

HOME GROWN

“Pilot”

Written by

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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

Okay. Really short. Very French. 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 GREETES 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

Mom, Dad, Liz, Grammy. Meet Kendall.
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?

CUT TO:

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

And? Boy, puberty, internet. You do
the math.

(MORE)

JOE (CONT'D)

Plus when I went down to check on him,
he jumped up real quick and acted all
squirrely.

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?

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BARB

Well, let's be optimistic. (CHEERY)

Maybe she'll die.

CUT TO:

ACT TWO

SCENE 1

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:

ACT TWO

SCENE P

INT. HALLWAY/INT. JIMMY'S ROOM - THE NEXT DAY (DAY 4)
(Eileen, Jimmy)

JIMMY AND EILEEN.

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.

PLEASED 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