on hold for a long time - like a third of your life - and there's no guarantee you're gonna get it back. I mean, Martina's still beautiful, but I got a mirror, what the hell's going on with my neck? Only we did get it back, and I was so grateful.

(MORE)

MIKE (CONT'D)

But now with the girls home and my parents staying, Martina's such an emotional sponge that I kind of disappear. But does that make me selfish? What are you thinking?

SETH (O.S.)

I was thinking the only thing worse than living in Oakland is drafting one of their players in fantasy. McFadden blows.

MIKE

I just poured my heart out to you!

SETH (O.S.)

I know, but then you asked what I was thinking... Hey, you got a passenger heading out for a fifteen-minute tour. Real hipster type.

MIKE

Sounds like my daughter's boyfriend.

(GLANCING OUT WINDOW, NOT THRILLED) It is my daughter's boyfriend.

JUSTIN GIVES THE DOOR ONE KNOCK.

MIKE (CONT'D)

(WINCING) That knock. (CALLING OUT)
Come in, Justin.

JUSTIN

(ENTERING) Hey.

MIKE

Look, this is how you do a knock.

(KNOCKS THREE TIMES) It's not (KNOCKS ONCE).

JUSTIN

Why?

MIKE

Because we as a society have decided that that's how you knock. What are you doing here?

JUSTIN

I need to talk to you, so I thought booking this was kinda genius.

MIKE

But this is expensive. Stella said you guys have money problems.

JUSTIN

I guess I was also kinda hoping you wouldn't charge me.

MIKE

Before you say anything, Stella has expressly forbidden me from - and I quote - "being in contact with you or favoriting any of your tweets."

JUSTIN

Harsh.

MIKE

Yeah, it's been a real hardship for me.

JUSTIN

I don't know what to do. I miss her so much.

HE PUTS HIS FACE IN HIS HANDS. MIKE TAKES PITY.

MIKE

Look, Justin, no man thinks any guy is good enough for his little girl. Then I met you, and - please don't take this the wrong way - I thought, "He's not even close."

JUSTIN

I get that. But I'll hate myself forever if I don't take my best shot at getting her back. I thought you might have some advice.

MIKE

Maybe get a job?

JUSTIN

(PROUDLY) Oh, I'm still working on my start-up.

MIKE

(UNIMPRESSED) Right, your start-up. Your app. What is it anyway?

JUSTIN

It's called "Parkit." Like if you get an awesome parking spot in the city, before you pull out, you get people to bid on it.

MIKE

So you'd have to sit in your car for God knows how long... (DROPPING IT) Never mind. Forget money. For the moment. When a couple fights, nine times out of ten all it means is someone's not feeling appreciated.

JUSTIN

So what do I do?

MIKE

Women go crazy when you notice something about them they didn't think you'd notice. Above the neck is best. Choose the right thing and she'll be all, "I can't believe you noticed that?" "Well, of course I did, baby."

JUSTIN

Good advice.

SETH (O.S.)

That is so gonna get you laid.

MIKE

Hey, we're talking about my daughter!

SETH (O.S.)

The hot one, right?

JUSTIN

She is hot. And wonderful. And I
love her.

MIKE

(GRUDGING) I know. And I also know
that Stella is needy and spoiled and
some of that might be my fault.

JUSTIN

I kinda think so.

MIKE

Get out.

AND WE...

CUT TO:

SCENE D

INT. HOUSE - KITCHEN - EVENING - LATER

MIKE AND MARTINA, HOME FROM WORK, CARRYING GROCERIES, GRIMLY SURVEY THEIR NOW-MESSY KITCHEN.

MARTINA

We spent so much time teaching the girls about drugs and sex and tolerance. Why didn't we teach them how to shut cabinet doors?

MIKE

And it turns out they weren't even listening to us about the drugs.

THEY START SHUTTING CABINET DOORS AND PUTTING GROCERIES AWAY. MIKE PULLS OUT SOME PACKAGED CHICKEN.

MIKE (CONT'D)

Why do we buy free-range chicken? I mean how free are they really? It's not like they're letting them walk into town.

MARTINE

It must be hard for you to just get through the day.

MIKE

It's not easy. (THEN) Speaking of not easy, when are we gonna talk about the girls--

MARTINA

No. They're hurting right now and they need us.

STELLA RUNS IN, FOLLOWED BY SHEA. (DURING THE FOLLOWING THE GIRLS WILL STEADILY UNDO THEIR PARENTS' CLEAN-UP WORK.)

STELLA

Mom, Dad, you're finally home! I had the most amazing day!

MIKE

You got a job!

STELLA

Bigger. Ariana Grande regrammed my Instagram picture.

MIKE

Well, there you go. Remind me, how is Instagram different from Twitter?

MARTINA

Instagram's for hot people, Twitter is for funny people, Facebook is for old people.

MIKE

How do you know that?

MARTINA

(COCKY) I just do.

SHEA

Dad, it's important for Mom to maintain the illusion of being young, because so much of her identity stems from her power over men, and she feels that slipping.

MARTINA LOOKS LESS COCKY.

STELLA

Shea, no one wants to hear the truth. Like that you're never going to get a date with Carter from your lab if you don't follow my texting advice.

SHEA

"Hang sometime?" I can't send that message. I don't like to "hang" and it conveys interest with a show of diffidence. It's disingenuous.

STELLA

You've got to play the game, put yourself out there. Be sexy.

SHEA

Isn't getting a Ph.D. in astrophysics by twenty-two sexy enough? Besides, I've "put myself out there" with Carter. Last week, he was making an AU calculation that would have been off by thousands of parsecs, and I thoughtfully pointed out his mistake. That's love.

STELLA

Mom, talk to her.

MARTINA

Honey, you never correct a man you like.

MIKE

Really.

MARTINA

Until you're married and have two daughters to back you up. Look, men and women are like balloons. Women are empty balloons wanting to be filled - with love, gestures, compliments. Men are full balloons. They don't want anyone to pop them and show that it's all just air inside.

STELLA

It's like how for Dad, you act all excited about the Mets.

MIKE

Hey, I didn't push Shea to be a Mets fan.

SHEA

You named me after their stadium.
(THEN) But I love the Mets because you love them.

MIKE

(PROUDLY) See?

SHEA

Okay, it works. (PICKING UP PHONE, TYPING) "Hang sometime?" And send.
(TO STELLA, GENUINELY) Thank you.

STELLA

Anytime.

SHEA

If you know all this how come you
can't work things out with Justin?

STELLA

It's complicated.

SHEA

Quantum Entanglement is complicated.
Justin is Newton's First Law of
Motion. (OFF THEIR BLANK LOOKS)
Something far less complicated.

STELLA

Justin is super deep. And he's gonna
be super successful.

MIKE

(SCOFFING) "Parkit."

STELLA

How do you know about Parkit?

MIKE

(BEAT) Never mind.

STELLA

(DEFIANT) Of course, I never want to
see him again. (TEARY) But I miss
him.

MARTINA HUGS STELLA, WHO WIPES HER EYES AND BRIGHTENS.

STELLA (CONT'D)

I know. Let's all watch a movie like when we were kids. A Disney princess movie.

SHEA

Beauty and the Beast?

STELLA

(EXITING) No, *Little Mermaid*. Belle's lame.

SHEA

(FOLLOWING) Don't you put down Belle! She was going to marry an animal to get a good library.

AND THEY'RE GONE. MIKE AND MARTINA LOOK AROUND THE KITCHEN. THOUGH THEY'VE BEEN TIDYING THROUGHOUT, THE NET EFFECT IS NIL.

MARTINA

I'm exhausted.

MIKE

Me, too.

MARTINA

I forgot how much energy this takes...
But they like us.

MIKE

They really do.

MARTINA

How do we get away from them?

AND WE...

CUT TO:

SCENE E

INT. HOTEL ROOM - NIGHT - LATER THAT NIGHT

MIKE AND MARTINA HAVE JUST SLIPPED UNDER THE COVERS.

MIKE

Ah, a naked women in bed with me. The only reason I ever do anything. What did you tell the girls?

MARTINA

That we both had work emergencies.

MIKE

Wow, lying, sneaking off to a hotel. I feel so dirty.

MARTINA

Me, too. We should do stuff we've never done before.

MIKE

You don't mean role-playing do you? Because I don't want to be some other guy. I'm too happy I'm having sex.

MARTINA LAUGHS AND THEY KISS, BUT THEN HER PHONE BUZZES.

MIKE (CONT'D)

Whoever it is can wait five minutes. I mean, forty-five minutes.

MARTINA

It could be the girls. (RE: PHONE)
It's Shea. Carter hasn't texted back and she wants me to help her analyze possible reasons why.

MIKE

(POINTING) Wow, she's got a pie chart
and everything.

MARTINA

Poor thing. She's so brilliant, but
there's such a sadness underneath.

HER PHONE BUZZES AGAIN. SHE LOOKS.

MARTINA (CONT'D)

Stella. Justin got tagged in a
picture with a girl and she's having a
meltdown. But, that can wait.

THEY GO BACK TO KISSING. MIKE PULLS BACK.

MIKE

Oh no. No no no no. You're doing
that thing. Where you worry about
the kids when we're about to have sex.

MARTINA

I can't help it!

NOW MIKE'S PHONE BUZZES. HE PICKS IT UP.

MIKE

From Shea. The Heliport called
looking for me and they're worried.

MARTINA'S PHONE BUZZES. SHE PICKS IT UP.

MARTINA

They're asking if I know where you
are.

MIKE'S PHONE BUZZES.

MIKE

(READING) "We hope you're okay." And then there's a lot of hearts and emoticons I can't read without my glasses. We're never going to get away from them! And you know whose fault it is? Ours. We did this. We made them our friends.

MARTINA

(BIG REALIZATION) You're right. We were so involved with their lives. We listened, we supported, we validated.

MIKE

We blew it! You think my parents knew the names of my friends, or asked about my feelings, or cared about my self-esteem? Can you imagine my dad sitting me down and carefully explaining what I did wrong and giving me a time-out?

MARTINA

(SCOFFING) Time-outs. "Go play in your room." Some punishment.

MIKE

No wonder they liked us! And now we have to sneak away to hotel rooms to get away from them.

(MORE)

MIKE (CONT'D)

If we'd just spanked them once we
could've saved two hundred dollars!

MARTINA

We could've saved a boatload more if
we did what my father did and just
left.

MIKE

Well, it's too late for that.

MARTINA

So what do we do?

MIKE

I say we fight it. But... that would
involve talking about that thing you
won't talk about.

MARTINA

I think I'm ready to talk about it.

MIKE

Good. Tomorrow's my parent's
anniversary party. We get everyone
together, we tell them how much we
love them and cherish them and can't
imagine life without them. And then
we send them packing.

AND WE...

CUT TO:

SCENE H

INT. LIVING ROOM - NIGHT - THE NEXT NIGHT

THE LIVING ROOM IS SET UP FOR A PARTY, WITH CAKE AND CHAMPAGNE AND GIFTS. THE WHOLE FAMILY IS THERE. ALICE PICKS UP A SMALL BOX AND READS THE TAG.

ALICE

Oh, this one is from Mike and Martina.

(AS SHE OPENS IT) I bet it's that scarf I was hinting at.

SHE HOLDS UP A DVD.

ALICE (CONT'D)

(HIDING DISAPPOINTMENT BADLY) Oh, look, Bob, it's some sort of computer thing.

MARTINA

It's a picture disc. We had all of your photo albums scanned. You can download it so that when you turn on your TV, the pictures appear as a screensaver.

BOB

They show up in order?

MIKE

No, they appear randomly. It's always a surprise.

ALICE

So, in one picture I'm a pretty girl
in my twenties, and then the next I
look like I do now? That's
horrifying!

BOB

(TO MIKE) What were you thinking?
Time's not going by fast enough for us
as it is?

MIKE

Well, gifts aside, I'd like to make a
toast. (RAISING A GLASS) Multi-
generational events like this remind
one of the natural order of things,
stages of life and so forth. First
you're a child, then you grow up,
eventually you leave home and proudly
stand on your own two feet, taking any
job you can, even if it's not your
dream.

STELLA

But you and Mom always told us to
follow our dreams.

MARTINA

Yes, we did. And that may have been a
mistake.

MIKE

We didn't think that everyone in your generation would have the same dream - to be an actress or win singing competitions.

SHEA

Surely you're not equating my dream of being an astronaut with hoping a chair turns around on The Voice.

ALICE

We watch that. Bob, which is the one I like?

BOB

Blake Sheldon.

ALICE

That's right. Blake Sheldon.

MIKE

Blake Shelton.

BOB

What?

MARTINA

Look, Shea, it's an admirable career choice, but maybe not a practical one. How many astronaut jobs are there?

SHEA

So, all those astronaut-themed birthdays meant nothing?

(MORE)

SHEA (CONT'D)

All those rocket-shaped cakes? Was it
all a lie?

MIKE

No, it's just...

STELLA

What are you guys trying to tell us?

SHEA

Clearly, they want us to leave.

STELLA

Is that true?

MIKE/MARTINA

Well...

STELLA

Oh. Wow. I didn't know you didn't
want us here.

SHEA

Neither did I. Sometimes I have
trouble with social cues. I was
perceiving joy and you were feeling
shackled and burdened.

MARTINA

No, no.

MIKE

Of course we don't feel that way. And
we want to be supportive in any way we
can.

BOB

Well, that didn't take long.

MIKE

What does that mean?

BOB

You're going soft already.

Remember the summer you turned sixteen? I locked you out of the house with a bowl of cereal and the want ads, and said, "Don't come home until you've got a job." Now that's parenting.

MIKE

I hated you that day. I thought, "I can't wait to get away from these people."

BOB

Success!

MIKE

I would never do that to my daughters. I like them.

BOB

Well, there's your mistake. You love your children, you don't like them.

MIKE

But I want to be close to the girls. When I was growing up, you didn't know anything about what was going on in my life, or how I felt about myself.

BOB

We weren't that interested in you.

MIKE

Well, I'm not you, Dad! I don't push my kids away when they need me. You may call that weak, but I call it a strong man making a strong decision.

HE TURNS TO STELLA AND SHEA.

MIKE (CONT'D)

(FIRMLY) Girls, you can stay. (THEN, TO MARTINA, TENTATIVELY) If it's alright with your mother.

MARTINA

Of course. We love you.

MIKE

One thing, though. We had you guys really young and, well, don't take this personally, but that killed the fun for a couple of decades.

MARTINA

What your Dad's trying to say is that we got used to a certain lifestyle and we don't want to give it up.

SHEA

What does that mean?

MIKE

It means a lot of things. Like we're gonna be drinking at inappropriate times, and having marital relations whenever--

THE OTHERS ADLIB OBJECTIONS: "EWW" AND "STOP" FROM THE GIRLS, "THAT'S ENOUGH, SON" AND "DURING THE DAY?" FROM THE PARENTS.

MIKE (CONT'D)

Alright, alright. I'm done.

SFX: ONE KNOCK AT THE DOOR.

MIKE (CONT'D)

Aw jeez, that knock.

JUSTIN (O.C.)

(CALLING OUT) Oh, sorry, I forgot.

SFX: THREE KNOCKS.

STELLA

It's Justin!

SHE CROSSES TO THE DOOR AND OPENS IT TO JUSTIN.

JUSTIN

Hi, Stella. Hey, everybody.

STELLA

Justin, why are you here?

JUSTIN

Well, I know you said I was dead to you, but you forgot this.

HE HOLDS UP A PLASTIC SHOWER CAP DESIGNED TO LOOK LIKE AN OLD-FASHIONED SCULLERY MAID BONNET.

STELLA

My shower cap?

JUSTIN

Yeah, I was thinking about stuff that
I missed about you... (TOWARDS MIKE)
above your neck.

MARTINA LOOKS AT MIKE CURIOUSLY. HE SHRUGS.

JUSTIN (CONT'D)

And I noticed that you use this shower
cap when you want to take a shower but
not get your hair wet.

SHEA

That is the definition of shower cap.

STELLA

(TO SHEA) Shh. (TO JUSTIN, THAWING)
You noticed that?

JUSTIN

Well, seeing it in the apartment
without you was really bumming me out.
Cuz, like, when you come out of the
shower all clean and stuff with it on
you look like this old-timey maid or
something and I think to myself, dude,
that is the cutest girl. And I'm the
luckiest guy. I miss you.

STELLA

Oh, Justin, I miss you, too. And I want you to know that just because you don't make any money you are not a failure. You're a full balloon and no one should pop it.

SHEA

(TO OTHERS) I'll explain metaphor to her later.

STELLA

Let's go home.

JUSTIN

Um, about that, we kinda got evicted.

STELLA

Well, you can stay here with me.
Right, Dad?

MIKE

Whoa, whoa, no. You guys aren't even married.

JUSTIN

I hear you, Mike.

JUSTIN STARTS TO GET DOWN ON ONE KNEE.

STELLA

(EXCITED) Oh god, oh god.

MIKE

(APPALLED) Oh god, oh god.

JUSTIN

Stella, will you marry me?

"Pilot"
12/11/14

48.

MIKE

No no no no.

STELLA

Yes!

THEY EMBRACE. EVERYBODY WATCHES IN ASTONISHMENT.

MIKE

(SOTTO, TO MARTINA) Any pot left?

AND WE...

FADE OUT.

END OF ACT TWO

ACT THREE

SCENE J

INT. HOUSE - LIVING ROOM - NIGHT - LATER THAT NIGHT

MIKE AND MARTINA CLEAN UP. MARTINA IS SIPPING AN ICED LATTE.

MIKE

How can you drink iced lattes this
time of night?

MARTINA

Why does that bother you? I sleep
fine.

MIKE

It's just suspicious.

SHEA COMES RUNNING DOWN THE STAIRS.

SHEA

Carter texted back!

MARTINA

That's great! What did he say?

SHEA

He wrote "Sure." Does that mean,
"Sure, I'd love to" or "Sure, if I
must"?

MARTINA

Honey, he meant "sure." He wants to
hang out with you. (OFF SHEA'S
PETRIFIED LOOK) Now go upstairs and
ask your sister how to hang.

THEY AD-LIB "GOOD-NIGHTS" AS SHE HEADS UP STAIRS.

MARTINA (CONT'D)

Well, for a second there she looked happy.

MIKE

What about the other one? Is she really gonna marry that guy?

MARTINA

She likes him.

MIKE

Hey, I've got a "Would You Rather." Would you rather... Have the girls back and my parents here and Justin sleeping in the basement, or... Have sex with me?

MARTINA

That doesn't even make sense. The first part is all true.

MIKE

Yeah. But doesn't it make having sex with me sound amazing?

MARTINA

It does. How about you go get some wine and I'll go put on something ridiculous.

MIKE

Are we talking parading?

MARTINA

I'll parade.

MIKE

I love a parade.

RESET TO:

INT. KITCHEN - NIGHT - CONTINUOUS

MIKE ENTERS AND GETS A BOTTLE OF WINE. BOB ENTERS FROM THE BACK DOOR WITH THE PHOTO DVD.

BOB

I'm returning that picture thing you gave us. We tried it and the first one that came up was your eighth grade school photo.

MIKE

Oooh. With the (MIMES GLASSES) and the (MIMES BRACES) and the (MIMES PIMPLES). Yeah, you don't want to look at that right before bed.

BOB

(HANDING IT OVER) Let's just call it a bad gift and leave it at that. (THEN) Look, about our staying--

MIKE

Dad, go to Florida, have fun. We really don't need your help.

BOB

Well, don't tell your mother that. She talks a good game, but she was miserable about moving. It's nice to feel needed and not just going someplace warm to rot and die.

(MORE)

BOB (CONT'D)

Besides, who wants to be around a lot of old people? Old people are annoying.

MIKE

Are they.

BOB

Why do that?

BOB LOOKS AT A PHOTO OF THE GIRLS WHEN THEY WERE LITTLE.

BOB (CONT'D)

I don't agree with how you raised those girls, but I see how much they like you. That must feel kinda good.

MIKE

It does.

BOB

I don't think my Pop was even aware I existed unless I was standing in his direct line of sight.

MIKE

Did he ever talk to you? Ask you how you were feeling, how you were doing?

BOB

Never. Different times.

MIKE

Yeah. Different times... It would have been nice though, wouldn't it, if he had?

BOB

(CONSIDERS THIS) Yeah, that would've
been nice. (THEN) Goodnight, son.

MIKE

Goodnight, Dad.

HE EXITS, BUT THEN COMES BACK.

BOB

How you doing, son?

MIKE

What? Not now! I'm going upstairs to
have sex with my wife.

BOB

Don't tell me that! What is wrong
with you?

MIKE

You asked!

BOB

I didn't ask that!

MIKE

Y'know what, just go.

BOB

Fine, I'm going!

AND AS BOB STORMS OUT SHAKING HIS HEAD AND MIKE HEADS
UPSTAIRS, SHAKING HIS, WE...

FADE OUT.

END OF SHOW