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PARENTHOOD

WHAT'S GOIN' ON DOWN THERE?

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1/19/10 - First White pgs. 1-55
1/20/10 - Blue Rev. pgs. 9-10A,14,16,21-24,41-42
1/20/10 - Pink Rev. pgs. 17-20
2/01/10 - Yellow Rev. pgs. 14-14A,18,22A-22B,35-37B,39,41-42,48-50A,53
2/09/10 - Green Rev. pgs. 37B-38-39,52-53
2/16/10 - 2nd White Rev. pgs. 23-24-26,48-49-50
2/26/10 - 2nd Blue Rev. pgs. 48-48B

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PARENTHOOD

WHAT'S GOIN' ON DOWN THERE?

Revised 2nd Blue

2/26/10

CAST LIST

ADAM BRAVERMAN
KRISTINA BRAVERMAN
HADDIE BRAVERMAN
MAX BRAVERMAN

SARAH BRAVERMAN
AMBER HOLT
DREW HOLT

JULIA BRAVERMAN GRAHAM
JOEL GRAHAM
SYDNEY GRAHAM

CROSBY BRAVERMAN
JASMINE
JABBAR

MR. MARK CYR
GABY MOSS
STEVE WILLIAMS
DAMIEN

BRODY THE LIFE GUARD
EMILY
FRANK
JACK
LEON DENGRAF
MILO
VALERIE
WAITRESS
YOGA INSTRUCTOR

DELETED CHARACTERS: ROSS THE LATTE GUY

PARENTHOOD

WHAT'S GOIN' ON DOWN THERE?

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SET LIST

INTERIORS

ADAM & KRISTINA'S HOUSE
KITCHEN
LIVING ROOM
MASTER BEDROOM
MAX'S ROOM
CASA VILLA
DENGRAF & PROSSLER
CORRIDOR/JULIA'S OFFICE
DENGRAF'S OFFICE
JASMINE'S APARTMENT
JOEL & JULIA'S HOUSE - SYDNEY'S ROOM
MR. CYR'S APARTMENT
ROOSEVELT HIGH SCHOOL
MR. CYR'S CLASSROOM
T&S FOOTWEAR - ADAM'S OFFICE
TOBY'S PANCAKE HOUSE
VALERIE'S HOUSE
BEDROOM
KITCHEN
WHISKEY MIKE'S
YOGA STUDIO
ZEEK & CAMILLE'S HOUSE
DOWNSTAIRS
AMBER'S ROOM
KITCHEN
ZEEK'S GUEST HOUSE

EXTERIORS

ADAM AND KRISTINA'S HOUSE
BAY
BEACH
BERKELEY - PUBLIC COURTYARD
CORPORATE ATRIUM CAFÉ
CROSBY'S HOUSEBOAT
ROOSEVELT HIGH
ALLEY
VALERIE'S HOUSE

INT/EXT.

ADAMA & KRISTINA'S - GARAGE
ADAM'S CAR

PARENTHOOD

"WHAT'S GOIN' ON DOWN THERE?"

Revised 2nd Blue

2/26/10

DAY/NIGHT BREAKDOWN

SCENES 1-5	DAY ONE
SCENES 6-13	DAY TWO
SCENES 14-18	NIGHT TWO
SCENES 19-22	DAY THREE
SCENES 23-25	NIGHT THREE
SCENES 26-31	DAY FOUR
SCENE 32	NIGHT FOUR
SCENES 33-39	DAY FIVE
SCENE 40	NIGHT FIVE
SCENES 41-48	DAY SIX

TEASER

FADE IN:

1 INT. YOGA STUDIO - DAY (DI) 1

An earthy Bay Area yoga studio. Painted with bright colors and funky kid-friendly designs. CROSBY and JABBAR are the lone father/son team in a sea of YOGA MOMS and their KIDS enjoying an afternoon of frolic and delight at "Mommy and Me Yoga". The entire class is on all fours.

YOGA INSTRUCTOR

Now breathe in, finding a spot in front of you to focus on.

Crosby's eyes focus on AN ASS. A good one. Clad in spandex. We'll come to find this ass belongs to a hot yoga mom named VALERIE.

YOGA INSTRUCTOR (CONT'D)

Inhale arching up like a cat. Exhale extending out like a cow.

Valerie cycles through Cat and Cow Pose jutting her ass up and down right in Crosby's face. Crosby turns to Jabbar who is also doing Cat and Cow.

CROSBY

You were right, Jabbar. Yoga is fun.

JABBAR

Shhh. You're not supposed to talk.

YOGA INSTRUCTOR

Hips up into downward facing dog.

Crosby, confused, remains on all fours. Valerie pops up effortlessly. From this angle she looks at Crosby through spread legs. Their eyes meet. Is she intentionally staring at him?

JABBAR

Dad, you're doing it wrong.

The class cycles through a Vinyasa. When they return to down dog...

VALERIE

How old's your son?

CROSBY

This is Jabbar. He's five.

1 CONTINUED:

1

JABBAR
(shushing him)
Daaaad.

CROSBY
And he takes his yoga very seriously.

Valerie's son, MILO, speaks up.

MILO
I'm five too.

VALERIE
Jabbar, I think this is what the yogis
would call fate. Would you boys like to
come over for a playdate?

Crosby nods subtly at Jabbar. *Come on. Say yes.*

JABBAR
Okay.

Valerie gives Crosby a playful wink and the Instructor's
voice takes over...

YOGA INSTRUCTOR
Breathe out... Deep relaxing sigh...

As Crosby lets out a long relaxing sigh...

PRELAP:

KRISTINA
You have to breathe, Adam.

2 INT/EXT. ADAM AND KRISTINA'S HOUSE - GARAGE - DAY

2

A disaster area. Old sports equipment and file boxes
insure no car will ever park here. ADAM has lined up the
four Braverman family bikes which are all in various
stages of disrepair. KRISTINA, rifling through a
Goodwill box of old clothes, watches over his shoulder as
he struggles to pull the chain back on Max's bike.

ADAM
Almost there. Almost there.
(losing it)
Dammit!

KRISTINA
We don't have to do a bike ride today.

2

CONTINUED:

2

Kristina moves aside Adam's old surfboard and uncovers the GOODWILL BOX. She digs out a pair of her old HEELS.

KRISTINA (CONT'D)
(calling into the house)
Haddie!

ADAM
Have you looked at our family calendar lately? Between Max's new schedule, my work, Haddie's school commitments and of course...
(with disdain)
"Steve time". That only leaves three hours a week where the entire family is free.

KRISTINA
But does it have to be spent on bikes?

HADDIE appears in the doorway.

HADDIE
What's up?

Kristina holds up the shoes. Adam continues struggling with the chain throughout the following.

KRISTINA
What about these for tomorrow? They were in the Goodwill.

HADDIE
You're not serious. Mom, Aunt Julia works in a real office.

KRISTINA
I wore these real places.

ADAM
What is she talking about?

KRISTINA
She's spending a day at work with your sister.

HADDIE
It's career week. I get to take Monday off to shadow someone in a career of my choosing.

ADAM
What's wrong with my career?

HADDIE
(to Kristina)
Am I obligated to answer that?

Suddenly the chain snaps into place.

ADAM
I got it! I got it! Did you see that?

KRISTINA
Yeah, honey. It was awesome.

HADDIE
Oh God. This is one of those Braverman family fun things, isn't it?

ADAM
Yes. It is. Prepare for an epic afternoon of fun and togetherness.

HADDIE
I'm seeing a movie at five with Steve. Mom already gave me permission.

Adam shoots a look to Kristina who just shrugs.

KRISTINA
I didn't know this was going to be epic.

ADAM
That still leaves us fifty-two minutes for quality Braverman bonding. Mount up. I'll grab the boy.

HADDIE
The boy still has forty minutes left with Gaby.
(off their looks)
What? His schedule is on a giant calendar in the kitchen. Kinda hard to miss.

KRISTINA
Maybe we should do this another time.

ADAM
No way. This is gonna be great!

Adam, still happy, sprints past Kristina.

Adam attempts to reason with GABY MOSS, Max's aide.

3 CONTINUED:

3

GABY

I don't think we should stop right now.

ADAM

You'll still be paid for the entire session. Come on. A whole Sunday afternoon off. I'm sure there are lots of things you'd rather be doing.

GABY

Maintaining a schedule is crucial for Max.

ADAM

But it's family time. Family time is good for kids.

GABY

Absolutely. I know it is, Adam. But we're really making strides on his sticker system and I'd hate to derail all that hard work.

MAX (O.S.)

What's going on?

Reveal MAX standing in the doorway.

ADAM

Hey, pal. How's it going?

MAX

(to Gaby)

I finished math. Can I have my Spiderman stickers now?

GABY

Our deal was you'd get the stickers when you complete math and reading.

MAX

Okay. Can we start reading then?

This is a victory and Adam knows it. It kills him, but he looks to Gaby and motions for her to continue their lesson.

4 INT. ZEEK'S GUEST HOUSE - DAY

4

SARAH, dressed nicely, checks herself in the mirror.

AMBER (O.S.)

Hot date?

4 CONTINUED:

4

Sarah turns around to find AMBER coming in.

SARAH

No. Well... lunch. With a guy. But it's not really a... It's just lunch.

AMBER

Whatever. I don't actually care. I just need to borrow your watch.

SARAH

Why?

AMBER

I need something with a timer. It's for a school thing so you're not really allowed to say no.

Sarah takes her watch off and hands it to Amber.

SARAH

Don't pawn it.

Sarah looks back in the mirror, unsure.

SARAH (CONT'D)

Does this look okay?

AMBER

I think you look completely pulchritudinous.

Sarah looks back in the mirror -- *pulchritudinous*? She sighs and goes back to her closet.

5 EXT. BAY - DAY

5

Sarah, now wearing a different dress, strolls through the park with MR. MARK CYR, Amber's English teacher.

SARAH

...It's actually been pretty great being back in the Bay Area. And what girl wouldn't want to live with her parents at thirty-eight?

(off Mr. Cyr)

Oh God. You didn't actually know how old I was. Now you're doing the math. I already did it. It's twelve years.

MR. CYR

You have a daughter who's a junior. I sort of assumed you weren't ten when you had her.

(then)

You wanna know what I was really thinking about?

SARAH

Probably not.

MR. CYR

You talk with your hands a lot.

SARAH

Oh god. Do I?

MR. CYR

Which is ridiculously cute. But I really want to hold your hand. And it makes it kinda hard to make a stealth move. So I was trying to figure out if I should forgo stealth or if I just...

Sarah, hand now swinging in tandem with Mr. Cyr's, lightly wraps her hand with his.

MR. CYR (CONT'D)

See. That's what I'm talking about. Cool, subtle, stealthy. You're good.

SARAH

I've got twelve years on you.

Mr. Cyr pulls her toward him with their now intertwined hands. Goes in for the kiss. Sarah stops him.

SARAH (CONT'D)

I'm sorry.

MR. CYR

(confused)

No, I'm sorry. I misread the hand holding.

SARAH

It's Amber. She saw me getting ready for this. And I totally lied. Not an all out lie but a lie of omission. I thought about telling her, and I should have. But then she called me pulchritudinous and I got distracted and...

(MORE)

5

CONTINUED: (2)

5

SARAH (CONT'D)
(off Mr. Cyr's smile)
It's not funny.

MR. CYR
I've been helping Amber study for her
SATs. Pulchritudinous is on her vocab
list.

SARAH
Wonderful. I'm so glad you've given her
the tools to insult me with multiple
syllables.

MR. CYR
It means beautiful.

SARAH
Oh man. I'm the worst mother ever.

MR. CYR
Here's a thought. Maybe before you tell
her, we should at least make sure there's
something worth telling.

SARAH
How do you propose we do that?

MR. CYR
I was thinking like a test run. Like we
make out and just see how it goes.
Because it would be a total waste if you
told Amber and it turns out we actually
repulse each other.

SARAH
That would be... wasteful.

Mr. Cyr kisses her. It's insanely awesome.

SARAH (CONT'D)
Yep. Gotta tell her.

As their lips meet again...

SMASH TO:

MAIN TITLES

END OF TEASER

ACT ONE

6 EXT. ADAM AND KRISTINA'S HOUSE - MORNING (D2) 6

Haddie, waiting out front in the best version of business attire she could cobble together, rises when JULIA pulls into the driveway in her Lexus Hybrid. Kristina, mom sweats and a stained shirt, rushes out clutching a PAPER LUNCH BAG.

KRISTINA

You almost forgot your lunch.

HADDIE

Aunt Julia said she'd take me out.

Julia steps out of the car to say hi and of course she looks totally together and fucking fabulous.

JULIA

Let's go. We're burning billable hours.
'Morning Kristina.

KRISTINA

Julia, thank you so much for doing this.
Here. Let me give you some money for
Haddie's lunch.

JULIA

Don't worry about it. I'm taking her on
the firm's dime.

KRISTINA

Okay. If you're sure. Well, have fun.
(sotto; to Haddie)
Remember to say thank you. And be polite
to everyone.

HADDIE

(quit nagging)
Mom, I've got it.

With that, Haddie climbs into the car and the Lexus soundlessly pulls away. Kristina is left standing in her mom sweats, clutching the unwanted bag lunch.

7 INT. DENGRAF & PROSSLER - CORRIDOR/JULIA'S OFFICE - DAY 7

7 CONTINUED:

7

Calls of "Good morning, Ms. Braverman" mixed in with the Monday morning busyness. Haddie is a little shy and a little in awe.

JULIA

That was the bullpen area. Heart and soul of any law firm. Paralegals, researchers, office runners.

HADDIE

(a little awed)

All those people work for you?

JULIA

Not directly. I have my own assistant. Jack. But when he gets too bogged down --

They enter Julia's office.

HADDIE

Wow, this is bigger than my room.

Julia's assistant JACK (early 20s) enters, hands her a folder.

JACK

Good morning, Ms. Braverman. The discovery you requested on the Montgomery case. And I have Grazer calling in--

JULIA

I'm in a meeting. Tell Grazer I'll call back.

HADDIE

Oh, no, don't call Grazer back. I can wait--

JULIA

Jack this is my niece Haddie. Smart. Pretty. Sharp as a tack.

HADDIE

I'm really none of those things.

JACK

Nice to meet you, Haddie.

(to Julia)

Ross is doing a coffee run. Do you want your usual?

JULIA

Please.

(to Haddie)

What's your poison, Haddie?

HADDIE

Are you sure it's okay?

JULIA

Anything Peet's Coffee has can soon be yours.

HADDIE

Um... A chai would be cool. Thanks.

Jack leaves and Haddie takes a look around.

JACK

Great to meet you Haddie.

HADDIE

You too.

He leaves. Julia presses a button and the door closes.

HADDIE (CONT'D)

Wow. My dad never told me how successful you are!

JULIA

No, he wouldn't. Come on, let me show you the eighth floor--

HADDIE

There's another floor?

On Julia, feeling like a big shot.

8 INT. ROOSEVELT HIGH SCHOOL - MR. CYR'S CLASSROOM - DAY 8

It's lunchtime and Amber is perched Indian style atop a student desk. Mr. Cyr sits atop his own desk holding up a VOCAB CARD -- OBSTREPEROUS. Even though they're studying, the vibe is light and teasing.

AMBER

Crap. Wait. I totally know this one.

MR. CYR

Come on, Amber. SATs are in five days. You've got to know these cold.

AMBER

I know. And I've been studying my butt off. I'm even using my SAT words in everyday speech like you said. Seriously. Call my mom for proof.

Mr. Cyr looks away. Quickly changes the subject.

MR. CYR

Do you have your iPod with you?

Amber isn't sure where this is going.

AMBER

No... MP3 players aren't allowed on school grounds.

MR. CYR

Come on. I know you're packing.

He holds out his hand. Amber reluctantly pulls her iPod out of her backpack.

AMBER

So just because I forget on one word you rob me of my ability to block out distractions.

MR. CYR

You're not being punished. In fact I've been pretty blown away with how hard you're working. So I got you a present.

Mr. Cyr plugs Amber's iPod into his MAC. She walks behind him and puts her hand on his chair to see. The closeness registers on her face. Oblivious to her raging teen hormones, Mr. Cyr downloads a playlist simply titled *For Amber*.

8 CONTINUED:

8

AMBER

You made me a playlist?

MR. CYR

For the next five days you're going to eat, sleep, and breathe SATs. This should help.

Mr. Cyr hands back the iPod. Their hands overlap for just a second before she takes it.

9 EXT. VALERIE'S HOUSE - DAY

9

Valerie shows Crosby and Jabbar around her palatial estate while Jabbar and Milo walk ahead.

CROSBY

Humble digs you've got here.

VALERIE

The one perk of catching your husband with an H-O-O-K-E-R.

MILO

We have a pool.

JABBAR

My Dad has an ocean.

CROSBY

Jabbar, it's not polite to brag.

(to Valerie)

It's more of a marina than an ocean.

VALERIE

Milo, why don't you show Jabbar the tennis court.

Milo and Jabbar scamper off.

CROSBY

Tennis court. Wow. I don't know how much competition Jabbar is gonna be. We haven't really started him on the country club circuit yet.

VALERIE

Please. Milo can barely even hold a racket. My ex has this dream that he'll grow up to be a tennis star. Like that'll somehow justify having a kid with the wrong woman.

9 CONTINUED:

9

Crosby isn't really sure what to say.

VALERIE (CONT'D)

Wow. That was a lot to share on a first playdate. I'm sorry.

CROSBY

It's okay.

VALERIE

It's recent. The divorce. I'm still in the anger stage.

(then)

So how about you and Jabbar's mom? Are you guys cool?

CROSBY

Oh, um... That's... A fun story.

They're interrupted by Jabbar sprinting at them full force. Milo is hot on his heels.

JABBAR

Dad! We're playing tag. And you're it!

Jabbar tags Crosby.

CROSBY

Then you'd better run!

Crosby chases off after the boys. Well aware that Valerie is watching him in all his single dad hotness.

10 INT. WHISKEY MIKE'S - DAY

10

FRANK, Sarah's heavily tatted fellow bartender, sets a VASE OF FLOWERS on the bar in front of her.

FRANK

These came for you.

SARAH

No way. Seriously? Nobody's ever sent me flowers at work before. Is that sad?

FRANK

Probably comes with the not-having-an-office territory.

SARAH

Yeah. That or the dating jackasses territory.

10 CONTINUED:

10

Sarah looks at the card. Smiles. Laughs. Flips her hair. Frank reads it over her shoulder.

FRANK

What's pulchritudinous mean?

11 EXT. CORPORATE ATRIUM CAFE - DAY

11

Haddie and Julia eat lunch at this fancy, sophisticated restaurant. Haddie has her notebook out.

HADDIE

When did you realize you wanted to be a lawyer?

The food is served. A very fancy looking ravioli dish is placed in front of Haddie.

JULIA

Well, I took a class on civil rights while I was at Stanford. Go Cardinal. Make sure you put that in your report. It'll make your Cal dad nuts.

HADDIE

Noted.

(re: her pasta)

Wow, this is amazing.

JULIA

(enjoying Haddie's awe)

It's all Bruno.

HADDIE

Bruno?

JULIA

Bruno Palotti? He was the chef at Primi and opened this place up about four/five months ago.

HADDIE

I never would have thought to put pumpkin in ravioli.

JULIA

Wait until you see what I got us for dessert. We're going to be on the Stairmaster for a week. Well, not you.

(MORE)

JULIA (CONT'D)

Anyway, the civil rights class was all about our fundamental rights as citizens and how the law protects everyone equally. I know it sounds hokey but it really meant something to me.

HADDIE

I don't think it sounds hokey at all. I had no idea you did that kind of law.

JULIA

Oh. I... I'm not doing that kind of law. Not right now anyway.

HADDIE

What kind of law do you do?

JULIA

Let's see. How do I explain it? Have you ever heard the term mergers and acquisitions?

HADDIE

Hard assets and straight liquidation.

JULIA
(surprised)
Where did you hear that?

HADDIE
Pretty Woman.

JULIA
That was about M&A? I only remember
Julia Roberts in the hooker boots.

HADDIE
Richard Gere took over small companies.

JULIA
Okay. So you have a basic sense. So
anyway, I deal with the legal
implications. Corporate strategy,
corporate finance. The buying, selling
and combining of different companies.

Haddie jots down something in her notebook.

JULIA (CONT'D)
What are you writing?

HADDIE
Just some notes for my report.

JULIA
And at the end of the day we're able to
provide the acquired company with a
buyout package.

HADDIE
Is it a lot of money?

JULIA
Not if I do my job right.
(off Haddie, writing)
Wait. Maybe don't write that. I mean,
it's more complicated than I explained.

HADDIE
Screwin' some poor slob out of his
retirement?

JULIA
What?

HADDIE
Pretty Woman. I was quoting Julia
Roberts.

11 CONTINUED: (3)

11

JULIA

Wow. You really know that movie.

HADDIE

Don't worry. I know that's not how it really is.

But it kinda is. And Haddie has struck a nerve. On Julia, suddenly self-conscious.

12 INT. VALERIE'S HOUSE - KITCHEN - DAY

12

The center island has been converted to a build-your-own-sundae-bar. Everyone is fixing their own when Crosby's cell rings.

CROSBY

(to Valerie)

My brother.

(into phone)

What up?

INTERCUT WITH:

13 INT. T&S FOOTWEAR - ADAM'S OFFICE - SAME TIME

13

Adam rubs his temple on the other side of the call.

ADAM

You busy?

CROSBY

(adding sprinkles)

Kinda. What do you need?

ADAM

One. I've gotta cancel our weekly basketball game tonight. Sorry. Two. I need a recommendation for a "hip" restaurant.

He says "hip" with complete disdain.

CROSBY

One. You've cancelled eight times in a row. So I'm not sure that what we have can technically be referred to as a "weekly" game anymore.

ADAM

Bite me.

CROSBY

Someone's in a mood.

ADAM

I just got the bill for Max's aide. You wouldn't believe how much educational therapy costs. I actually swooned. Seriously. I opened the bill and involuntarily gripped the desk.

CROSBY

Oh. Drag. Anyway, what kind of "hip" are we talking about? Anniversary hip? Take-the-guys-out hip?

ADAM

I wish. Our retail clients are in from out-of-town and someone has to show them a good time. Guess who drew short straw?

CROSBY

You sure you're the man for that?

(off his silence)

Okay. Take them to Casa Villa on San Pablo.

ADAM

Casa Villa? I said hip. Mom and Dad used to take us there when we were kids.

CROSBY

Adam, one of the many things that has happened while you've been living under your suburban rock, is Casa Villa got hip. Call Emily. Tell her Crosby said hook you up. It's a total scene. You'll love it. Well, they'll love it. You'll tolerate it.

Crosby snaps his phone shut.

VALERIE

Everything okay?

CROSBY

My loser brother cancelled our basketball game.

VALERIE

Milo and I usually watch movies on the big screen Monday nights. You and Jabbar are welcome to stay and join us.

13 CONTINUED: (3)

13

CROSBY
(to Jabbar)
What do you say, little man?

Jabbar turns to Milo, all excitement.

JABBAR
Cool.

CROSBY
(to Valerie)
Cool.

VALERIE
(sexy)
Cool.

With her back turned to the kids, she punctuates the statement to Crosby by sucking a big glob of whipped cream off her finger. On Crosby, yowza...

14 INT. CASA VILLA - NIGHT (N2)

14

Packed crowd. DJ in the house. People waiting for a table. Scantily clad chicks with fruity drinks. And Adam, in a boring suit, with his TWO CLIENTS He talks to EMILY at the hostess stand.

EMILY
You must be Crosby's brother. I've held a table for you guys. Right this way, gentleman.

She gives them a wink. The TWO CLIENTS trade an impressed look. Adam can barely keep himself from rolling his eyes. His cell rings.

ADAM
It's my wife. I'll catch up.

KRISTINA (V.O.)
Can you get out of your dinner?

ADAM
(worried)
Why? Did something happen?

INTERCUT WITH:

15 INT. ADAM AND KRISTINA'S HOUSE - SAME TIME

15

Kristina stands in the living room smiling.

15 CONTINUED:

15

KRISTINA

There's a three hour bug movie at the IMAX. And Haddie took Max. Do you know what that means?

ADAM

(big smile)

Cue up the Van Morrison. I'll be home as soon as I can.

CUT TO:

16 INT. CASA VILLA - LATER

16

By the looks of things it's a long while later. Several empty margarita pitches are on the table. The clients are out on the dance floor leaving Adam alone at the table. Bored and antsy. He tries to give the WAITRESS his credit card.

ADAM

Let me give you this.

WAITRESS

Your friends just ordered another round.

ADAM

Of course they did.

(then)

Better make mine a virgin.

His phone rings. Adam steps over to the bar area.

ADAM (CONT'D)

The Margarita twins are holding me hostage but I'm working on it. What are you wearing?

INTERCUT WITH:

17 INT. ADAM AND KRISTINA'S HOUSE - SAME TIME

17

Kristina is jotting down some schedule changes on the family's dry erase calendar.

KRISTINA

Mom sweats and that dumpy white v-neck Max threw paint on.

ADAM

I can work with that.

17 CONTINUED:

17

KRISTINA

It was a false alarm. Max melted down during the trailers so they came back early. I was calling to see if you could pick up cornflakes on your way home.

ADAM

You just bought cornflakes.

KRISTINA

I accidentally got the ones with strawberries. Max says they look like toes.

ADAM

Great... Yeah. I'm on it.

Adam hangs up. He's about to go back to his table when he sees something unexpected

ANGLE ON THE BAR

Where Gaby is dancing with a gaggle of girlfriends. She's carefree. And loud. Everything she's not at work. She holds up her shot and throws it back like a pro. The girls squeal and call for another round.

Adam watches with confusion. And intrigue. And jealousy.

WAITRESS (O.S.)

And a virgin pina colada for you, sir.

Adam turns to see the Waitress standing there with a froufrou drink teeming with whipped cream and a parasol. As Adam wonders when this became his life...

18 OMITTED

18

END OF ACT ONE

ACT TWO

19 INT. ADAM AND KRISTINA'S HOUSE - KITCHEN - MORNING (D3) 19

Kristina is doing her whirlwind morning routine thing. Adam enters, boxers and a shirt, looking seriously hungover.

KRISTINA

Oh God. How many margaritas did you have?

Adam holds up two fingers.

KRISTINA (CONT'D)

You're pathetic. Adorable. But pathetic. Aspirin's in the cabinet.

Adam grabs the bottle and struggles to open it.

KRISTINA (CONT'D)

You might want to consider pants. Gaby should be here any second.

ADAM

I think Gaby might be calling in sick.

KRISTINA

Why?

ADAM

I saw her at the bar last night.

KRISTINA

You're kidding. Is she even old enough to drink?

ADAM

Oh yeah. And if two margaritas can do this to a man, I can only imagine what ten tequila shots looks like.

KRISTINA

No way. Sticker System Gaby was shooting tequila?

ADAM

It was like a Girls Gone Wild video.

Kristina takes the Aspirin bottle from him. Effortlessly opens it and shakes out two.

ADAM (CONT'D)

I don't get it. How can she work with Max all day and then just... leave it behind.

KRISTINA

What did you expect? That she goes home and thinks about Max all night?

ADAM

That's what I do.

The DOORBELL RINGS.

KRISTINA

That's her.
(re: boxers)
Pants.

ADAM

Wait. I want to see what shape she's in. If she's hungover we're sending her home. I don't want her around Max looking like, like...

KRISTINA

Like you?

Adam ignores her. They creep to the doorway and peek into the living room.

Max opens the door for Gaby who looks chipper and professional. Haddie enters.

HADDIE

You're not wearing pants.

KRISTINA

He's going to put them on.

ADAM

So how did it go with your Aunt Julia?

HADDIE

Oh my God. It was amaaazing.

KRISTINA

Amazing. Wow.

HADDIE

It's so cool to have this professional woman that I can look up to.

KRISTINA

That's great.

Adam looks at Kristina getting that this is inadvertently hurtful.

HADDIE

There's this guy. Ross or something. The best I could tell his entire job is to get Aunt Julia a latte whenever she wants one.

KRISTINA

ADAM

That sounds really helpful. Wow, a "latte" guy

HADDIE (CONT'D)

You should have seen the way everyone respected her. Her secretary is a dude. It was awesome. He calls her *Ms. Braverman*.

KRISTINA

I didn't know she used her maiden name at work.

HADDIE

I thought it was cool too. She's like her own powerful woman. And she took me to lunch at this totally expensive place with this totally awesome like famous chef. It was like the best meal I ever had.

KRISTINA

(smiling through wanting to bludgeon herself to death)
Well, I was thinking of making my spaghetti Bolognese for dinner tonight.

HADDIE

Again?

OFF Kristina -- ouch.

CUT TO:

20 INT. JOEL AND JULIA'S HOUSE - MASTER BEDROOM - MORNING 20

Julia and JOEL work together to get SYDNEY dressed. It's a flawless teamwork situation and Sydney knows to raise her arms without even being told. Julia and Joel talk over her as they pull her dress over her head.

JULIA

You know, Haddie really got me thinking about why I got into law. Do you remember what I used to say in school?

JOEL

That you wanted to make partner by the time you were thirty.

20 CONTINUED:

20

JULIA

I said that once. No. I used to always talk about how as soon as my student loans were paid off, I'd go work for Legal Aid.

JOEL

You said that once. And if memory serves it was right after we went to that Al Gore rally.

Joel smothers Sydney with a big kiss.

JOEL (CONT'D)

You, my princess, are dressed. Go grab your backpack.

Sydney scampers out. Joel sees that Julia is upset.

JOEL (CONT'D)

What's this about?

JULIA

I got into law because I wanted to use it to help people. Now all I do is help big companies crush little companies.

JOEL

You love what you do.

JULIA

I know. But what kind of person loves that?

21 SCENE OMITTED 21

22 SCENE OMITTED 22

23 INT. ADAM AND KRISTINA'S HOUSE - KITCHEN - NIGHT (N3) 23

Kristina stirs the spaghetti sauce. But she keeps glancing over at --

JULIA AND HADDIE

at the kitchen table. Julia shows Haddie the contents of a folder she's brought over.

JULIA

I brought this over because when you were at the office I totally forgot to tell you about all the pro bono work we do. You know what pro bono means, right?

HADDIE

Like free?

JULIA

Exactly. Like charity. I thought maybe you'd want to add that to your report.

HADDIE

Wow, I can't believe you handle all those big corporate merger cases and still have time to take on something like this.

JULIA

Oh. I don't... This case isn't mine... specifically... Per se. But the money I make for the firm is what allows them to take on these sorts of cases.

HADDIE

Cool. I'm gonna go update my report. Thanks again, Aunt Julia.

Haddie rushes off. Julia steps into the kitchen to give Kristina a hand.

JULIA

Anything I can do to help?

Kristina hands her a tomato and a knife.

KRISTINA

Thanks for doing that for Haddie. You really made an impression on her.

JULIA

(self-conscious)

Oh? Did she say something?

Sarah enters, plunks down a Tupperware side dish.

SARAH

I'm thinking of having sex with Amber's teacher. Thoughts?

24 INT. ADAM AND KRISTINA'S HOUSE - LIVING ROOM - LATER 24

Kristina, Sarah and Julia through at least a bottle of wine.

KRISTINA

How young is young?

SARAH

Like twenty-nine.

KRISTINA

Wow.

SARAH

He's twenty six. Why did I just lie?

JULIA

So he's twelve years younger--

SARAH

Eleven years eight months.

KRISTINA

Not that you're counting.

JULIA

And he's your daughter's teacher.

SARAH

I know, and Amber is doing so great at school lately. So it's a no.

KRISTINA

Here's what I think. You're both adults. And he sounds like a good guy.

SARAH

He's great. He's a great guy. We talk, we laugh, he's smart and funny, and we just connect, you know? Like really connect.

JULIA

Right, so you connect, whatever, is he hot?

SARAH

Totally. Like in this great sort of shaggy Mark Ruffalo way.

KRISTINA

Oh God, Mark Ruffalo.

JULIA

I know, yum--

KRISTINA

I say you hit that.

JULIA

You did not just say that!

KRISTINA

I have never said that before in my life.

(trying it out)

Hit that. Hit that.

SARAH

(taking her wine glass)

Okay, you're cut off.

JULIA

So now that we've decided you're going to "hit that", I have a pertinent question.

How are we...

(motioning South)

Here?

SARAH

Here? As in...

(motioning to her crotch)

Here?

JULIA

As a woman still in her twenties--

KRISTINA

Yeah, right, for another three weeks--

JULIA

Try two months. And I have to tell you that basic maintenance has changed.

SARAH

We're not having this conversation.

KRISTINA

Yes, we are. I want to hear this.

SARAH

Okay, I happen to be very well -- groomed.

JULIA

Mr. Cyr is of a different generation. So he might be expecting something a little... less.

SARAH

If we're going to discuss sex acts, can we please stop calling him Mr. Cyr?

KRISTINA

How much less?

Julia holds up two fingers to showcase "landing strip".

KRISTINA (CONT'D)

Is that what you've got?

Adam comes out from the driveway, wiping greasy hands on a rag.

ADAM

You know just once I'd love to have one of these dinner parties that doesn't turn into an Adam chore list. Crosby thinks changing his oil is optional.

He stops realizing he just interrupted something.

ADAM (CONT'D)

What? What's going on?

JULIA

Sarah's having sex with Amber's English teacher.

SARAH

Contemplating having sex with Amber's English teacher. But can still be talked out of it.

ADAM

Oh. Huh.

It's pretty clear that Adam stands in judgment, and that he's just sucked the fun out of everything.

JULIA

(to Adam)

You are no fun.

(to Sarah)

And you are getting a bikini wax.

SARAH

(to Adam and Kristina)

Okay, given your negativity, this is totally awkward, but I have to ask you guys a favor. I'm supposed to pick the girls up from school tomorrow night.

(MORE)

24 CONTINUED: (3)

24

SARAH (CONT'D)

Haddie's got band and Amber's got a study group. But it's the only time I can get together with Mr. Cyr... Mark.

Adam looks to Kristina.

KRISTINA

Max is with Gaby. I have to be home. But Adam can do it.

ADAM

(annoyed)

Yes, Adam can do it. I'm going to go get cleaned up.

As soon as Adam leaves...

KRISTINA

(to Julia)

Okay, seriously. What do you have going on down there?

25 INT. CROSBY'S BOAT - NIGHT

25

Crosby lets JASMINE in. Crosby is holding a sleeping Jabbar in his arms, Jabbar's little hands draped over Crosby's shoulders -- the adorable quotient is high, and Jasmine is touched as hell.

JASMINE

Looks like you boys had a big day.

CROSBY

Colossal. And if you're cool with it, I'd love to have him for another colossal day tomorrow.

JASMINE

Are you sure? You know you don't have to.

CROSBY

I know. But I want to.

JASMINE

Okay, then.

Jasmine smiles at him. Having a father for her child has worked out better than she could have dreamed.

CROSBY
(re: sleeping Jabbar)
How should we do this?

JASMINE
Um... Pass him here.

Crosby tries to place Jabbar into Jasmine's arms. There's some tangling, some rejiggering, and a whole lot of touching. Crosby and Jasmine's arms are now completely intertwined.

JASMINE (CONT'D)
I think I've got him.

CROSBY
Wait. His hair is caught on my watch.

Some more maneuvering. Jasmine starts to laugh which has the unintended but adorable affect of shaking the still sleeping Jabbar.

CROSBY (CONT'D)
(trying not to laugh)
Stop laughing. You're shaking him.

But Crosby can't help it and joins in. Crosby looks up and meets Jasmine's eyes. Suddenly the laughter stops and the moment becomes loaded. Could a kiss be coming? But Jabbar's hair comes loose. He stirs and puts his little arms around Jasmine's neck.

JASMINE
Well... Good night.

CROSBY
Good night.

On Crosby, watching Jasmine disappear.

END OF ACT TWO

ACT THREE

26 INT. ADAM AND KRISTINA'S HOUSE - KITCHEN - MORNING (D4) 26

Kristina, still in her pajamas, pulls the lid off a cardboard bankers box labeled -- *Kristina Braverman, Legislative Deputy to Councilmember Hsu*. Haddie comes over with a bowl of cereal.

HADDIE

What's that?

KRISTINA

My old work files. Seeing you so excited about career day... Well, I guess I got a little nostalgic.

HADDIE

Weren't you like a councilman's assistant?

KRISTINA

Legislative deputy.

Kristina pulls out an old set of COUNCIL MINUTES.

KRISTINA (CONT'D)

Oh my god. These are the minutes from the first time I addressed council. I was introducing an ordinance to reduce the number of roadside billboards.

Haddie glances at the minutes trying to muster interest.

HADDIE

Cool. So you like kept there from being a lot of billboards...

KRISTINA

Because they would block views.

HADDIE

Oh, right.

KRISTINA

It passed. The ordinance.

HADDIE

Oh. Cool.

A HORN HONKS outside. Thankfully. Haddie grabs her backpack.

26 CONTINUED:

26

HADDIE (CONT'D)

That's me. Gotta go. Later, Mom.

KRISTINA

Bye. Love you.

Haddie's gone.

MAX (O.S.)

I want eggs today.

Kristina looks up to find the reason she might never go back to work standing before her in a pirate costume. She somehow manages a big cheery smile.

KRISTINA

Eggs? I think we can do eggs.

REVEAL Adam. Standing in the doorway watching. Seeing his wife switch gears like that breaks his heart.

27 EXT. VALERIE'S HOUSE - DAY

27

START ON A LIFEGUARD. Tan, young, and nubile. He's clutching one of those Baywatch-style rescue cans.

WIDEN TO REVEAL we're in Valerie's backyard.

Crosby and Valerie are in the pool tossing Jabbar and Milo around. Crosby keeps casting glances at the lifeguard. He swims up to Valerie.

CROSBY

Question: what's with Hasselhoff?

VALERIE

Safety first. Besides, this way he can watch the kids while you help me fix a snack.

(calling out)

Brody, we're going inside. Can you keep an eye on the kids?

CROSBY

Brody? His name is Brody?

Valerie hops out of the pool showcasing her yoga bod. Crosby doesn't follow.

CROSBY (CONT'D)

Jabbar's not really the greatest swimmer. I'm gonna stay in the water with him.

27 CONTINUED:

27

BRODY THE LIFEGUARD
I'll get in the pool with the boys.
Jabbar will be fine.

Brody enters the pool using a "Lifesaver's Leap". It looks cool and has the added bonus of keeping his hair dry.

JABBAR
Cool. How did you do that?

BRODY THE LIFEGUARD
Wanna see it again?

Jabbar and Milo nod enthusiastically. The boys do seem to be in good hands so Crosby follows Valerie.

28 INT. VALERIE'S HOUSE - CONTINUOUS

28

Crosby follows Valerie inside.

CROSBY
So is *Brody* just a lifeguard or does he do other stuff too?

VALERIE
Define other stuff.

CROSBY
Oh, I don't know. Cooking, light filing... sensual massage.

They round a corner, now out of the kids' eyesight.

VALERIE
You have nothing to be jealous of.

She kisses him. Hard. Between kisses:

CROSBY
Wait. What about the kids?

VALERIE
Why do you think I hired the lifeguard?

She dives back in tongue first.

CROSBY
It's just... I told Jabbar I'd spend the day with him... So maybe I should...

28 CONTINUED:

28

VALERIE

Let's go upstairs.

29 INT. VALERIE'S HOUSE - BEDROOM - MOMENTS LATER

29

Crosby and Valerie mess around in Valerie's bed. There's a window where Crosby can sort of see into the backyard. He maneuvers Valerie so he's on top for a better look.

OUTSIDE

The kids splash around, seemingly fine.

More making out. Crosby tries to sneak another peek. Finally he flops back on the bed.

CROSBY

I can't do this.

VALERIE

What's wrong?

CROSBY

I can't believe I'm saying this but... As a parent I'm not totally comfortable with this scenario.

VALERIE

What scenario?

CROSBY

The scenario where our kids are outside. And we're up here...

Valerie continues writhing on top of him.

CROSBY (CONT'D)

Mostly naked, and you're hot, and on top of me, and... No. I can't do this.

VALERIE

Your loss.

Valerie, miffed, straightens her bikini top, and exits. Crosby casts a glance down at his crotch.

CROSBY

Um... I'll be there in a minute.

30 EXT. ROOSEVELT HIGH SCHOOL - DAY

30

Amber, earbuds in, waits for her ride. Adam pulls up.

30 CONTINUED:

30

ADAM

Where's Haddie?

AMBER

She went over to Steve's. Is it still cool if I get a ride or should I hitch?

31 INT/EXT. ADAM'S CAR - MOMENTS LATER

31

Awkward silence. Amber still has her earbuds in.

ADAM

So... How was school?

Amber pulls an earbud out.

AMBER

Huh?

ADAM

You know this car has a great sound system.

He takes her Ipod--

AMBER

Uncle Adam, I really wish you wouldn't--

ADAM

An iPod docking station and everything. Maybe we can slam to complaint rock together.

But it's too late. He has plugged in her I-Pod and MR. CYR'S VOICE fills the car.

MR. CYR (V.O.)

Obstreperous. Noun. Stubbornly resistant to control. As in: "Amber, you are obstreperous."

This is the playlist he made for her -- a vocab lesson. (We continue to hear Cyr listing SAT words through the car stereo as the scene plays out.)

ADAM

What is that? Are you studying?

AMBER

It's cool. I'd underestimate me too. SATs are Saturday and my English teacher's been helping me study.

(re: the voice)

That's him. Mr. Cyr.

ADAM
Seems like a good guy.

31 CONTINUED: (2)

31

AMBER

Yeah. He's alright.

ADAM

He made you a study tape. Seems more than alright.

AMBER

He like actually cares about me and stuff. I don't know. He's just... cool.

Adam looks over to Amber who is now blushing.

32 INT. MR. CYR'S APARTMENT - NIGHT (N4)

32

The apartment of a bibliophile. Small but cozy and filled with books. Sarah and Mr. Cyr are walking in through the front door.

SARAH

I'm not sure I should come in.

MR. CYR

(looking for a book in the stacks)

Relax. When I said I had something back at my house I wanted to show you, it wasn't just a line.

He pulls out a copy of *The Sound and The Fury*.

MR. CYR (CONT'D)

(handing it to her)

Here.

SARAH

(inspecting book)

Not a first edition. Not signed. This is the English teacher equivalent of "come back to my room so I can show you my really cool fish tank", isn't it?

MR. CYR

It's mine from high school. Page 49. Look where I highlighted.

Sarah flips to the aforementioned page.

SARAH

(reading the highlighted paragraph)

(MORE)

32 CONTINUED:

32

SARAH (CONT'D)

"Caddy got the box and set it on the floor and opened it. It was full of stars. When I was still, they were still. When I moved, they glinted and sparkled. I hushed."

(realizing)

This is the paragraph I wrote that paper on that Amber plagiarized.

MR. CYR

Tell me this isn't weird. Two people in two high schools, hundreds of miles away--

SARAH

Decades apart--

MR. CYR

--and they pinpoint the exact same paragraph in the book.

It's such a high school thing, but Sarah is totally into the coincidence. As they talk now, they start to get hotter and hotter for each other:

SARAH

That is sooo weird. I love the box of stars. I always thought it was the perfect metaphor for Caddy--

MR. CYR

--Bright and burning.

SARAH

--Trapped in this dark, claustrophobic place.

MR. CYR

--Lighting up everybody around her--

He kisses her. It's all sexy and high school and shit.

SARAH

Oh my God, you just seduced me with The Sound and The Fury.

They laugh, and kiss...

MR. CYR

Works every time.

They fall down onto the couch not entirely gracefully, totally start to make out.

It's as sexy as any scene can be with a thousand books in the frame. They're gonna take this to the next level.

FADE OUT.

END OF ACT THREE

ACT FOUR

33 INT. ZEEK'S GUEST HOUSE - MORNING (D5) 33

Sarah wakes up. Remembers the night before. A smile crosses her face. Gets up -- grabs her toothbrush, puts on a CD. An up, happy, song. She brushes her teeth. Starts dancing. As she brushes. Life is good. Her cell rings. She checks the caller: ADAM CELL -- picks it up.

SARAH

Hey...

INTERCUT WITH:

34 INT/EXT. ADAM'S CAR - DRIVING - SAME TIME 34

Adam drives, on speakerphone.

ADAM

I've got to talk to you. Can you meet me at the coffee shop in fifteen?

OFF Sarah, we,

35 INT. TOBY'S PANCAKE HOUSE - LATER 35

Early morning crowd. Sarah and Adam over coffee.

SARAH

We couldn't have met later?

ADAM

I've been trying to squeeze in a walk with Kristina all week. But just that simple act means I have to go to work early so I can leave early and get home while Gaby is still working with Max.

SARAH

Wow.

ADAM

I know. Listen, I've been thinking about the whole thing with you and Amber's teacher.

SARAH

His name is Mark.

ADAM

I don't think it's a good idea.

Sarah smarts. This presses all kinds of buttons for her about Adam knowing what's best.

SARAH

You don't? Okay, well, thanks for the unwanted input--

ADAM

Sarah--

SARAH

This is why you dragged me out here? I need to get the kids out the door.

ADAM

I rode home with Amber last night. She has a major crush on the guy.

SARAH

She doesn't have a crush on him.

ADAM

Just like you didn't have a crush on Mr. Levitsky your Junior year. How would you feel if Mom slept with Mr. Levitsky?

SARAH

Ew. That's gross.

ADAM

Exactly.

SARAH

And it's different. Mom was married. And ... Mom.

ADAM

I just don't want to see you fall into another...

SARAH

Another what?

ADAM

Nothing.

SARAH

Another bad relationship? Make another mistake? What? Say it, Adam.

35 CONTINUED: (2)

35

ADAM

Sarah. I see Amber looking happier. I see her engaged. And I wouldn't want to see her shut right back down. That's all.

Sarah stops, realizing that Adam might be right, as annoying as that is.

ADAM (CONT'D)

Just think about it before you do anything.

OFF Sarah, this conversation might have come a day late.

36 INT. DENGRAF & PROSSLER - DENGRAF'S OFFICE - DAY

36

Julia sits in the office of her boss and respected senior partner, LEON DENGRAF. There's a sense that they've been meeting about other things. But that part of the meeting is over and she is talking to Leon about what has moved to the forefront of her mind over the past few days.

LEON

Pro bono?

JULIA

Yes. I've been thinking about my role here and I know I could be good at it.

LEON

Julia, I've seen this before. Every associate goes through a crisis of faith. But there's good news. It passes.

JULIA

Leon. Please. I'll do it at nights. And weekends. It won't get in the way.

LEON

What about wanting to spend more time with your girl?

She looks at him. There's something vulnerable in her eyes. Which make him see her a little like a daughter, which he hates.

LEON (CONT'D)

Julia. The senior partners met last week to discuss who we see on the fast track to partner. Only one name came up.

JULIA
(humbled, awed)
Mine?

36 CONTINUED: (2)

36

LEON

Yours.

JULIA

Wow. I don't know what to say.

LEON

You're not just some lawyer, Julia. You are going places. Let's back burner the pro bono work. Plenty of time for that down the road.

As in never. As Julia takes this in, Jack (the assistant from earlier) walks in with two lattes. As he hands the latte to Julia:

JACK

Extra foamy.

Julia sips from her latte, the excitement about her promising future tempered by the fact that she is sort of working for the wrong side.

37 OMITTED

37

38 INT. ZEEK AND CAMILLE'S HOUSE - AMBER'S ROOM - AFTERNOON 38

Amber looks up from her book to see an intense Sarah looming in the doorway.

AMBER

Oh god. What?

SARAH

Can I come in?

Sarah sits at the edge of the bed. Tries to find the words but it's taking a little longer.

AMBER

Seriously, Mom. If someone died. Just say it. Otherwise--

SARAH

I've been starting to see your teacher.

Sucker punch. Amber slowly takes this in. Says nothing.

SARAH (CONT'D)

Mr. Cyr.

AMBER

Yeah. I sorta figured you weren't nailing Mrs. Hasbrook.

SARAH

Sweetie, it's been one date. Well, two. But there will not be a third unless I have your full blessing.

AMBER

Fine.

SARAH

Fine what?

AMBER

Fine you have my blessing. You can go now.

SARAH

I think we should talk about this.

AMBER

Whatever. You can date whoever you want. And I've got studying to do so...

SARAH

You obviously have a problem with this...

AMBER

Mom. Seriously. SATs are in two days. Can you shut the door on your way out?

Sarah knows better than to press. She lingers in the doorway but finally closes it.

INT. ADAM AND KRISTINA'S HOUSE - MOMENTS LATER

Adam bursts through the front door.

ADAM

Kristina!

Kristina comes out from the kitchen, drying her hands.

KRISTINA

(mimicking Adam)

Adam!

ADAM

Grab your tennis shoes.

KRISTINA

Why?

ADAM

Because I'm home from work, the trash cans are in, and Max has another half hour with Gaby. Do you know what that means?

KRISTINA

It means you forgot Gaby leaves early on Thursdays.

ADAM

What? No. No, no, no. I planned it all out.

And now it's five. Gaby exits like clockwork.

GABY

Good night.

ADAM

Gaby, wait.

KRISTINA

(under her breath)

Oh, god.

ADAM

How would you feel about making some overtime tonight?

GABY

I can't. I have another family at seven.

ADAM

Perfect. That's not for two hours.

GABY

I'm sorry but I always schedule a break between clients. With a job this stressful, it's important that I take good care of myself. I hope you understand.

Kristina puts a hand on Adam to keep him quiet.

KRISTINA

Of course we do. Have a great night and we'll see you tomorrow.

Gaby exits. Adam turns to Kristina.

ADAM

Well, that's just great. I'm so glad that she gets to take good care of herself. Probably means a hot date with Jose Cuervo.

KRISTINA

Adam.

ADAM

Forget it. I'll go check on Max.

KRISTINA

He's fine. And not the one I'm worried about right now.

ADAM

What's that mean?

KRISTINA

It means... Gaby has a point. This isn't going to get any easier. And if you don't take some time for yourself, you're going to snap.

(off Adam, wound up)

Or maybe we're already there.

ADAM

And when exactly would I schedule this quality "me time"?

KRISTINA

Well, there's a giant dry erase calendar in the kitchen. We can start there.

ADAM

Great. However that fails to accurately reflect the great time suck that is my various siblings.

KRISTINA

I think they'll manage.

ADAM

Everyone else gets a life. Gaby gets a life. Crosby gets a life. Sarah gets to move home and start hers over.

KRISTINA

You have a life.

ADAM

I have a schedule.

KRISTINA

How is that supposed to make me feel?

Adam sees Kristina is upset and knows he's gone too far.

ADAM

I'm sorry. You know this isn't about you.

KRISTINA

Then what is it about?

ADAM

Maybe the fact that Crosby can't even go on a date without consulting me. Or the fact that Sarah needs a father-figure for her kids. And how am I supposed to say no to that? And then there's our kids. Never mind that I have to make family time so freaking spectacularly *epic* that our teen daughter might actually want to spend it with us. And Max. God... Max. If I could just figure out *what* he needs it would be a start.

Adam, now exhausted, sits. Kristina joins him.

KRISTINA

So take a break.

ADAM

Did you just hear me? I can't.

KRISTINA

(firm)

Adam. Take. A. Break.

On Adam, carrying the weight of the world...

40 INT. MR. CYR'S APARTMENT - NIGHT (N5)

40

Mr. Cyr opens the door to find a very wound up Sarah. She doesn't wait to be invited in.

SARAH

I have this all figured out.

MR. CYR

(she's already in)

Please. Come in.

SARAH

In two years Amber will be in college. God willing. And you'll be thirty. Well, almost. So that seems like a really good time for us to go on a third date.

MR. CYR

Wait. What just happened?

SARAH

I asked you out on a date.

MR. CYR

In two years. Did you... Did you just break up with me?

SARAH

Right now this is the best I can do.

MR. CYR

I don't understand. This was working.

SARAH

But this isn't the part of my life that needs to be working. I moved back because I'm trying like hell to put my family back together. So for right now... I'm sorry.

Mr. Cyr takes a minute to absorb it. He's stung.

MR. CYR

You don't really expect me to wait around, do you?

SARAH

No.

MR. CYR

Sarah, I really like you.

SARAH

I know. It sucks.

Sarah musters everything and leaves. Makes the mistake of looking back. Damn, he's cute. OFF Sarah, heart breaking...

END OF ACT FOUR

ACT FIVE

41 INT. ZEEK AND CAMILLE'S - DOWNSTAIRS - MORNING (D6) 41

It's early. Ungodly early. The morning stillness is punctuated by a sharp WHIRRING SOUND.

We find Sarah sharpening a stack of Number 2 Pencils. Amber, still groggy, comes down the stairs emerges.

AMBER

(seeing Sarah)

What are you doing up so early?

SARAH

I know you have your SAT this morning. I made coffee. And I know you always say you hate breakfast but I thought maybe you would consider eating a protein bar.

Sarah hands over a travel coffee mug and a protein bar.

AMBER

I'm not hungry.

Sarah gives her the pencils.

SARAH

Here. So you'll have plenty of backups.

AMBER

I've got it under control, Mom.

Amber leaves without taking any of Sarah's offerings.

SARAH

Amber!

Amber turns around. There's so much Sarah wants to say. But she can't seem to muster any of it.

SARAH (CONT'D)

Good luck.

And Amber's gone.

42 OMITTED 42

42A EXT. CROSBY'S HOUSEBOAT - DAY 42A *

Crosby, waiting with a basketball and a day pack, sees *
Jasmine and Jabbar approach on the dock from a distance -- *
he waves, but Jasmine isn't smiling. *

She tells Jabbar to wait for her at an out of earshot distance and approaches Crosby. It's clear something's wrong. *

CROSBY
Everything alright? *

JASMINE
When you ask if you can spend the day with Jabbar, I expect you to spend the day with Jabbar. *

(off Crosby) *

Jabbar just told me about your playdate. *

CROSBY
Jasmine, I don't know what he said but-- *

JASMINE
Our son is not chick-bait, Crosby. *

CROSBY
Nothing happened. I'll be honest. It almost did. But then I had this... crisis of conscience. It was a pretty big life moment for me actually. *

JASMINE
That's great, Crosby. I'm so glad you had a valuable learning experience while leaving our son -- our son who can't swim -- alone in a pool. *

CROSBY
There was a lifeguard. *

JASMINE
The other night when you asked to take him. I can't tell you what it meant to me. And to him. *

CROSBY
Jasmine. I want to be that guy you thought I was. And I'm trying. *

JASMINE
I'll see you, Crosby. *

Jabbar walks up. *

JABBAR
Mommy, am I going to stay with Crosby? *

JASMINE *
Not today Sweetie. *

JABBAR *
Why? *

CROSBY *
Your mom wants time with you today. *
We'll get together soon, Buddy. *

Jabbar is obviously crushed and mystified, which makes it *
worse. OFF Crosby, miserable, we, *

CUT TO: *

43 EXT. BERKELEY - PUBLIC COURTYARD - DAY 43

Adam and Haddie ride their bikes and stop at a really nice public courtyard in front of a behemoth modern business building. They come to a stop. There's a beat, then, very simply:

ADAM

I want you to know that your mother is amazing.

Haddie feels a bit trapped.

HADDIE

Is this about the remark about her spaghetti? I can't believe how sensitive you guys are. Look, I know she's an amazing mom, okay? I'm trying to be fifteen here, and not like express that on a daily basis.

ADAM

She's more than an amazing mom. See this place? The play area, the benches, the trees, the landscaping.

HADDIE

Uh-huh...?

ADAM

The company that built this building wanted to use every inch of this land for offices. Your mother got in there and fought them. She got them to put up two hundred thousand dollars to make this. Without your mom, this wouldn't be here.

Haddie takes it in -- kids play on a play structure, people sit on benches talking, hanging together.

HADDIE

Wow. That's so Erin Brokovich.

ADAM

So now you know what your mom did.

HADDIE

Before she left her career to raise two unappreciative children.

43 CONTINUED:

43

ADAM
(sweetly)
You said it, not me.

Haddie looks around, taking it in. Adam looks at Haddie.
His beautiful, smart, lovely daughter. Takes her in.
Then simply--

ADAM (CONT'D)
Thank you.

HADDIE
For what?

ADAM
For coming out here with me. I know
there are other things you'd rather be
doing with your Saturday.

Sensing this is a moment for her Dad...

HADDIE
No, there aren't.

Adam is touched. Bittersweet. He knows that she's aware
of his vulnerability, that he's on borrowed time with his
daughter. On cue, Haddie's phone RINGS with a hip hop
ring tone that Adam knows all too well.

ADAM
Steve?

HADDIE
He was going to call if he got done with
basketball practice early. So we could
hang out. But it's cool. I'll tell him
I'm busy.

Adam breathes in the air for a beat, then...

ADAM
Get out of here.

HADDIE
It's okay, really.

ADAM
Go. Enjoy your day. Be free.

HADDIE
Are you sure?

43 CONTINUED: (2)

43

ADAM

Yeah. I'm sure.

HADDIE

Thanks, Dad.

Haddie picks up the phone and as she starts to talk to Steve she moves away for privacy--but we STAY with ADAM

HADDIE (CONT'D)

(into phone)

Hi, how was practice? -- Are you serious, did he break it? -- Yeah, I'm totally free...

She moves further away, leaving Adam alone to appreciate the beautiful calm.

CUT TO:

44 INT. ADAM AND KRISTINA'S HOUSE - GARAGE - DAY

44

Adam moves aside a good ten years worth of bullshit -- a long abandoned badminton set, kids car seats no longer needed, a crib -- until he finds what he's looking for -- his true love, aside from Kristina of course. And his children. Of course. His surfboard. It's been at least ten years.

45 INT. WHISKEY MIKE'S - DAY

45

Sarah is behind the bar drying out glasses, preparing for the lunch rush -- a bit fidgety. Frank senses something going on with her.

FRANK

You okay?

SARAH

Yeah.

(he still looks at her)

What?

FRANK

You have that intense look. Like something's wrong.

SARAH

Like you know me that well.

FRANK

Forget it.

SARAH

Fine, it's Amber. My daughter. She's taking her SATs. Right now. And she's worked so hard. She's applied herself for the first time in a long time. Like ever. And I just want her to do well. So badly.

FRANK

Maybe you can call her after. What time is the test over?

SARAH

(checking the clock)

Fifty three minutes. Not that I'm counting.

FRANK

Well, I think she's gonna kick ass.

SARAH

I don't know.

FRANK

I have a sixth sense about these things. I'm always right.

Sarah smiles, appreciative, wanting so much to believe in Frank's extra sensory perception...

45 CONTINUED: (2)

45

46 EXT. ROOSEVELT HIGH SCHOOL - ALLEY - DAY

46

A shit car drives past the school and into an alley, where Amber has been waiting.

AMBER

I'm so glad you came.

Out of said shit car, DAMIEN emerges. Amber throws her arms around him, finally letting it all out. She's fighting tears.

AMBER (CONT'D)

Things here suck.

DAMIEN

Hey. It's okay. I'm here now.

He smooths her hair back and holds her close.

47 INT. ADAM AND KRISTINA'S HOUSE - DAY

47

Kristina folds laundry when a Peet's Coffee latte appears in front of her as if by magic. She turns around to find Haddie with STEVE, holding their own Peet's Coffee.

KRISTINA

(reading label)

A decaf sugar-free vanilla latte. Wow. What did I do to deserve this?

HADDIE

We stopped off at Peet's Coffee and I thought you might want your usual. No big deal.

But to Kristina, it's a huge deal. She takes a sip.

STEVE

Did you know the sugar-free syrups are actually worse for you than the regular ones?

KRISTINA

No, Steve. I didn't. But thanks for letting me know.

HADDIE

We're going upstairs. Later, Mom.

47 CONTINUED:

47

STEVE

Later, Kristina.

KRISTINA

(calling after them)

Leave the door open! And what happened
to your dad?

HADDIE

I dunno. We split up hours ago.

Haddie and Steve continue upstairs. Now curious,
Kristina tries calling Adam's cell phone. It rings. And
rings. And rings. The ringing takes us to...

48 EXT. BEACH - DAY

48

Adam's phone rings from where it's been dropped on the
shore alone with his car keys and a towel.

OUT IN THE WATER

Adam sits perched across his old surfboard. Looking out
at the horizon, waiting for the perfect wave.

As we WIDEN to take it all in, we can hear the ringing
phone that Adam can't.

PHONE (V.O.)

Ten new messages.

KRISTINA (V.O.)

It's me. Just wondering where you are.
Haddie's back. And she brought me a
latte. It put me in the best mood. Is
that sad that a latte made my day? Love
you so much. Bye.

(then, remembering)

Oh. And can you remember to change the
lightbulb in the bathroom when you get
home.

CROSBY (V.O.)

Adam. Major life crisis. Where are you?

SARAH (V.O.)

It's Sarah. I'm freaking out. Have you
seen Amber?

JULIA (V.O.)

Adam, Julia. Do you think I'm shallow?
This shallow person? Because I'm not.

(MORE)

48 CONTINUED:

48

JULIA (V.O.) (CONT'D)

I'm not shallow. But what am I supposed to do, give up my badass career to take on pro bono cases? You can't have it all, right? No one can have it all. By the way, where the hell are you? I've called like five times. This is unacceptable.

CROSBY (V.O.)

Dude, I'm serious this time. Pick up. Pick up? Why am I talking like it's 1993 and you've got an answering machine. Whatever. Just call me.

And eventually the sound fades. Until all we hear are the waves and the seagulls.

FADE OUT.

END OF SHOW