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Executive Producer: Dave Becky
Executive Producer: Michael Pelmont
Executive Producer: Andy Ackerman

Episode #1001
Script #101
Production #01701

HOUSEHOLD NAME

"Pilot"

Written by

Michael Saltzman

Directed by

Andy Ackerman

4th Revised Story Conference (GREEN)
March 25, 2017



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Household Name

a/o 3/24/17

Tentative Production Schedule

Monday, March 27th

10:30AM

Rehearse

Stage 37

3:30PM

Network Run Thru & Set Walk Thru

Stage 37

TBD

Wardrobe / Hair / MU / Camera Test

Stage 35

Tuesday, March 28th

9:30AM

Mini Harassment Seminar

Stage 37

10:00AM

Rehearse

Stage 37

Wednesday, March 29th

TBD

Camera Day 1

Stage 37

TBD

ABC – Photo Gallery

Stage 35

TBD

ABC – Cast Interviews

Stage 35

Thursday, March 30th

TBD

Camera Day 2

Stage 37

Friday, March 31st

5:00PM

Audience Show

Stage 37

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-0 - 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

HOUSEHOLD NAME

"Pilot"
March 25, 2017

4th REVISED STORY CONFERENCE (GREEN)
Short Rundown

COLD OPEN (DAY 1) (1-4) INT. VIVIAN'S HOUSE - FOYER/LIVING ROOM - DAY (Ted, Wendy, Nancy)				
ACT ONE, SCENE A (DAY 2) (5-16) INT. VIVIAN'S HOUSE - LIVING ROOM - LATE AFTERNOON (Ted, Wendy, Jessica, Charlie)				
A-2 INT. FOYER/LIVING ROOM (Vivian, Edward, Ted, Wendy, Jessica, Charlie)				
ACT TWO, SCENE B (NIGHT 2) (17-19) INT. VIVIAN'S HOUSE - BEDROOM - EVENING (Ted, Wendy, Jessica)				
ACT TWO, SCENE C (NIGHT 2) (20-21) INT. VIVIAN'S HOUSE - VIVIAN'S BEDROOM - SAME TIME (Vivian, Edward)				
ACT TWO, SCENE D (DAY 3) (22-24) INT. TV COMMERCIAL SET - EARLY MORNING (Vivian, Jan, Rick)				
ACT TWO, SCENE E (DAY 3) (25) INT. VIVIAN'S HOUSE - BEDROOM - LATE MORNING (Ted, Wendy)				
ACT TWO, SCENE H (DAY 3) (26-31) INT. VIVIAN'S HOUSE - FOYER/LIVING ROOM/DEN - LATER (Vivian, Wendy, Jessica, Charlie)				
ACT THREE, SCENE J (DAY 3) (32-38) INT. VIVIAN'S HOUSE - LIVING ROOM - EARLY EVENING (Vivian, Edward, Ted, Wendy, Jessica, Charlie)				
TAG (DAY 4) (39) INT. VIVIAN'S HOUSE - LATE AFTERNOON (Betty)				

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 (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.

MAIN TITLE SEQUENCE

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.

RESET TO:

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...

HOUSEHOLD NAME - "PILOT"
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19.
(II/B)

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:

(D)

INT. TV COMMERCIAL SET - EARLY MORNING (DAY 3)
(Vivian, Jan, Rick)

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:

(E)

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:

(H)

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

(J)

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.

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