COLD OPENING

FADE IN:

INT. REILLY KITCHEN/LIVING ROOM - EVENING (DAY 1)
(Joe, Eileen, Barb, Grammy, Liz, Jimmy)

A BUSY FAMILY KITCHEN. JOE REILLY (FIFTIES) GRABS A BEER FROM THE FRIDGE AND CROSSES TO THE TABLE WITH THE PAPER. HE’S A STRONG, SOLID GUY, STILL WEARING A SHORT SLEEVE DRESS SHIRT AND HIS “ASSISTANT MANAGER” NAME TAG FROM WORK. HE DODGES TO AVOID BARB (FIFTIES, WITH A WARM, NURTURING PRESENCE) WHO HUSTLES AROUND THE KITCHEN FINISHING UP DINNER. EILEEN (THIRTY, PRETTY AND SPUNKY) SNAGS A TASTE OF MASHED POTATOES FROM THE STOVE. BARB SHOOS HER AWAY AND EILEEN JOINS HER SON JIMMY (TWELVE) WHO IS DOING HIS HOMEWORK AT THE TABLE. THE KITCHEN DOOR OPENS AND GRAMMY ENTERS. SHE IS IN HER MID-SEVENTIES.

GRAMMY

What’s on the menu tonight, Barb?
Stomach cramps or acid reflux?

JOE

Ma.

GRAMMY

I need to know what pill to take before I eat.

BARB

(CHEERY) Well, why don’t you just take a big handful of each and let’s see if we get lucky?
JOE
Ma, Barb works very hard to take care
of this family and she cooks wonderful
food for us every day.

BARB
Thank you, Joe.

SHE TURNS BACK TO THE OVEN, PULLS OUT A MEATLOAF.

JOE
(WHISPERS TO GRAMMY) It’s meatloaf,
give me one of those red ones.

JIMMY
(OFF HOMEWORK) Mom, what do you know
about Napoleon?

EILEEN
Uh... Short. French. Big hat.

JIMMY
My essay has to be a thousand words.

EILEEN
Super big hat.

JIMMY
I’m just gonna look it up on the
computer.

JIMMY TAKES HIS BOOKS AND EXITS. JOE LOOKS AT EILEEN.

JOE
You were high school valedictorian.
EILEEN
Yeah, well, now I live in my parents’ basement and watch a lot of reality TV. You should lower your expectations. (THEN) So listen, I’m going to tell you guys something and I don’t want you to make a big federal case about it. I’ve been seeing someone and I have a date tonight. And I might be home late.

JOE
Why would you be home late? This town shuts down at 8:30.

EILEEN
We’re all adults here. Do I really need to spell it out?

JOE
(GETS IT, PAINED) Oh God.

GRAMMY
I guess I don’t need Barb’s cooking to make me sick.

JOE
I think I should meet this guy.

EILEEN
See, this is why I didn’t tell you --

BARB
Well who is he? Where’d he come from?
EILEEN
I met him at the bookstore about a month ago. You know how I like to stop by there after my lunch shift.

JOE
That’s the middle of the day. So we know he’s unemployed.

EILEEN
He just got back from a three month hiking tour of the Himalayas.

JOE
Wonderful. So far we got a penniless drifter loitering in the bookstore.

EILEEN
He wasn’t loitering, he was standing next to me in the Poetry Section.

JOE
Sounds like a real go-getter. Let me guess, pony tail or stupid chin beard?

EILEEN
(GRUDGING) Chin beard. (DEFIANT) I like him.

JOE
Of course you like him, you’re not practical. But lucky for you, you have me and I am. Which is why I need to meet this guy.
BARB

Joe, she’s a grown woman. (TO EILEEN)
Where’s he taking you for dinner?
(FALTERS) Or is it just straight to his place? Here, take my safety whistle.

SHE STARTS TO PULL IT FROM AROUND HER NECK.

EILEEN

I don’t need a whistle. He’s perfectly nice; he’s taking me to that new Italian place, Pretty Penne.

BARB

Oh! I just clipped a coupon for that! (RIFLES THROUGH COUPONS) Here it is! Free caesar salad! Free.

EILEEN

He doesn’t want a coupon, mom.

BARB

(FLOORED) Who doesn’t want a coupon? Joe, maybe you should meet this guy.

EILEEN

Nobody needs to meet anybody. And when he gets here I’d appreciate it --

GRAMMY

He’s coming here? You gave some hairy drifter our address? What if he kills us in our sleep?
JOE
That sounds pretty motivated for this bananahead.

BARB
Well, somebody who’d turn his nose up at a free salad is capable of almost anything.

EILEEN
Okay this is not a crisis situation. I’m allowed to have a private, adult relationship.

GRAMMY
You’re going to feel bad if we all get killed because you can’t control your yearnings.

EILEEN
It’d sure be nice and quiet though.

LIZ ENTERS. SHE IS MID-THIRTIES, A PUT TOGETHER HOT MOM.

LIZ
(TO EILEEN) Found your earrings, sis.

BARB
Hey, honey, you staying for dinner?

LIZ
Jake and Kimmy are having friends sleep over and my poor husband’s all alone with, like, a thousand kids. So heck yeah, I’m here all night.

(MORE)
LIZ (CONT'D)
(SHE SITS) So, I think we finally picked a wallpaper for the bathroom --

JOE
Liz, please, we’re in the middle of a situation here. Your sister’s about to give herself to some Charles Manson type she met at the bookstore.

LIZ
He’s not a Charles Manson type.
Eileen told me he was a Buddhist.

JOE
A Buddhist? This is not a man who will ever have health insurance.

EILEEN
I’m not going to marry him, I’m just having a little fun.

JOE
See, it’s that kind of thinking that has led to some questionable choices in the past.

EILEEN
What’s that supposed to mean?

LIZ
I think he’s talking about when you got knocked up in college and then dropped out and moved home to raise your kid.
EILEEN

Thank you, Liz. I knew what he meant. The question was more to express outrage that he was bringing it up. I mean, it’s not like I give it away all over town.

BARB

Well, that’s true. Jimmy’s twelve so it’s been what? Thirteen years?

EILEEN

Uh, okay, sure, let’s go with that.

JOE

You mean there’s been others?!

EILEEN

...Let’s just not talk anymore. I have to go, my date’s going to be here any minute.

GRAMMY

That reminds me, I need to take my gun to bed.

BARB

Oh Lord, nobody surprise Grammy in the middle of the night or we are going to be all over the papers.

SFX: THE DOORBELL RINGS

EILEEN

He’s here.
SHE EXITS TO THE LIVING ROOM.

RESET TO:

INT. LIVING ROOM - CONTINUOUS

EILEEN OPENS THE DOOR AND GREETS KENDALL, HER DATE, A CUTE GUY IN HIS EARLY THIRTIES WITH A SOUL PATCH AND FASHIONABLY RIPPED JEANS.

EILEEN

(QUICKLY) Hey, Kendall,
goodtoseeyoulet’sgo.

SHE TRIES TO HUSTLE HIM OUT THE DOOR BUT HE IS DISTRACTED BY THE ARRIVAL OF JOE, BARB, GRAMMY AND LIZ WHO GIVE HIM A SUSPICIOUS ONCE-OVER.

JOE

(TO BARB) He’s got holes in his jeans. I bet he lives in a van.

EILEEN

Kendall, this is my family. Don’t make eye contact. Just back away.

KENDALL

Right on.

THEY EXIT. JOE TURNS TO GRAMMY:

JOE

Ma, if the day ever comes that I’m on a Christmas card with that guy, I want you to take your gun and shoot me.

SMASH CUT TO: OPENING CREDITS.
ACT ONE

SCENE A

FADE IN:

INT. PRETTY PENNE RESTAURANT - NIGHT (DAY 1)
(Eileen, Kendall)

EILEEN AND KENDALL ARE FINISHING DESSERT. HER CHARMS ARE CLEARLY WORKING ON KENDALL WHO SEEMS WAY INTO HER.

EILEEN

...so yeah, Jimmy was a pretty big surprise. Happened the first time I ever...you know. I was so naive I wasn’t even sure we were doing it. Anyway I guess the lesson here is that I’m easily fooled in bed.

KENDALL

Well, that makes my job a lot easier.

EILEEN LAUGHS. KENDALL LEANS IN FOR A KISS. SHE LEANS IN TOO. IT’S ABOUT TO HAPPEN...EILEEN’S PHONE RINGS. SHE LOOKS AT IT, THEN:

EILEEN

(INTO PHONE) Dad?
ACT ONE

SCENE B

INT. LIVING ROOM - NIGHT (DAY 1)
(Joe, Eileen, Barb, Grammy, Liz, Jimmy)

BARB, GRAMMY AND LIZ ARE WATCHING TV. JOE ENTERS WITH A BEER AND STOPS IN FRONT OF GRAMMY WHO IS SITTING IN A RECLINER.

JOE
Ma, you’re in my chair. Again.

GRAMMY
There’s only one good chair. All that junk Barb bought is lumpy.

BARB
Well, Grammy, if you’re not comfortable here you know you’re always welcome to move in with your sister Miriam and her friend Janice in Alaska.

GRAMMY
Nice try, Barb, but living here is slightly better than trapping bears with a couple of old lesbians.

JOE SITS ON THE COUCH BY BARB AS EILEEN RUSHES IN.
EILEEN

I’m here, where’s Jimmy, is he still throwing up?

BARB

Jimmy’s not throwing up.

EILEEN

What? Dad called and told me Jimmy was throwing up and I should come home.

EILEEN AND BARB LOOK AT EACH OTHER, THEN BOTH SLOWLY TURN TO GLARE AT JOE.

EILEEN (CONT’D)

Please tell me my chid is violently ill.

JOE

Okay, technically he’s not throwing up, but we do have an issue.

EILEEN

Is it that you’re a lying liar?

JOE

(IGNORING HER) Jimmy’s been downstairs on the computer all night.

EILEEN

And?

JOE


(MORE)
Plus when I went down to check on him, he jumped up real quick and acted all squirrelly.

EILEEN
Oh my God. You didn’t call because you were worried about Jimmy; you just wanted to screw up my date.

JOE
Well, every cloud has a silver lining.

LIZ
Why are we always talking about Eileen and what’s wrong with her kid? Why don’t we ever talk about what’s wrong with my kids?

JOE
Something wrong with your kids?

LIZ
(SADLY) No, they’re fine.

JOE
(BACK TO EILEEN) You need to find out what he’s looking at on that computer.

EILEEN
I know what he’s looking at -- his history homework. And the reason I know that is because I’m his mother. So please, just butt out.
JOE
Fine, great, I’d love to butt out, all the way to the Gulf of Mexico.

EILEEN/BARB/LIZ
Dad./Here we go./Oh brother.

JOE
What, I can’t say the truth? You think I’d be here in Ass-Freeze, Illinois if I didn’t have a house full of (RE: GRAMMY) refugees and (RE: EILEEN) bounce backs? I could be living on a boat right now. Cruising down to the Florida Keys, wearing flip flops. I could become best friends with Jimmy Buffet.

EILEEN
Where are you going to meet him, the Coast Guard rescue ship? You’ve never been on a boat in your life.

JOE
When I’m best friends with Jimmy Buffet we’re not inviting you to any of our parties. And they are going to be good.

CUT TO:
ACT ONE

SCENE C

INT. EILEEN’S BASEMENT BEDROOM - LATER (DAY 1)
(Joe, Eileen, Barb, Liz)

EILEEN AND LIZ ENTER DOWN THE STAIRS. EILEEN’S MADE HER
BASEMENT BEDROOM CHEERFUL DESPITE THE WASHER/DRYER ALONG ONE
WALL. THERE’S ALSO A DOOR TO THE OUTSIDE. JIMMY IS AT THE
COMPUTER.

EILEEN

(TO JIMMY) Okay Mister, bedtime.
Submit to the kissing.

SHE REACHES FOR HIM, HE RESISTS.

EILEEN (CONT’D)

The more you struggle, the more
kissing there will be.

JIMMY SIGHS, STANDS STILL. EILEEN COVERS HIM WITH KISSES.

JIMMY

Aunt Liz, I’m sorry you had to see
that.

HE GOES.
EILEEN
Can you believe what just happened up there? Dad is now actively sabotaging my sex life. He booty blocked me.

LIZ
Yeah. (THEN) You’re so lucky.

EILEEN
What?

LIZ
Dad would never bother to drag me home from a date under false pretenses. Because he knows I’m (WITH DISDAIN) sensible and practical. Which means boring. Which means ‘I’m bored by you, I’m going to go talk to my other daughter.’ I can’t even remember the last time he stopped by my house --

EILEEN CROSSES TO THE COMPUTER:

LIZ (CONT’D)
You’re not even listening to me. Am I that boring? Where are you going?

EILEEN
I’m checking Jimmy’s browser history to show Dad he’s way off base. I mean, he’s going to try to tell me that he knows what Jimmy’s up to better than I do? Please.

(MORE)
EILEEN (CONT’D)

I’m with Jimmy all the time, I know what he’s up to. (OFF COMPUTER) What the hell is Ticklegirl-dot-com?

LIZ

I don’t know, but I’m so glad I came over tonight.

LIZ REACHES OVER AND PUSHES A BUTTON.

SFX: MUSIC, GIRLS LAUGHING

EILEEN

Okay. Dad can never know about this.

LIZ

So it’s two girls in bikinis tickling each other. (THEN) What’s this for, do you think?

THE WOMEN ARE MESMERIZED BY THE SCREEN.

JOE (O.S.)

Tickle girl?

EILEEN AND LIZ JUMP UP GUILTILY AND SEE JOE WHO HAS ENTERED THROUGH THE SIDE DOOR AND IS STANDING RIGHT BEHIND THEM.

JOE (CONT’D)

Really, ladies?

LIZ

It was Jimmy! He’s the weirdo.

EILEEN

Liz!
JOE
(RE: COMPUTER) You need to have the
birds and bees talk with that boy.

EILEEN
Really? This coming from the guy who
told me babies grew in a field like
pumpkins?

LIZ
He told me they came from a secret
section of Walmart.

JOE
(TO EILEEN) All I know is, he’s
thinking about it. You’re thinking
about it, he’s thinking about it, all
of the sudden everybody’s thinking
about it, and nothing good can come of
it!

EILEEN
Alright, calm down. Look, you were
right about Jimmy and the computer,
but now you just need to back off.

JOE
Okay, okay. I’ll talk to him.

SHE STARTS MANEUVERING HIM BACK TO THE DOOR.
EILEEN

That’s the opposite of what I just said! I want you to stay out of it. I’ll handle it, got it? Not you. Me.

JOE

Okay.

EILEEN

And next time knock before you come in my room.

JOE

I never knock. Sneaking up on people’s the only way I find out what’s going on around here.

AND HE’S GONE.

CUT TO:
ACT ONE

SCENE D

INT. KITCHEN – AFTERNOON (DAY 2)
(Joe, Eileen, Gabe)

EILEEN IS ZIPPING UP JIMMY’S OVERNIGHT BAG AS GABE LETS
HIMSELF IN THE KITCHEN DOOR. GABE IS THIRTY AND HANDSOME. A
DUDE. HE WEARS A LIBERTYVILLE FIRE DEPARTMENT T-SHIRT.

EILEEN

Hey, Gabe.

GABE

Hey, where’s my boy?

EILEEN

Jimmy’s upstairs. So listen, Gabe,
you know I love that Jimmy stays over
at your place so much, but can we have
a quick talk about what you’ve been
feeding him? Like for example, what
did Jimmy eat for dinner last time?

GABE

Meatball sub.
EILEEN
And what did he eat for breakfast the next day?

GABE
Cold meatball sub.

EILEEN
See where I’m going with this?

GABE
Yeah. I should warm up his morning meatball sub.

EILEEN
Feed him something besides meatballs!

GABE
Alright!

JOE ENTERS, IS PLEASED AS PUNCH TO SEE GABE.

JOE
Gabe’s here! Look at you two kids, it does my heart good to see you together.

EILEEN
(SIGHS) Dad.

JOE
What’s so wrong? You’re single, he’s single, you both have the same kid. It’s a match made in heaven.
EILEEN
For the millionth time, Gabe and I are never going to get together.

GABE
She’s always bossing me around.

EILEEN
He’s a man-child.

JOE
But Gabe gets fire department benefits. (TO GABE) Tell me again, what’s the co-pay?

GABE
Twenty dollars.

JOE
Twenty dollars. For anything?

GABE
Yep.

JOE
(TO EILEEN) You could have a heart transplant and only pay twenty bucks. You don’t have to love him, love that.

HE GIVES HER A PAT ON THE CHEEK AND EXITS. EILEEN TURNS TO GABE.

EILEEN
Okay, so listen. Before you guys go we just need to do one quick tiny little thing. Explain sex to Jimmy.
GABE
What? No.

EILEEN
Why not?

GABE
Well, first of all, if I explain it, I’ll make it sound too good.

EILEEN
Gabe, this is an important moment in our son’s life and we need to face it together. I’m not asking, I’m telling.

GABE
Are you allowed to do that?

EILEEN
Oh yeah yeah, that’s in the custody agreement.

CUT TO:
ACT ONE

SCENE E

INT. JIMMY’S ROOM — AFTERNOON (DAY 2)
(Eileen, Gabe, Jimmy)

JIMMY IS READING. EILEEN AND GABE ENTER.

EILEEN

Hey hon, your dad’s here. But before you go, we need to have a little talk.

JIMMY

Okay.

EILEEN

Uh...where to begin? Oh, I know!

Gabe, you start.

GABE

Nice one. (THEN) Alright, listen up. Chicks are a trip. So take it easy, you know what I mean? You don’t need to get into that, get into some other stuff.

EILEEN

Gabe.
GABE
What?! You say something.

EILEEN
Fine. When a man loves a woman --

JIMMY
Okay wait, hold up. Is this the birds and the bees?

EILEEN
Well, yes. (RE: GABE) Not a very good one, but --

JIMMY
I already had the talk.

EILEEN
What?

GABE
Awesome! Let’s bounce, buddy.

JIMMY HEADS TO THE DOOR.

EILEEN
(TO JIMMY) Wait a minute. With who?

JIMMY
Grandpa.

HE EXITS.

EILEEN
But I...he...this is the last straw.

(SPINNING OUT) He talked to Jimmy after I specifically told him not to. I told him I was going to handle it.

(MORE)
EILEEN (CONT'D)

I said don’t do it, he said okay, that’s how I remember it. Did that not happen? Am I going crazy? Do I even make sounds when my mouth moves??

GABE

God yes.

HE EXITS.

CUT TO:
ACT ONE

SCENE H

INT. LIVING ROOM – JUST LATER (DAY 2)
( Joe, Eileen, Barb, Grammy)

BARB READS, GRAMMY WATCHES TV IN JOE’S CHAIR. JOE ENTERS.

JOE

Ma. My chair.

GRAMMY

I’m not getting up.

JOE

Fine. I’ll just wait you out, you go to the bathroom ten times an hour.

That’s your other favorite chair.

GRAMMY

You should respect your elders. If this was an Indian tribe they would not stand for the way you talk to me.

BARB

(MUTTERS) If this was an Indian tribe we’d have sent you down the river in a flaming canoe years ago.
EILEEN STORMS DOWN THE STAIRS AND UP TO JOE.

EILEEN

Hey! Did you talk to Jimmy about sex?

JOE

Yep. I didn’t think you were taking it seriously.

EILEEN

I was handling it!

JOE

Fine! If nobody needs my help then Barb and I will be in the Gulf of Mexico.

BARB

Oh for Pete’s sake, Joe, nobody’s living on a boat.

JOE

(SHOCKED) What? But it’s my dream.

BARB

Nothing stays fresh on a boat. Potato chips go stale the minute you open the bag. I can’t live like that.

JOE

Barb, we’ve talked about this. We marry Eileen off, get Jimmy in college and we get the heck out of Dodge.

GRAMMY

And where am I in all this?
JOE

Well...we would need the inheritance to buy the boat so obviously we would wait...for that. No offense.

EILEEN

(TO JOE) This has to stop. Jimmy’s my son, he’s my business. Just like who I date is my business not yours!

A LONG BEAT, THEN:

JOE

Why did you stop talking? (HOPEFUL) Are we done?

EILEEN

I’m waiting for you to apologize.

JOE

Not gonna happen. (OFF EILEEN) I don’t want you to get the same phone call from Jimmy that I got from you thirteen years ago!

EILEEN

How many times are you going to bring that up? You don’t think I feel bad enough already? You think it’s easy being the town cautionary tale?

JOE

You think it’s easy being the father of the town cautionary tale?
EILEEN

(STUNG) Well, you don’t have to worry about it anymore because I’m an adult and you can’t control how I raise my son or who I date or what I do!

JOE

I can sure as hell try.

EILEEN

Oh yeah? Well, you know what I’m going to do? I’m going to Kendall’s. Yeah. And I’m going to stay there. So I’ll see you all in the morning. That’s right. The morning.

SHE EXITS, SLAMMING THE DOOR.

BARB

Nice job, Joe. You’ve driven our daughter right into the arms of a hairy drifter.

SHE EXITS UP THE STAIRS.

GRAMMY

I hope she doesn’t turn up pregnant again. We’re running out of rooms in this place and God knows I’m not going anywhere.

FADE OUT.

END OF ACT ONE
ACT TWO

SCENE J

EXT. KENDALL’S APARTMENT -- LATER (DAY 2)
(Eileen, Kendall)

EILEEN WALKS UP TO KENDALL’S APARTMENT DOOR. SHE FLUFFS HER
HAIR, ADJUSTS HER CLEAVAGE AND KNOCKS.

KENDALL

Hey, I’m so glad you called.

EILEEN

Well, I missed you. That’s the only
reason I’m here. Because I really
wanted to see you.

SHE PULLS OUT HER PHONE, SQUEEZES IN NEXT TO KENDALL AND
TAKES A QUICK PICTURE OF THE TWO OF THEM. SHE PUSHES A COUPLE
OF BUTTONS ON THE PHONE:

EILEEN (CONT’D)

...and send. Okay, got any wine?

SHE ENTERS KENDALL’S APARTMENT, HE FOLLOWS.

CUT TO:
ACT TWO

SCENE K

INT. JOE AND BARB’S BEDROOM -- EARLY THE NEXT MORNING (DAY 3)
(Joe, Barb)

IT’S THE CRACK OF DAWN. JOE IS WIDE AWAKE. BARB ROLLS OVER.

BARB
Did you sleep at all?

JOE
No.

BARB
I slept like a baby on a marshmallow, because my conscience is clear.

JOE
I was just looking out for Jimmy.

BARB
Oh please. Eileen’s a wonderful mother. The only reason you talked to Jimmy is because you can’t talk to Eileen.

JOE
I talk to Eileen all the time.
BARB

Not like you used to. Something broke between you two when she got pregnant. I thought it was getting better, but these last few days...This family will not work if you keep acting like a jackass. So you need to apologize. Or else.

JOE

Or else what?

BARB

Or else you will be living in a house with a very disappointed woman.

JOE

Well, that’ll make three. (THEN) I won’t do it. Remember how exciting things looked for Eileen in high school? She was going to be the first one in the family to finish college. Have a career, not just a job. Buy me a boat. And one mistake, you know? I just worry about her. And now Jimmy. What if I die, what’s going to happen to them? What if you die and leave me all alone with my mother?
BARB

Well, let’s be optimistic. (CHEERY)

Maybe she’ll die.

CUT TO:
ACT TWO

SCENE L

INT. LIZ’S KITCHEN – MORNING (DAY 3)
(Joe, Eileen, Liz)

LIZ, HALF-ASLEEP AND IN HER BATHROBE, SHUFFLES IN TOWARD THE COFFEE MAKER. JOE KNOCKS AND ENTERS.

LIZ
What are you doing here?

JOE
I just wanted to talk to you.

LIZ
Really? Why? I mean, great! But why?

JOE
Everybody in my house has gone crazy.
Eileen. Your mother. They’re all against me. But I can always count on you, you’re never mad at me.

LIZ
Okay! Let me make some coffee and we can have a good long chat, all about our feelings and stuff! Hee hee!
SHE OPENS THE PANTRY TO GET THE COFFEE AND SEES THAT EILEEN IS HIDING THERE.

LIZ (CONT’D)

Aah!

JOE

What?

EILEEN SHAKES HER HEAD “NO” AND FRANTICALLY WAVES OFF LIZ.

LIZ

Uh, I just realized I’m out of coffee and it makes me furious. Aah! (STEPS FURTHER INTO PANTRY, WHISPERS) What are you doing here?

EILEEN

(WHISPERS) I crashed here last night and was going to make coffee this morning when I saw dad and panicked. You have to get him out of here.

LIZ

But he wants to spend time with me.

EILEEN

Liz!

LIZ

Fine!

SHE STEPS OUT OF THE PANTRY AND FIRMLY SHUTS THE PANTRY DOOR BEHIND HER.

LIZ (CONT’D)

You should go.
JOE

What?  Why?

LIZ

I’m mad at you too. I forgot for a minute, but I am and I’m kicking you out.

JOE

You’re just as crazy as the rest of them.

AS HE HEADS OUT THE DOOR:

LIZ

Yes, I am. But I won’t be tomorrow, come back tomorrow. I love you, Daddy!

HE’S GONE.  EILEEN STEPS OUT OF THE PANTRY.

LIZ (CONT’D)

What is going on?

EILEEN

Well, Dad and I had this fight last night so I went over to Kendall’s.

(MORE)
EILEEN (CONT'D)
But then he started asking all these annoying questions about why I still live at home and I was like, ‘I don’t have to answer that.’ So to change the subject I told him he had something in his teeth even though he didn’t, so he went crazy trying to find it and I was like ‘not yet, still there, didn’t get it’. Until finally I had to tell him I made it all up. And that’s when he asked me to leave. And I couldn’t go home so I snuck in here and slept on your couch.

LIZ
(ON CLOUD NINE) Everyone’s coming to me today. I guess I’m the heart of this family.

EILEEN
Well, thanks for covering for me.

LIZ
(DEAD SERIOUS) Say it. Say I’m the heart of the family.

EILEEN
Uh...you’re the heart of the family.

LIZ
(SMILEY AGAIN) I love you, Eileen.

CUT TO:
ACT TWO

SCENE M

INT. KITCHEN/LIVING ROOM - DAY (DAY 3)

BARB AND GRAMMY ARE AT THE TABLE. BARB DESULTORILY CLIPS COUPONS. GRAMMY SLOWLY TAKES ONE PILL AT A TIME FROM A PLASTIC PILL ORGANIZER. A PILL, SIP OF WATER. A PILL, SIP OF WATER, ETC. BARB HOLDS UP A COUPON.

BARB

Look at this, forty percent off jumper cables. Joe would love this coupon.

SHE RIPS IT IN HALF AND THROWS IT IN THE TRASH.

BARB (CONT’D)

Not today, Joe.

EILEEN ENTERS.

EILEEN

Hey. Where’s dad?

BARB

In the living room with Gabe. (EILEEN STARTS TO GO) Wait a minute, we need to have a talk, Missy. You can’t just storm out of here to do God knows what and then waltz back in --
GRAMMY

Oh for Pete’s sake, Barb, lay off. She’s a good kid. She’s always been a good kid, even when she was knocked up. You and Joe are just a bunch of ninnies. When you don’t have big problems you make your little problems big. (SHAKES PILL CASE) I got big problems! It’s like Liza Minnelli’s lunchbox over here.

A BEAT OF SILENCE.

EILEEN

...Thanks, Grammy.

GRAMMY

(WAVES HER AWAY) Go.

EILEEN EXITS TO THE LIVING ROOM. BARB AND GRAMMY FOLLOW.

RESET TO:

INT. LIVING ROOM – CONTINUOUS

EILEEN TAKES A DEEP BREATH AND CROSSES TO JOE AND GABE AS BARB AND GRAMMY ENTER BEHIND HER.

EILEEN

Hey Dad.

JOE

Eileen.
EILEEN

So listen, I feel like we’ve kind of been in a fight for thirteen years and I hate it.

JOE

Me too.

EILEEN

Okay. (A BEAT) So... now somebody should say some words where they ask somebody else to forgive them.

JOE

Go ahead.

EILEEN

Not me, you!

JOE

I didn’t do anything wrong!

GABE

You did just try to make me marry her.

EILEEN

What?

GABE

Yeah, he told me I could have the house if I did it.

BARB

What?

JOE

I was kidding, Gabe.
GABE
It didn’t sound like --

JOE
Get out of here, Gabe. Go rescue a cat or something.

GABE
Fine. But you invited me over here. And promised me a cinnamon bun, which I never got. So you haven’t seen the last of me!

GABE EXITS, ANNOYED.

EILEEN
I can’t believe this. Now you’re actually bribing people to marry me?

JOE
It was a hail Mary. I just thought if I could fix things for you --

EILEEN
I don’t need fixing! I’m not an eighteen year old kid anymore.

JOE JUMPS OUT OF HIS CHAIR, CROSSES TO EILEEN.

JOE
Well, you sure act like it -- having fits, running off worrying your mother half to death --

EILEEN
I slept at Liz’s last night.
JOE
Oh.

EILEEN
Yeah.

JOE
Well, that’s different. (THEN)
Apology accepted.

EILEEN
I’m not apologizing!

JOE
Well, neither am I! I’m glad I messed up your date -- Kendall is a girl’s name. A girl’s name! If he had any sense he’d ask people to call him Ken. And as far as Jimmy goes, I only talked to him because I don’t want --

EILEEN
(HEARD IT A MILLION TIMES) I know! You don’t want Jimmy to make the same mistake I made.

JOE
No, I don’t want you to make the same mistake I made.

THIS ROCKS EILEEN BACK ON HER HEELS.

EILEEN
...what?
BARB
He just admitted he made a mistake. I feel like we should light a candle or something.

JOE
This whole thing with Jimmy, it touched a nerve with me, okay? The truth is all these years, yeah I’ve been mad at you for getting pregnant. ‘Cause it was stupid. But I’ve also been mad at myself because I never had the...guts to talk to you about boys. It was the way I was raised.

GRAMMY
Here we go. I knew I’d get blamed eventually.

JOE
Come on, Ma, you know how it was. Sex was a big Catholic mystery! If we don’t talk about it, it doesn’t exist!

(TO EILEEN) Well, I didn’t talk about it and I sent you out into the world unprepared. And I’m sorry.

HE SITS IN HIS CHAIR. EILEEN JUST STANDS THERE A BEAT.

EILEEN
Well, don’t apologize for that. Now I feel bad. Dad.

(MORE)
EILEEN (CONT'D)
If it wasn’t for you Jimmy would be sitting alone in some crummy apartment while I work a double shift to make rent. And you were the one who figured out Jimmy needed the talk when I missed all the signs -- which totally ticks me off by the way.

JOE
Well...that’s true.

EILEEN
You just need to let me live my own life.

JOE
I’m sorry.

SHE SMILES, TOUCHED.

JOE (CONT’D)
I just can’t do that.

EILEEN
Dad!

JOE
Look, with you getting back out there and Jimmy starting up it’s just too much. I can’t sit on the sidelines.

EILEEN
Well, how about, when it comes to Jimmy, you and me work together.
JOE

...I can try that.

EILEEN

And you know, as for my personal life, well, I’ll just keep everything I do very, very secret.

JOE

That’d be great.

EILEEN

I’m going to give you a hug now.

JOE

Okay. (AS THEY HUG) That good enough for you, Barb?

BARB

I’m good.

GRAMMY

Me too. This is nice. (TO BARB) Isn’t this nice?

JOE

Aw, Ma.

GRAMMY CROSSES TO JOE, HOLDS OUT HER ARMS. HE GETS UP AND HUGS HER. SHE DOES A LITTLE SHUFFLE AND SITS IN JOE’S CHAIR.

JOE (CONT’D)

Ma.

GRAMMY

Ah, that’s a good chair.

CUT TO:
EILEEN

So I know your grandpa talked to you and I just wanted to make sure, you know, he didn’t say anything weird about pumpkin patches or Walmart.

JIMMY

No, he just kinda told me what happens and that it’s better if you’re in love...stuff like that. It was okay.

EILEEN

(SURPRISED) Oh. Well, that’s good.

JIMMY

Yeah. It didn’t get awful until the others started showing up.
EILEEN

What others?

BEGIN FLASHBACKS:

INT. JIMMY’S ROOM – EARLIER (DAY 5)

JIMMY LISTENS AWKWARDLY AS EACH ADULT VISITS HIM.

GABE

Son, I got you a gift subscription to Playboy. I popped for the two years in case you’re a slow learner, but I’m pretty sure in a couple of months all will be clear.

CUT TO:

LIZ

That stuff on the computer, that’s not what real women look like. Especially after they’ve had children. Here’s some advice -- never ever suggest to your wife that she hit the gym a little more to bounce back from that c-section. That is not okay!

CUT TO:

BARB

Be gentle. That’s when I knew your grandfather was the one. Rough hands, but such a light touch.

CUT TO:
GRAMMY

Every time you have an impure thought, pinch yourself. Like this.

SHE PINCHES JIMMY HARD ON THE ARM.

JIMMY

Ow!

GRAMMY

That’s for all the ones I know you’ve already had today.

CUT TO:

END FLASHBACKS.

EILEEN CAN SEE JIMMY’S BEEN THROUGH A LOT.

EILEEN

Okay, well I won’t make this whole thing any more horrifying. Just know you can always come to me with any question, no matter how disgusting.

JIMMY

Mom!

EILEEN

Okay, okay. (STARTS TO EXIT, THEN QUICKLY) And if you want to look at anybody getting tickled on the computer, do it at your Dad’s.

SHE EXITS.

RESET TO:
INT. HALLWAY - CONTINUOUS
(Eileen)

EILEEN CLOSES JIMMY’S DOOR. SHE THINKS FOR A MOMENT, THEN TAKES OUT HER PHONE AND DIALS.

EILEEN

(INTO PHONE) Hey Kendall, it’s Eileen. Look, I just wanted to apologize for, you know, the whole food in your teeth thing. And then getting all defensive and accusing you of trolling the Poetry Section for lonely women -- I actually hurt myself there too, so that wasn’t great. Anyway, I’m calling to answer your question: the reason I still live at home with my family is because it makes my kid’s life better. It may not always be great for me, but that kid’s so taken care of it’s ridiculous. So if you’re interested in giving things another shot -- and also open to shaving that thing on your chin -- give me a call.

PLEASSED WITH HERSELF, EILEEN HANGS UP AND EXITS.

FADE OUT.

END OF ACT TWO
CREDIT WINDOW

FADE IN:

INT. LIVING ROOM - NIGHT (DAY 4)
(Joe, Eileen)

IT’S LATE.  JOE IS HAPPILY ENSCONCED IN HIS CHAIR WATCHING TV.  EILEEN JOINS HIM.

EILEEN

Hey, you got your chair.

JOE

Good things come to those who slip bourbon in their mother’s coffee.

EILEEN CHUCKLES.

EILEEN

Look at us, just hanging out.  I’ve missed this.

JOE SMILES.

JOE

You know, we haven’t even talked about the fact that your mom doesn’t want to move to the Gulf of Mexico.  Can’t believe she dropped that bomb on me.
EILEEN
I don’t know, I think you’ll be able to change her mind. You can be pretty charming when you want to be.

JOE
Huh. I don’t have to be charming. If I want to live on a boat, that’s what we’ll do. And if she doesn’t like it, well, I’m just an unfortunate boating accident away from bachelorhood. I’m not scared of your mom.

EILEEN
That’s right, Dad.

A BEAT.

JOE
You’re not going to tell your mom I said that.

EILEEN
Of course not, Dad.

JOE
That’s my girl.

FADE OUT.

END OF SHOW