

# No Place Like Home

Pilot

Written By  
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SHOOTING SCRIPT (WHITE)  
MARCH 17, 2014

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NO PLACE LIKE HOME

CAST

CAROL..... JANE KACZMAREK  
RICHARD.....JON HEDER  
MIKE.....DAVID JAMES ELLIOTT  
KALEY..... NATASHA BASSETT  
COLTON.....BRENDAN 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	<b>Block &amp; Shoot</b>	
2:00p	L U N C H (Walkaway)	
3:00p	<b>Block &amp; Shoot</b>	

### Tuesday, March 18

10:00a	Crew Call	Stage 18
10:30a	<b>Camera Block</b>	
<b>2:30p</b>	<b>SHOOT SCENE J (PORCH) AND G (LIVING ROOM)</b>	
3:30p	D I N N E R / Audience Load-in	
4:30p	Set for show	
5:00p	<b>SHOOT SHOW!!!</b>	

NO PLACE LIKE HOME "PILOT" - SHOOTING SCRIPT (WHITE) (3.17.14) SHORT RUNDOWN

ACT ONE, SCENE A <u>INT. CHURCH - DAY</u> (DAY 1) (CAROL, MIKE, COLTON, HARLEY, KALEY, PRIEST, ATMO)	(1)				
ACT ONE, SCENE B <u>INT. CAROL GORDON'S HOUSE - LIVING ROOM/KITCHEN - DAY</u> (DAY 2) (CAROL, RICHARD)	(3)				
ACT ONE, SCENE C <u>INT. RICHARD &amp; CAROL'S KITCHEN - A LITTLE LATER</u> (DAY 2) (CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)	(7)				
ACT ONE, SCENE D <u>INT. RICHARD &amp; CAROL'S KITCHEN - CONTINUOUS</u> (DAY 2) (CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)	(11)				
ACT TWO, SCENE E <u>INT. RICHARD'S ROOM - NIGHT</u> (NIGHT 2) (CAROL, RICHARD, NORM)	(14)				
ACT TWO, SCENE G <u>INT. RICHARD &amp; CAROL'S LIVING ROOM - MOMENTS LATER</u> (NIGHT 2) (CAROL, MIKE, COLTON, HARLEY, KALEY)	(18)				
ACT TWO, SCENE H <u>INT. CAROL'S BEDROOM - NIGHT</u> (NIGHT 2) (CAROL, MIKE)	(19)				
ACT TWO, SCENE J <u>J-1-EXT. RICHARD &amp; CAROL'S HOUSE - DAY</u> (DAY 3) (MIKE, HARLEY, KALEY)	(21)				
ACT TWO, SCENE J <u>J-2-INT. RICHARD'S ROOM - CONTINUOUS</u> (DAY 3)  (CAROL, RICHARD, COLTON, NORM)	(21)				

NO PLACE LIKE HOME "PILOT" - SHOOTING SCRIPT (WHITE) (3.17.14) SHORT RUNDOWN

ACT TWO, SCENE K INT. HALLWAY - SECONDS LATER (DAY 3) (CAROL, HALEY)	(24)				
ACT TWO, SCENE L INT. LIVING ROOM - SECONDS LATER (DAY 3) (RICHARD, HARLEY)	(26)				
ACT THREE, SCENE M INT. CAROL'S KITCHEN - THE NEXT MORNING (DAY 4) (CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY)	(28)				
ACT THREE, SCENE P INT. RICHARD'S ROOM - SECONDS LATER (DAY 4) (CAROL, RICHARD, COLTON, HARLEY, NORM)	(35)				
ACT THREE, SCENE R INT. CAROL'S BEDROOM - DAY (DAY 4) (CAROL, MIKE)	(41)				
ACT THREE, SCENE S INT. LIVING ROOM - NIGHT (NIGHT 4) (CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY, NORM)	(44)				

"No Place Like Home"

ACT ONE

SCENE A

SUPER: "TOPEKA, KANSAS"

FADE IN:

INT. CHURCH - DAY (DAY 1)

(CAROL, MIKE, COLTON, HARLEY, KALEY, PRIEST, ATMO)

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

(GULPS) 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:

SCENE C

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

(WORLDLY) 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--

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--

COLTON, 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!!

CUT TO:

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:

SCENE J

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

Kiiiinda 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:

SCENE 1

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. \*

FADE OUT.

**149** END OF ACT TWO



ACT THREE

SCENE M

INT. CAROL'S KITCHEN - THE NEXT MORNING (DAY 4)  
(CAROL, RICHARD, MIKE, COLTON, HARLEY, 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.

157 COLTON

Good morning. \*

158 CAROL

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

159 COLTON

It's for church, silly!

160 CAROL

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

COLTON TURNS TO RICHARD NOW, "CASUAL."

161 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. \*

162 RICHARD

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

HARLEY GIVES HIM A COCKY LOOK.

163 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.

164 COLTON

And I want an apology. \*

165 RICHARD

What?

166 COLTON

I just proved God adores Tim Tebow. \*

I want an apology and a retraction. \*

167 RICHARD

What are we, in court?

MIKE ENTERS, DRESSED UP FOR CHURCH.

168 MIKE

Good morning.

169 CAROL

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

170 MIKE

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

171 CAROL

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

172 MIKE

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

173 CAROL

(INSECURE) Any...other reasons?

KALEY ENTERS, DRESSED CASUALLY (NOT FOR CHURCH.)

174 MIKE

Why aren't you dressed for church?

175 KALEY

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

176 COLTON

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

KALEY WALKS OVER TO CAROL.

177 KALEY

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

178 MIKE

(TO CAROL) You told her it was  
okay?

\*  
\*

179 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)

RICHARD (CONT'D)

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, SHAKEN. 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

mean-

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)





HARLEY (CONT'D)

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)

HARLEY (CONT'D)

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.

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.

NO PLACE LIKE HOME (PILOT) (3-17-14) 40.  
SHOOTING SCRIPT (WHITE) 3/P

**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.

CUT TO:

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...shtupped 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:



SCENE 5

INT. LIVING ROOM - NIGHT (NIGHT 4)

(CAROL, RICHARD, MIKE, COLTON, HARLEY, KALEY, NORM)

EVERYONE BUT KALEY IS HUDDLED 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)

NO PLACE LIKE HOME (PILOT) (3-17-14) 46.  
SHOOTING SCRIPT (WHITE) 3/S

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 LUNGES 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