HOUSEHOLD NAME

“Pilot”

Written by
Michael Saltzman

Directed by
Andy Ackerman

4th Revised Story Conference (GREEN)
March 25, 2017
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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Monday, March 27th</td>
<td>10:30AM Rehearse Stage 37</td>
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<td></td>
<td>3:30PM Network Run Thru &amp; Set Walk Thru Stage 37</td>
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<td></td>
<td>TBD Wardrobe / Hair / MU / Camera Test Stage 35</td>
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<td>Tuesday, March 28th</td>
<td>9:30AM Mini Harassment Seminar Stage 37</td>
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<td></td>
<td>10:00AM Rehearse Stage 37</td>
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<td>Wednesday, March 29th</td>
<td>TBD Camera Day 1 Stage 37</td>
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<td>TBD ABC – Photo Gallery Stage 35</td>
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<td>TBD ABC – Cast Interviews Stage 35</td>
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<td>Thursday, March 30th</td>
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<td>Friday, March 31st</td>
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HOUSEHOLD NAME

“Pilot”

4th REVISED STORY CONFERENCE (GREEN)

March 25, 2017

VIVIAN.............................................CAROL BURNETT
EDWARD............................................TIMOTHY OMUNDSON
TED...................................................MATT OBERG
WENDY...............................................MARY HOLLAND
JESSICA...........................................ZOE ANNE PESSIN
CHARLIE..........................................MAVERICK THOMPSON
BETTY...............................................AMY POEHLER
NANCY............................................NICOLE BYER
JAN..................................................PAULA PELL
RICK...............................................SETH MORRIS
HOUSEHOLD NAME

“Pilot”

4th REVISED STORY CONFERENCE (GREEN)

March 25, 2017

Sets

COLD OPEN
C-O - INT. VIVIAN'S HOUSE - FOYER/LIVING ROOM - DAY (DAY 1)

ACT ONE
SCENE A - INT. VIVIAN'S HOUSE - LIVING ROOM - LATE AFTERNOON (DAY 2)
A2 - INT. FOYER/LIVING ROOM

ACT TWO
SCENE B - INT. VIVIAN'S HOUSE - BEDROOM - EVENING (NIGHT 2)
SCENE C - INT. VIVIAN'S HOUSE - VIVIAN'S BEDROOM - SAME TIME (N2)
SCENE D - INT. TV COMMERCIAL SET - EARLY MORNING (DAY 3)
SCENE E - INT. VIVIAN'S HOUSE - BEDROOM - LATE MORNING (DAY 3)
SCENE H - INT. VIVIAN'S HOUSE - FOYER/LIVING ROOM/DEN - LATER (D3)

ACT THREE
SCENE J - INT. VIVIAN'S HOUSE - LIVING ROOM - EARLY EVENING (DAY 3)

TAG
TAG - INT. VIVIAN'S HOUSE - LATE AFTERNOON (DAY 4)

CUES & EFFECTS
DOORBELL RINGS P 6
DOORBELL RINGS P 13
LIGHTS: ON P 39
## Short Rundown

**COLD OPEN (DAY 1)**

<table>
<thead>
<tr>
<th>Scene (1-4)</th>
<th>Location</th>
<th>Time</th>
<th>Characters</th>
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<tr>
<td>INT. VIVIAN’S HOUSE - FOYER/LIVING ROOM – DAY</td>
<td>(Ted, Wendy, Nancy)</td>
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**ACT ONE, SCENE A (DAY 2)**

<table>
<thead>
<tr>
<th>Scene (5-16)</th>
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<tbody>
<tr>
<td>INT. VIVIAN’S HOUSE - LIVING ROOM – LATE AFTERNOON</td>
<td>(Ted, Wendy, Jessica, Charlie)</td>
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**ACT TWO, SCENE B (NIGHT 2)**

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<thead>
<tr>
<th>Scene (17-19)</th>
<th>Location</th>
<th>Time</th>
<th>Characters</th>
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<tbody>
<tr>
<td>INT. VIVIAN’S HOUSE - BEDROOM – EVENING</td>
<td>(Ted, Wendy, Jessica)</td>
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**ACT TWO, SCENE C (NIGHT 2)**

<table>
<thead>
<tr>
<th>Scene (20-21)</th>
<th>Location</th>
<th>Time</th>
<th>Characters</th>
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<tr>
<td>INT. VIVIAN’S HOUSE - VIVIAN’S BEDROOM – SAME TIME</td>
<td>(Vivian, Edward)</td>
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**ACT TWO, SCENE D (DAY 3)**

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<tr>
<th>Scene (22-24)</th>
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<th>Characters</th>
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<tr>
<td>INT. TV COMMERCIAL SET – EARLY MORNING</td>
<td>(Vivian, Jan, Rick)</td>
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**ACT TWO, SCENE E (DAY 3)**

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<tr>
<th>Scene (25)</th>
<th>Location</th>
<th>Time</th>
<th>Characters</th>
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<tbody>
<tr>
<td>INT. VIVIAN’S HOUSE - BEDROOM – LATE MORNING</td>
<td>(Ted, Wendy)</td>
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**ACT TWO, SCENE H (DAY 3)**

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<th>Scene (26-31)</th>
<th>Location</th>
<th>Time</th>
<th>Characters</th>
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<tbody>
<tr>
<td>INT. VIVIAN’S HOUSE - FOYER/LIVING ROOM/DEN – LATER</td>
<td>(Vivian, Wendy, Jessica, Charlie)</td>
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**ACT THREE, SCENE J (DAY 3)**

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<tr>
<th>Scene (32-38)</th>
<th>Location</th>
<th>Time</th>
<th>Characters</th>
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<tbody>
<tr>
<td>INT. VIVIAN’S HOUSE - LIVING ROOM – EARLY EVENING</td>
<td>(Vivian, Edward, Ted, Wendy, Jessica, Charlie)</td>
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**TAG (DAY 4)**

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<th>Scene (39)</th>
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<th>Characters</th>
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<tbody>
<tr>
<td>INT. VIVIAN’S HOUSE - LATE AFTERNOON</td>
<td>(Betty)</td>
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COLD OPEN

FADE IN:

INT. VIVIAN'S HOUSE - FOYER/LIVING ROOM - DAY (DAY 1)
(Ted, Wendy, Nancy)

A STUNNING MID-CENTURY MODERN HOME. TED PETERS RUSHES DOWN
THE STAIRS. WENDY PETERS, HIS WIFE, APPROACHES WARILY.

WENDY

Is the upstairs as great as the
downstairs? *

TED

If I told you it were overrun with
raccoons would it make a difference? *
This is the deal of a lifetime! *

NANCY, THEIR REALTOR, APPROACHES WITH A SPEC SHEET.

NANCY

Took over 100 tries, but I finally
found your dream home...

WENDY

If we can afford a house like this,
something's gotta be wrong with it. *

NANCY

Full disclosure, there is a catch.
It's the home of an old actress,
Vivian Valmont. That's her Oscar.
TED

Cool! Does it come with the house? *

NANCY

Yes. As does Vivian. She'd stay with you here until she dies.

WENDY

I'm sorry. She'd stay with us...?

TED

In the house...?

NANCY

Until she dies! She's 93, so you're looking at, what, one or two years, three if she's a fighter? No big whoop. *

WENDY

I dunno, Nance. Sounds like a whoop.

(TO TED) Who's this Vivian person? *

TED

Vivian Valmont was a huge star in the '40s, '50s, and '60s. Then not so much of a star in her 40s, 50s, and 60s. Amazing she's still alive.

WENDY

Alive! How about that! I'm not sharing a house with her. Let's go.

TED

Sounds like it's time for a TED Talk.
WENDY

Nobody finds that cute, Ted.

TED

I think you're afraid of taking a chance...

WENDY

Of course I'm afraid! We've never met this woman. She could kill us in our sleep.

TED

She's 93. Sleep could kill her.

WENDY

Look, Ted, I know you love this house. I love it, too. But the trade-off's too much. So we stay in our apartment. So what? And our kids won't go to the best school district. That's okay! Even though Jessica's intellectual curiosity will get beaten out of her. So worst-case, she gets bored and drops out and refuses to live with us because we're "phonies." And now our precious angel is a truck-stop hooker or lifestyle blogger who recommends products no one possibly has access to.

(MORE)
WENDY (CONT'D)
And you and I will just grow old in
the same lousy apartment, bitter and
resentful, laughing only when the
other one falls. *

NANCY
Not to twist your arm, kids, but--

WENDY
We'll take it!

SHE GRABS HIS HAND, SMILING, THEN, AS IF CONVINCING HERSELF.

WENDY (CONT'D)
We'll take it.

FADE OUT.
ACT ONE

(A)

INT. VIVIAN'S HOUSE - LIVING ROOM - LATE AFTERNOON (DAY 2)  
(Ted, Wendy, Jessica, Charlie)

MOVE-IN DAY. TED AND WENDY LOOK ON AS THEIR DAUGHTER, 
JESSICA, 12, AND SON, CHARLIE, 9, TAKE IN THE HOUSE.

JESSICA

Does this mean we're rich now?

WENDY

In all the ways that count. Except money.

TED

It's called being "house poor."

CHARLIE

I dreamed we had a pool, and now we do! Bet there's a ball pit upstairs!

CHARLIE RACES OUT.

TED

Yeah, he's going to be disappointed.

JESSICA

No, he's not. He never is. Charlie was born with abnormally high levels of dopamine. And what'd I get?  
(MORE)
JESSICA (CONT'D)
Frizzy hair and astigmatism.

JESSICA MOVES OFF, UPSET. TED AND WENDY HUDDLE QUIETLY.

TED/WENDY
You've got this, right?

WENDY
I can't seem to help her with anything these days. She just shuts me out.

SFX: DOORBELL RINGS

TED
You take this one, I'll take the next two.

TED HEADS TO THE DOOR. WENDY'S LEFT TO DEAL WITH JESSICA.

WENDY
Heeey. What's wrong, honey?

JESSICA, SUDDENLY VULNERABLE, MELTS INTO HER MOTHER.

JESSICA
Mom, we did everything together. We were like sisters, and now it's over.

WENDY
(Touched) Oh, Jessica. We can have that again. I'd like that, too.

JESSICA
Not you. Kylie! She's my best friend and I'm never going to see her again!
WENDY
Right. Of course, Kylie. But let's
not get all doom and gloom. You'll
just start to spiral--

JESSICA
You do that all the time!

WENDY
And does anyone like it? No!

RESET TO:

A2 - INT. FOYER/LIVING ROOM
(Vivian, Edward, Ted, Wendy, Jessica, Charlie)

TED OPENS THE DOOR TO FIND EDWARD VON GLIMPSE STANDING THERE,
DAPPER IN A WELL-TAILORED SUIT.

EDWARD
Hello! Allow me to introduce myself.
I'm Edward Von Glimpse, Esquire.

EDWARD PRESENTS TED WITH A BUSINESS CARD. TED EXAMINES IT.

TED
Esquire. So you're a lawyer?

EDWARD
Is that what "esquire" means?

TED
Yeah.

EDWARD
Then, no.

EDWARD PLUCKS THE CARD BACK, TEARS OFF A TINY CORNER, PRESENTS
THE CARD TO TED AGAIN, AND ENTERS.
EDWARD (CONT'D)

I'm Vivian Valmont's personal accompanist, in every sense. So pianist, yes, but also manager, confidant, caretaker, and, on occasion, arm candy.*

TED

How is Ms. Valmont doing? We hoped to meet her before we moved in, but were told she was too ill.*

EDWARD

Very, very ill.

TED

But she's better now?

EDWARD

Is escrow closed?

TED

Yesterday.

EDWARD

She's right as rain!

CHARLIE RACES DOWN THE STAIRS WEARING A WOMAN'S TURBAN.

CHARLIE

There's no ball pit, but I found a closet full of genie hats!

TED AND EDWARD JOIN THE FAMILY IN THE LIVING ROOM.
TED

Guys, this is Edward. He's a friend of Ms. Valmont. He arranged the sale of the house.

EDWARD

"House?" No. You, my friend, have purchased... an experience! This is where Vivian Valmont lived with all eight of her husbands. Raised her children. Threw soirees so splendid, you can't even imagine.

WENDY

Sorry, go back. "Eight husbands?!"

EDWARD

Seven ended in divorce. And the eighth... (DISCREETLY) The eighth was a never-solved murder.

WENDY

(TO TED, POINTED) A murder. Really.

EDWARD

But don't bring that up to Vivian. It's an extremely painful subject.

WENDY

Oh. Was he the love of her life?

EDWARD

The love of her life, she was a suspect, so many reasons.
VIVIAN VALMONT APPEARS ON THE BALCONY.

VIVIAN

The wait is over!

EDWARD STARTS CLAPPING, ENCOURAGES THE OTHERS.

EDWARD

Clap! Clap!

THE FAMILY AWKWARDLY CLAPS.

VIVIAN REACHES THE BOTTOM OF THE STAIRS.

VIVIAN

Yes, it's me! No, I won't do pictures. Oh, fine, just a few.

SHE STRIKES A POSE, THE FAMILY STANDS AWKWARDLY, UNSURE WHAT TO DO. FINALLY, TED SNAPS A SELFIE WITH HER. SHE UNFREEZES.

TED

Ms. Valmont, Ted Peters, and it is a true pleasure. I'm a huge fan.

VIVIAN CLASPS TED'S HANDS WARMLY, BEAMING.

VIVIAN

Oh, Ted! The pleasure's mine.

WENDY

Hi, I'm Wendy, and I have to confess, I never even heard of you until last month.

VIVIAN

(GLARES AT WENDY, THEN) Ted, tell me about yourself.

(MORE)
VIVIAN (CONT'D)

I want to know absolutely everything!

TED

Gosh, okay! Um, I was born--

VIVIAN

Fascinating! That reminds me of a story. Hitch -- that's Alfred Hitchcock -- once said to me, "Vivian, you were born to play this part."

THE FAMILY WAITS FOR A FINISH TO THE STORY. THERE IS NONE.

EDWARD CLAPS, INDICATES FOR THE FAMILY TO JOIN IN. THEY DO.

VIVIAN (CONT'D)

And who's this?

JESSICA

I'm Jessica.

VIVIAN

You know, Jessica, when I was about your age, I petitioned the court to emancipate myself from Mother. Best decision I ever made. Well, that and naming communists.

CHARLIE

Hi! I'm Charlie!

VIVIAN SEES CHARLIE'S ANGELIC FACE AND RECOILS IN HORROR.

VIVIAN

This one's a no. The rest of you should make decent servants.

(MORE)
VIVIAN (CONT'D)

You start Monday, bye!

VIVIAN TURNS TO GO. WENDY AND TED LOOK AT EACH OTHER.

WENDY

Jessica, take Charlie upstairs and pick out your rooms, okay?

JESSICA AND CHARLIE EXIT UPSTAIRS. WENDY CHASES AFTER VIVIAN.

WENDY (CONT'D)

Uh, Ms. Valmont, you do understand this is our house now, right...?

VIVIAN

To clean, yes. Break anything and it comes out of your wages.

EDWARD

Viv, I might've glossed over a few details in our talks about the house.

VIVIAN

What details?

EDWARD

Like that you were about to lose it and are completely out of money.

VIVIAN

What?!

EDWARD

But Ted and Wendy bought the house, so you get to stay. It's a win-win! Everybody's happy!
VIVIAN

(GLARING AT HIM) Do I look happy?

EDWARD

Hard to say. The botox and collagen are scrambling the signals.

SFX: DOORBELL RINGS

TED

Must be the movers.

VIVIAN

"Movers?!" Forget it! You are not filling my home with your... fleamarket finds and clown paintings!

WENDY

It's our home. And what about us says "clown paintings" to you? I mean, we have one, but it's ironic.

EDWARD

I'll direct them to place your items on the back patio for the moment.

EDWARD EXITS.

TED

Vivian, put yourself in our place--

WENDY

She is in our place.

TED

This is our first home.

(MORE)
TED (CONT'D)

We want to be happy in it. We want
you to be happy, too. Isn't there
any way we can make this work? *

VIVIAN LETS TED'S WORDS SINK IN. THEN, EMOTIONALLY...

VIVIAN

I... I am truly sorry. It's just--

VIVIAN STARTS TO CRY. TED AND WENDY SHARE A PAINED LOOK.

VIVIAN (CONT'D)

You have no idea what it's like. To
be a woman, living alone.

VIVIAN WEEPS LOUDER. WENDY PUTS A CONSOLING ARM AROUND HER.

VIVIAN (CONT'D)

Not knowing if your man will ever
return from the battlefield...

TED AND WENDY LOOK CONFUSED: "HER MAN?" "BATTLEFIELD?"

VIVIAN (CONT'D)

I must keep things as they are so if
he does return, he'll know he's home.

VIVIAN COVERS HER FACE, SOBBING. TED LEANS IN, GENTLY.

TED

Vivian, I'm sorry... but isn't that
a speech from Wartime Widows?

VIVIAN STOPS CRYING ABRUPTLY, LOOKS TO TED WITH NEW RESPECT.

VIVIAN

My, you really are a fan.
WENDY
That was from a movie? I can't believe you'd try to emotionally manipulate us like that!

VIVIAN
(SOUTHERN ACCENT) How dare you! How dare you slander me with your Yankee lies, you carpetbagging fool!

WENDY
What?

VIVIAN
This is my home, and I will live in it howsoever I choose!

WENDY
Okay. Even ignoring that you suddenly have a Southern accent, that sounds like a speech from another movie.

TED
Is it-- I want to say Libeled Lucy?

VIVIAN
Call the police, we have a stalker!

WENDY
Can we please stop with the acting and speeches and talk like people?

VIVIAN
Fine. Just answer one question.
WENDY

... Okay. What?

VIVIAN

(PLAYING ANOTHER ROLE) Who am I?

WENDY

Oh dear god. Ms. Valmont, stop it! We're not monsters. We feel for you. But you have to accept we own this house now and will want certain things in it. Like both our children.

VIVIAN

Oh, it starts there. But your plan is to drive me out. And then what would you have me do? Live on the street? Live with my mother?

TED

You're 93, your mother's still alive?!

VIVIAN

Going strong at 112! She's a Keno girl at an Indian Casino in Scottsdale. And I'll be damned if I ever live like that!

VIVIAN STORMS OUT, LEAVING TED AND WENDY IN STUNNED SILENCE.

TED

Well, say what you want, but she's still got it.

FADE OUT.

END OF ACT ONE
ACT TWO

(B)

INT. VIVIAN'S HOUSE - BEDROOM - EVENING (NIGHT 2)
(Ted, Wendy, Jessica)

PAINTINGS OF VIVIAN COVER THE WALLS. WENDY PACES. TED SITS.

WENDY

112?! Her mother's 112?!

TED

(RE: PAINTINGS) I'm a fan, but even for me this is a lot of Vivian...

WENDY

We signed on for a few years with this woman, but she could be living with us longer than our own kids!

JESSICA ENTERS.

JESSICA

You know how you guys are always making me do things I don't want to do? Like move or change schools or eat dinner with you? Well, I looked into Vivian's idea about emancipation--

WENDY

TED

Forget it. Not a chance.
JESSICA

But it worked for Vivian!

TED

So did playing Harriet Tubman in a 1940s bio-pic, but that ain't happening today, either.

JESSICA

Thanks a lot. Enjoy the creepy room!

JESSICA LEAVES, UPSET.

WENDY

Great. Day One and our daughter wants to sue us.

TED

This is a big adjustment. For everyone. You, me, the kids, Vivian ... whatever Edward is in this arrangement. We all just need time to acclimate.

WENDY

I don't know. I'm worried this house will never feel like our own.

TED

There is one way to make that happen. Same way we made the car our own. Your parents' basement our own. That flight to Sacramento almost our own...
WENDY

Okay, but what about all these paintings staring at us?

TED

Never bothered our clown.

CUT TO:
(C)

INT. VIVIAN'S HOUSE - VIVIAN'S BEDROOM - SAME TIME (NIGHT 2)
(Vivian, Edward)

VIVIAN STARES OUT A WINDOW, DISTRAUGHT, EDWARD BEHIND HER.

VIVIAN
How could you, Eddie? How could you put me in such an awful predicament? And then there's that horrid little boy.

EDWARD
He's adorable. What's the problem?

VIVIAN
Those eyes. You know I'm a firm believer in reincarnation. Well, I'm convinced that boy once left me for Ava Gardner.

EDWARD
Ah, Terrence! I see it.

VIVIAN
There must be another way, Eddie!

EDWARD
There isn't! I explored every option, Viv. Even selling your Oscar--
VIVIAN LETS OUT A BLOODCURDLING SCREAM.

EDWARD (CONT'D)

But I thought it might upset you.

VIVIAN

What if I go back to work?

EDWARD

Darling, it's... been a while since you were offered a movie. Or read for a movie. Or even went to a movie. That said, one item did come over the transom, but it's beneath you. (DISGUSTED) A... commercial.

VIVIAN

Oh, Eddie, plenty of stars do commercials! Which fine product desires the Vivian Valmont touch? A luxury car? French perfume? Diamonds?

CUT TO:
CLOSE ON A CHEAP WALK-IN BATHTUB. PULL BACK TO REVEAL VIVIAN, IN A BATHROBE, STARING UNEASILY AT IT. JAN APPROACHES.

JAN

Ms. Valmont, I'm Jan, the A.D..
We'll start shootin' the walk-in tub
spot in just a few.

VIVIAN

Might I speak with the director first,
to get a sense of his artistic vision?

JAN

You got it. (INTO HEADSET) Rick to
tub. (TO VIVIAN) Y'know, I'm a fan
from way back, and I'm just tickled
to see you're alive and kickin'!

RICK, AS UN-CREATIVE A DIRECTOR AS IMAGINABLE, JOINS THEM.

RICK

What's the problem?

JAN

Vivian Valmont wants to chat.

RICK

Who is Vivian Valmont?
VIVIAN

Ah! The question fans have been asking for years! (COY) But you must wait for my memoir. I'm on page 500 and I just got to Hollywood.

JAN

It's her.

VIVIAN

So what's my motivation, Rick? I couldn't tell, since I have only the one line.

RICK

I dunno. You live alone and you need a bath.

VIVIAN

And that's why you're the director!

RICK WALKS AWAY.

JAN

Smart move, doin' this ad. Could run for years. You'll be forever known as the Walk-In Tub Lady. Same as that Depends Lady. Ka-ching!

VIVIAN

You mean June Allyson.
JAN

Don't know her name, but I know those diapers. That's gonna be you! Just think: this tub could be your diaper.

VIVIAN IS HORRIFIED TO REALIZE, AFTER THE CAREER SHE'S HAD, THIS IS HOW SHE'D BE REMEMBERED...

RICK

Camera up, and... action!

VIVIAN, STRICKEN, CAN'T MOVE. JAN GIVES HER A THUMBS UP. VIVIAN, MUSTERING COURAGE, WALKS TO THE TUB. SHE SWINGS THE DOOR OPEN, THEN STOPS, STARING INTO THE TUB, AT THE DRAIN, AS IF INTO THE ABYSS. SHE SHUTS THE DOOR AND WALKS AWAY.

RICK (CONT'D)

No, no, no. You gotta get in it!

VIVIAN PUTS ON A BRAVE SMILE, STRIDES TO THE TUB. UNABLE TO DO IT, SHE PULLS A U-TURN. RICK GOES TO HER AND STARTS TO SHOVE HER TOWARD THE TUB. SHE DIGS IN HER HEELS.

RICK (CONT'D)

How are you so strong...?!

VIVIAN

Vivian Valmont hereby terminates her association with Sit-N-Wash!

NOW AT THE TUB, VIVIAN GRABS THE RETRACTABLE NOZZLE AND SPRAYS RICK IN THE FACE.

VIVIAN (CONT'D)

And she's keeping the wardrobe!

VIVIAN STORMS OFF, MUSTERING AS MUCH DIGNITY AS SHE CAN.

DISSOLVE TO:
INT. VIVIAN'S HOUSE - BEDROOM - LATE MORNING (DAY 3)
(Ted, Wendy)

TED SLOWLY AWAKENS TO FIND WENDY SMILING AT HIM.

WENDY
(SMILING) Morning.

TED
(SMILING) Morning.

WENDY
So after a nice restful sleep, thank you very much, I've kinda maybe come around to your way of seeing things?

TED
Really?

WENDY
Edward did spring this on Vivian.
I'm sure she'll adjust in time. And this house... to wake up every morning, and look out at that pool--

SHE OPENS THE DRAPES. ALL THEIR FURNITURE IS IN THE POOL.

WENDY (CONT'D)
Get your pants on. We're outta here.

CUT TO:
INT. VIVIAN'S HOUSE - FOYER/LIVING ROOM/DEN - LATER (DAY 3) (Vivian, Wendy, Jessica, Charlie)

JESSICA'S ON THE SOFA IN THE DEN. WENDY DESCENDS THE STAIRS.

WENDY
Jessica? Jessica, we need to talk...

JESSICA SINKS LOWER, AVOIDING HER MOTHER. VIVIAN ENTERS FROM THE FRONT DOOR. SHE AND WENDY ARE FACE-TO-FACE.

VIVIAN
(ICY) Good morning.

WENDY
I'm not speaking to you.

VIVIAN
Then it just got better.

WENDY EXITS. VIVIAN CROSSES TO THE DEN.

RESET TO:

VIVIAN POURS A DRINK FROM A CART. SHE TURNS TO SEE JESSICA THERE, AND FROWNS.

VIVIAN (CONT'D)
Mind if I join you? In your den?

JESSICA
So are you really some famous actress?

VIVIAN SHAKES HER HEAD. IT'S BEEN THAT KIND OF DAY.
VIVIAN

I used to be a household name. Now
I'm not even a name in my own house...

SHE HANDS JESSICA AN OLD STUDIO PORTRAIT FROM A TABLE.

JESSICA

Whoa. You were really glamorous.
Who's the biggest star you ever met?

VIVIAN

Me. (BEAT) But don't kid yourself,
kiddo. Celebrity is just obscurity
biding its time.

VIVIAN TAKES ANOTHER SIP.

JESSICA

You seem sad. Are you sad?

VIVIAN

You seem a bit down yourself.

JESSICA

Are you going to tell me not to be?
Because I just am, okay?

VIVIAN

You want to be sad, be sad. We'll
sit here and be sad together.

A BEAT. VIVIAN HOLDS OUT HER GLASS, OFFERING SOME TO JESSICA.

JESSICA

You can't give me alcohol!
VIVIAN

Oh, I'm so sorry. How long have you been in the program?

JESSICA LOOKS AT HER, UTTERLY CONFUSED.

VIVIAN (CONT'D)

My daughter used to look at me just like that.

JESSICA

Do you see her a lot? Your daughter?

VIVIAN

(SHUTTING IT DOWN) No.

JESSICA

Why not?

VIVIAN

After so many years, who remembers? Maybe it's because I didn't tell her who her real father was until she dated him. But with children, it could be anything. You're young. What do you have to be sad about?

JESSICA

... I just have these really... real feelings sometimes. And my mom doesn't take them seriously. Like, I'm upset we moved and I won't see my best friend, Kylie, anymore.
VIVIAN

(CONSIDERS, THEN) I had a best friend once. Back when I was Midge Schwump in Kerrville, Texas.

JESSICA

(LAUGHING) "Midge Schwump?!" That name's awful!

VIVIAN

The studio agreed with you. And so I became... "Vivian Valmont!" But when Mother moved us to Hollywood, I left my best friend, Ruthie, behind. And that was hard.

JESSICA

So what did you do?

VIVIAN

I wrote her. Every week.

* VIVIAN GOES TO A CABINET, AND PULLS OUT AN ENTIRE DRAWER FILLED WITH LETTERS. SHE PLACES IT BEFORE JESSICA.

JESSICA

What's that?

VIVIAN

That... is 70 years of friendship.

JESSICA LOOKS THROUGH THE LETTERS.

VIVIAN (CONT'D)

Letters are intimate. They last. 

(MORE)
VIVIAN (CONT'D)

And you can revisit them whenever you want. As I often do with these.

JESSICA

Whoa. This is from 1945. Ruthie's really happy some war's over. There's so many. 1960s, 70s, 80s... They stop in 1998. Why?

JESSICA LOOKS TO VIVIAN, WHO SHRUGS AND SMILES SADLY.

VIVIAN

It's nice to still have the letters.

CHARLIE RACES IN.

CHARLIE

There you are! Mom and Dad were looking for you. We're moving.

JESSICA

What? Why?

CHARLIE

(BAD SOTTO) Because. Of. Her!

VIVIAN

But if you leave, I'll lose the home. I'll have nothing. (THEN) Well, nobody writes my story but me! Or maybe Billy Wilder. And I know what the next chapter is...

VIVIAN STRIDES TO THE DOOR. JESSICA FOLLOWS.
JESSICA

Wait! I'll come with you.

VIVIAN

Can you drive?

JESSICA

No.

VIVIAN

Then this should be interesting.

THEY EXIT.

FADE OUT.

END OF ACT TWO
ACT THREE

(int)

INT. VIVIAN'S HOUSE - LIVING ROOM - EARLY EVENING (DAY 3)
(Vivian, Edward, Ted, Wendy, Jessica, Charlie)

CHARLIE SITS, GOING THROUGH VIVIAN'S LETTERS. TED AND WENDY COME DOWNSTAIRS WITH SUITCASES.

TED
All right, let's go.

WENDY *
Where's Jessica?

CHARLIE *
She left with Vivian.

WENDY/TED
What?!

EDWARD ENTERS THROUGH THE FRONT DOOR.

EDWARD
Knock knock! How are the happy homeowners?

WENDY
I'm calling the cops.

EDWARD
Oh no. What did Vivian do now?
CHARLIE
Look what's floating in the pool!

EDWARD
Please tell me it's not a body...

TED
We're not keeping the house, Edward.

EDWARD
Oh, so no body? Then all can be salvaged! (CALLING OUT) Vivian!

CHARLIE
She left with Jessica.

WENDY
How do you put out an AMBER Alert?

TED
Any idea where they could've gone?

EDWARD
Acapulco's her getaway of choice.
But mostly for secret trysts or cosmetic surgery convalescence. And on one ill-conceived occasion, both.

VIVIAN AND JESSICA ENTER. WENDY RUSHES TO JESSICA.

WENDY
Jessica! Where have you been?!

VIVIAN
Oh, relax. We just went to the beach.
EDWARD

Of course! The "long wet walk to Catalina Island." I should've known.
Did you even make it to the water this time?

VIVIAN

Yes, I made it to the water.

WENDY

This is sounding like you took my daughter on a suicide mission...

VIVIAN

Dial it down, drama queen. I'm here, aren't I?

JESSICA

Yeah, Mom, dial it down. It's just something she does when things seem really bleak. She walks up to the waves, considers her life -- and her past lives -- and shouts at the ocean, "I'm Vivian Valmont and you're not getting me this time!" It's kind of badass if you think about it.

EDWARD

Say that after she's dragged you to the beach 17 times to watch her decide to go on.
VIVIAN
We get seafood after.
CHARLIE
(RE: LETTER) Dad, what're hot flashes?
JESSICA
We have to keep this house. She'll have to leave if we don't.
VIVIAN
Don't worry about me, dear. I suppose I can always marry again. Is Mickey Rooney still alive?

EDWARD SHAKES HIS HEAD. WENDY PULLS JESSICA ASIDE.
WENDY
I thought you were miserable here. What about Kylie?
JESSICA
I'm okay. Vivian helped me. She's kind of amazing, Mom.

ANGLE ON: TED AND EDWARD.
EDWARD
I should point out, escrow is closed.
TED
You really want to take this to court, Edward Von Glimpse, Esquire?
EDWARD
Safe travels then. Have a nice life.
ANGLE ON: JESSICA AND WENDY.

JESSICA
Did you know she has a daughter who never talks to her? Can you imagine how awful that must be?

WENDY
(YES) No... (SMILES) I think I just got lucky that way.

TED
Ready to go?

WENDY
I don't know, Ted. Maybe we should stay...

TED
Seriously? I just took a pretty strong stance that we weren't.

VIVIAN
Oh, for god's sake! You're staying, you're going, you're staying, you're going. If you had a gambling problem and never remembered my birthday, I'd swear you were my father.

TED
And you channeled that pain into your art. You're a treasure.
VIVIAN

Well, if there's one thing I learned as an actress, it's you have to commit and damn the consequences! If you don't have regrets in life, then, honey, you haven't lived one.

WENDY

Okay... Okay! We'll keep the house.*

Wow, Vivian, that was truly inspiring.*  

VIVIAN

Thank you. It's from my 1958 melodrama *Exit Stage Left*. It's also something I happen to believe.

EDWARD

Then everything's settled! Now, darling, we do have our standing Tuesday reservation at Hunan Palace.

VIVIAN

I'll get my purse.

JESSICA

Or... you could stay. And we could all have a family dinner? At home.

VIVIAN'S THROWN BY THE SUGGESTION, THEN TRIES TO COVER HOW MEANINGFUL THE OFFER ACTUALLY IS TO HER.

VIVIAN

A family dinner... at home. I...
suppose I could do that. Why not?
TED

Well, we're not really set up to make dinner.

EDWARD

Hunan Palace does deliver...

VIVIAN

(TO TED) You call it in. (TO KIDS)

You set the table.

TED, CHARLIE, AND JESSICA HEAD TO THE DINING ROOM.

VIVIAN (CONT'D)

(SOTTO, TO EDWARD) I'll turn these people into servants yet.

WENDY

You know, Vivian, I've never seen an Oscar in person before. Can I feel what it's like to hold one?

VIVIAN

Why, of course, you can, darling!

Just as soon as you win one.

FADE OUT.

END OF ACT THREE
TAG

INT. VIVIAN'S HOUSE - LATE AFTERNOON (DAY 4) (Betty)

THE HOUSE IS DARK, WITH SHAFTS OF LIGHT COMING THROUGH THE WINDOWS. THERE'S A KEY IN THE LOCK. THE DOOR OPENS, AND A WOMAN ENTERS.

BETTY

Mom?  Mom!

NO ANSWER. SHE TURNS ON THE ENTRYWAY LIGHT.

LIGHTS: ON

IT'S VIVIAN'S GROWN DAUGHTER, BETTY.

BETTY (CONT'D)

Mom, you home...?!

BETTY WALKS IN FURTHER, NOTICES A FAMILY PHOTO OF THE PETERS ON A TABLE. SHE PICKS IT UP, PERPLEXED.

BETTY (CONT'D)

Who the hell are these people?

FADE OUT.

END OF SHOW