

RICHERS TO RAGS

PILOT Episode

"TBD"

by

Alex Herschlag

COLD OPEN 1

FADE IN:

INT. JACKIE'S HOUSE - RESEDA, CA -- DAY (D1)

JACKIE EGAN (THE SORT OF PERSON WHO WOULD CHASE A CAR THAT CUT HER OFF AND COMPLAIN WHEN THEY GOT OUT THAT BEING A NUN IS NO EXCUSE FOR BEING A CRAPPY DRIVER) USES AN ACETYLENE TORCH TO FIX A PIPE ON HER TABLE. SHE'S A TOUGH, SHARP-WITTED, LOVING 38 YEAR-OLD SINGLE MOM WHO'S NOT ABOVE A SMALL CON TO TAKE CARE OF HER HOME. THAT BEING SAID, THE HOME IS A MESS, NOBODY IS WINNING ANY HOUSEKEEPING AWARDS HERE. A BOWL OF OATMEAL IS NEAR HER.

JACKIE

(CALLING UP) Milo, your breakfast is getting soggy and gross. Just the way I like it. So I'm eating it if you don't come down!

MILO YELLS FROM UPSTAIRS.

MILO (O.S.)

I can't find a clean shirt!

JACKIE

MILO (O.S.) (CONT'D)

Did you look in your drawer? It's in my drawer!

JACKIE'S PHONE RINGS. SHE ANSWERS IT.

JACKIE

(INTO PHONE) Derrick. Hey, calm down, keep your panties on. I want to be at work fixing the ice machine more than anyone. But I'm at Home Depot now, buying new pipes for it. The cashier is checking the hundred you gave me to make sure it's good.

SHE TAKES IT OUT AND LOOKS AT A HUNDRED DOLLAR BILL AS SHE TALKS TO AN IMAGINARY CASHIER.

JACKIE (CONT'D)

What's that? No, ma'am, my boss is actually not a tool, he's a good guy.
(INTO PHONE) I'll be at the bar as soon as I can. Bye.

SHE HANGS UP. MILO, A SWEET, EASILY DISTRACTED NINE YEAR OLD, RUNS DOWNSTAIRS, A SHOE AND SOCK ON JUST ONE FOOT.

JACKIE (CONT'D)

Dude, your feet.

MILO

What about them? (LOOKS, THEN) Oh.

AS HE RUNS UP THE STAIRS JACKIE YELLS AFTER HIM.

JACKIE

And your backpack and your homework!
(THEN, REMEMBERING) And I'm yelling because of distance, not anger, so don't get all anxious!

ONCE HE'S GONE JACKIE MAKES A CALL. SHE LEAVES A MESSAGE.

JACKIE (CONT'D)

Barry, you ass, your child support check bounced again. Pretend you're a man and send me the money. And call your son, you douche ba--

SHE SEES MILO COMING DOWN WITH BOTH SHOES AND HIS BACKPACK.

JACKIE (CONT'D)

(TO MILO) --ack pack, shoes, and
socks. Good job.

SHE QUICKLY HANGS UP THE PHONE AS MILO SITS AT THE TABLE AND
TAKES A BITE OF HIS OATMEAL.

MILO

It's cold.

JACKIE TAKES THE TORCH AND QUICKLY HEATS THE OATMEAL.

JACKIE

(OFF MILO'S SMILE) You just like
having me do that, don't you?

SFX: THE DOORBELL RINGS.

JACKIE CROSSES TO AND OPENS THE DOOR. SHE IS SURPRISED TO SEE
MIGUEL RIVERA, DISARMINGLY OPTIMISTIC, WITH ELIZABETH EGAN-
RIVERA 40, REFINED AND SLIGHTLY SNOBBY, ALL SMILES, BOTH
LOOKING FABULOUS. BUT WHEN YOU'RE IN THE TOP ONE PERCENT OF
THE ONE PERCENT HOW COULD YOU NOT BE FABULOUS? BEHIND THEM IS
A LARGE BIRD OF PARADISE FLOWER ARRANGEMENT. ELIZABETH SPEAKS
IN A WHISPERY, SLIGHTLY AFFECTED VOICE.

MIGUEL

ELIZABETH

Jackie, it is us!

Surprise!

JACKIE REFLEXIVELY SHUTS THE DOOR. SHIT. SHE TAKES A DEEP
BREATH.

MILO

Who's that? Did you AirBnB our guest
room again? I thought you said that
last guy seemed like a serial killer.

JACKIE

It's no serial killer. It's your Aunt
Lizzy and Uncle Miguel. Which is way
worse. Just kidding.

SHE OPENS THE DOOR, AND PASTES ON A SMILE --

JACKIE (CONT'D)

(LOUD FAKE HAPPY VOICE) Sorry, crappy door hinge! Hi Miguel! Hi Lizzie! What are you guys doing here?

ELIZABETH

Act-u-ally I go by Elizabeth these days! And we're visiting!

JACKIE

Out of the blue? At eight in the morning? (SUSPICIOUS) Okay. And why are you talking with a weird accent?

ELIZABETH

I'm not.

JACKIE

But you are. Where's it from? England? Australia?

ELIZABETH

(GETTING UPSET) I don't have an ("AHK-CENT") accent.

MIGUEL TAKES HER HAND AND TRIES TO SMOOTH THINGS OVER.

MIGUEL

I certainly don't hear one. (THEN) Can we come in?

JACKIE

Yes, of course. (RE HOUSE) Welcome back to Reseda!

MIGUEL AND ELIZABETH ENTER. ELIZABETH WALKS GINGERLY TRYING TO AVOID THE MESS (NERF BULLETS, SOCKS, CHIP BAGS, ETC).

JACKIE (CONT'D)

Sorry, it's kind of a mess. Why did
you say you were here again?

MIGUEL TURNS TO HIS WIFE AND SPEAKS TO HER IN SPANISH. NOTE:
ITALICS IN SCRIPT INDICATE SPANISH, WITH ENGLISH SUBTITLES.

MIGUEL

She keeps asking, tell her, my love.

ELIZABETH

(IGNORES HIM, TO JACKIE) Just felt
like reconnecting with my sister.

JACKIE

Okay, now I'm getting a hint of
Canadian with slight phony French
undertones.

ELIZABETH TURNS, OFFENDED -- BUT MIGUEL JUMPS IN --

MIGUEL

Don't mention Canada. We hate it
there. We had terrible sushi once.
(THEN) Oh, I almost forgot. We have
a gift for you.

THE BIRD OF PARADISE SEEMS TO ENTER ON ITS OWN. WE SEE IT IS
CARRIED BY LUIS (40), A SMALL, FASTIDIOUS, IMPECCABLY DRESSED
MAN.

MIGUEL (CONT'D)

I don't know if you remember Luis. He
is my assistant, my driver, but more

(MORE)

"Riches to Rags" (Pilot)

6.
I/CO1

MIGUEL (CONT'D)

importantly, my friend. He is not your gift. The flowers are.

LUIS

(HANDING FLOWERS TO JACKIE) For you.

ELIZABETH

If you put them in a large ("VAHZ") vase they'll make a splash in your entryway.

JACKIE PUTS THE FLOWERS ON A TABLE.

JACKIE

I don't believe I have a "vahz."

(THEN) Are you doing Betty Davis in a 1940's movie, maybe?

ELIZABETH

I'm not doing anybody. It's just me!

MIGUEL

(CHANGING MOOD) Milo, there you are! Look how tall you are.

ELIZABETH

Incredible. You were just a baby.

JACKIE

Well yeah. Five years ago. Which is when we last saw you.

MIGUEL

Well, that's far too long! And it is entirely our fault. Right Elizabeth?

HE LOOKS AT HER, IMPLORING, SHE SPEAKS TO HIM IN SPANISH. HE ANSWERS IN SPANISH. SHE REPLIES, UPSET. MIGUEL ANSWERS -- CALM, BUT FIRM. BACK AND FORTH IN SPANISH. JACKIE AND MILO HAVE NO IDEA WHAT THEY ARE TALKING ABOUT, BUT ELIZABETH IS DEFINITELY FIRED UP. FINALLY, SHE TURNS TO JACKIE:

ELIZABETH

(CLIPPED) Yes. It's all our fault.

MIGUEL

Beautiful! And water under the
bridge! (THEN) Milo! Give your Tio
Miguel a hug.

MILO IS UNSURE; JACKIE STEPS IN, ALWAYS PROTECTIVE.

JACKIE

He's not really into getting hugged.
Especially by someone he hardly knows.

MIGUEL

Understood. Perhaps we can shake
hands. The Mexican way.

MILO

What is that?

MIGUEL

Luis, can you explain?

LUIS

Of course. (THEN) It is a handshake,
followed by a pat on the shoulder,
followed by a final handshake.

JACKIE

(TO MILO) Are you okay with that?

MILO NODS. MIGUEL AND MILO DO THE "MEXICAN HANDSHAKE."

MIGUEL

Congratulations, you are now
officially a Mexican. Luis.

LUIS

I will draw up the paperwork right
away.

MILO AND MIGUEL LAUGH. MIGUEL LOOKS TO ELIZABETH, GIVES HER
A MEANINGFUL LOOK. SHE LOOKS AT HIM. HE URGES HER.

ELIZABETH

Jackie, I... (SINCERE) ... I truly do
feel bad we haven't seen each other in
so long. Is there any way we could
stay with you for a few days?

JACKIE

Here? Really? This place isn't
exactly the Four Seasons. It's barely
even One Season.

ELIZABETH

That's okay. I'd just like to catch
up with my baby sister.

JACKIE

(SWEETLY) Yeah, I'd like that. It
will be nice to catch up.

MILO LOOKS AT HIS MOM QUIZZICALLY.

ELIZABETH

Perfect. Now, do you mind if I go lie down? All this mayhem has given me a headache.

JACKIE REACTS TO "MAYHEM," BUT SAYS NOTHING.

MIGUEL

Ah, headaches. The body's way of saying slow down, I need some pampering. Luis, be a dear and bring up the luggage. Elizabeth -- get ready for a massage. (TO JACKIE) Do you have a massage table?

JACKIE

Our kitchen table has a big hole in it. (TO ELIZABETH) You can probably fit your face in there.

MIGUEL

Not to worry. I'll improvise!

LUIS EXITS, AS MIGUEL AND ELIZABETH GO UPSTAIRS. ONCE THEY ARE ALONE, MILO LOOKS AT JACKIE SUSPICIOUSLY.

MILO

What gives?

JACKIE

What do you mean?

MILO

You said they could stay in that fake voice like when you tell the cashier

(MORE)

MILO (CONT'D)

you didn't know the coupons were all expired.

JACKIE

Okay. Your aunt and uncle are stinking rich. I hate to break it to you, but we're not. So it would be good if we could get them to fix the truck, pay off some loans, (JOKING) all your gambling debts.

MILO

But you always say it's gross asking for money.

JACKIE

It is. So, I'm not going to ask. I'll be super nice, drop some hints, and make Lizzie -- I mean *Elizabeth*-- think it's her idea to help us out. It's a win-win.

MILO

It still sounds gross.

JACKIE

How about we get you an X-box?

MILO

I didn't say I couldn't live with it.

CUT TO:

COLD OPEN 2

INT. GUEST ROOM - CONTINUOUS (D-1)

A ROOM BEING USED FOR STORAGE: ROLLS OF PAPER TOWELS, CANNED GOODS, ETC. MIGUEL IS TRYING TO CALM DOWN AN UPSET ELIZABETH, BY GIVING HER A VIGOROUS MASSAGE.

ELIZABETH

I hate it here. It's awful. And Jacquelynnne is exactly the same: sarcastic and teasing and (SHUDDERS) wearing a sweatshirt. (SHUDDERS AGAIN) In a sale color.

MIGUEL

Ah, mi amor, I know how much you dislike sweatshirts. And sales. (THEN) You are so tense. I wish I could whisk you to Bali and pay for a thousand hands to massage you at once. But I just can't anymore.

ELIZABETH

This doesn't seem real. We're good people. Good people shouldn't go broke!

END OF COLD OPEN

CUT TO MAIN
TITLES:

ACT ONE

SCENE A

INT. JACKIE'S HOUSE GUEST ROOM/LIVING ROOM - LATER (D-1)

THE LUGGAGE IS IN THE ROOM. LUIS FINISHES CLEARING THINGS UP, MAKING IT LIVABLE, AS ELIZABETH AND MIGUEL TALK.

MIGUEL

Don't worry, mi corazón. Luis and I already have a plan to reclaim our fortune. I am writing an e-mail to Papa. Read what we have so far, Luis.

LUIS

(OFF HIS PHONE) "Dearest Papa, I know you said I was wasteful and foolish and you were cutting off my funds until I proved myself worthy. But have you considered..."

ELIZABETH

Yes?

LUIS

That's it. That's all we have so far.

MIGUEL

It's a good start, no? But you must tell your sister about our situation.

ELIZABETH

I will. I just have to get her at exactly the right moment.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

JACKIE TALKS WITH MILO.

JACKIE

I just have to ask her at exactly the right moment.

MILO

Don't forget to be nice.

JACKIE

When am I not nice? (OFF MILO'S LOOK)
Okay, I'll be nice.

MILO

Why does Aunt Elizabeth talk funny?

JACKIE

I know, right? It's like she ate a steaming pile of snobby and washed it down with a glass of I'm better than you.

MILO

Yeah, be nicer than that.

JACKIE

(SMILES, THEN TEASING) Shouldn't you be in school? (THEN REALIZING)
Holy crap!

ELIZABETH, MIGUEL, AND LUIS ENTER FROM THE STAIRS TO HEAR:

JACKIE (CONT'D)

You should be in school. Get your stuff, we have to go.

MIGUEL

Allow me to take Milo.

JACKIE TURNS, SURPRISED TO SEE THEM:

MIGUEL (CONT'D)

Please. It will give the Egan sisters
a chance to reconnect. (TO JACKIE)
Elizabeth told me your motto when you
were younger. "Mess with one Egan
sister and the other will cut off your
head then spit in your neck."

MILO REACTS. LUIS SUBTLY SHAKES HIS HEAD NO TO MIGUEL.

MIGUEL (CONT'D)

Maybe it lost some of the poetry in
translation. Milo? May we drive you?

MILO

Sure.

MIGUEL

Yes! Your chariot awaits.

LUIS AND MILO EXIT. MIGUEL GOES TO ELIZABETH.

MIGUEL (CONT'D)

I will miss you every second I'm away.
My life has no meaning without you.

ELIZABETH

I feel the same. I was lost and you
found me.

THEY KISS FOR AN UNCOMFORTABLY LONG TIME.

JACKIE

(COVERING) Sweet.

THE KISS FINALLY ENDS. MIGUEL EXITS. A BEAT. THE SISTERS ARE ALONE. THEY EYE EACH OTHER FOR A BEAT.

JACKIE (CONT'D)

Hey, I have to go to the bar. Want to come?

ELIZABETH

Fun, I could use a cocktail.

JACKIE

Not to drink. I work there. Anyway it's nine in the morning.

ELIZABETH

I suppose I'm still on Lake Como time.

SHE LAUGHS A FEATHERY LAUGH. JACKIE HIDES HER ANNOYANCE.

JACKIE

Funny. (THEN) Anyway, I manage the bar. Whenever something gets busted I have to fix it. An ice maker this time.

ELIZABETH

(COVERING) That also sounds fun.

Fixing an ice machine.

JACKIE

(COVERING) Then let's have some fun.

THEY BOTH SMILE SHOWING TOO MANY TEETH. THIS WILL NOT BE FUN FOR EITHER OF THEM. AND WE:

CUT TO:

SCENE B

INT. MILO'S SCHOOL - HALLWAY - LATER THAT DAY (D-1)

MIGUEL AND LUIS WALK WITH MILO. MIGUEL SEES A POSTER.

MIGUEL

I love this school. (READS) "Fall concert this Friday." (THEN) I bet that will be spectacular.

MILO

I'll take that bet. (THEN) Tio Miguel, how come you don't have kids?

MIGUEL

Unfortunately I'm not able to.

MILO

Oh. Why?

MIGUEL

Because I'm very self-centered.

LUIS

(NODDING) It's true.

MILO NOTICES HIS TEACHER, MRS. HUBER, TALKING TO SOME STUDENTS DOWN THE HALL. HE STARTS TO PANIC.

MILO

Oh no. Oh no. Oh no.

MIGUEL

What's wrong?

MILO

That's my teacher. I was supposed to tell my mom she wanted to talk to her

(MORE)

"Riches to Rags" (Pilot)

17.
I/B

MILO (CONT'D)

this morning. I totally forgot. Why
am I always messing up?

MIGUEL

Milo, it's okay. Everybody messes up.

MILO

Not as bad as I do. (OVERLY ANXIOUS)
Shootshootshoot--

MIGUEL

(TRYING TO CALM HIM) Please. I've
messed up much worse. In fact, right
now, your aunt is telling your mother
the truth. (DEEP BREATH, THEN) I
have lost all my money.

MILO

Really? How?

MIGUEL

A lot of different ways, like
overspending, and shopping too much,
and buying way too many things.

(THEN, A JOKE) And some of it
literally fell out of my pockets. I
went through a harem pants phase.

MILO LAUGHS A LITTLE. MIGUEL SMILES. MEANWHILE MILO'S
TEACHER, MRS. HUBER, APPROACHES. MILO IMMEDIATELY STIFFENS,

MIGUEL (CONT'D)

(SOTTO) Don't worry. I will take care
of this. (THEN, TO MRS. HUBER) I am

(MORE)

MIGUEL (CONT'D)

Milo's Tio Miguel. A pleasure to meet
you.

HE TAKES HER HAND. SHE IS IMMEDIATELY CHARMED.

MRS. HUBER

Hi, there. Hello, Miguel. I'm
Mrs. Huber. Dolores. I'm Dolores.

MIGUEL

Such a beautiful name, with just a
hint of sadness. It suits you.
Dolores, I will be meeting with you
today instead of Jackie.

MRS. HUBER

Oh good. I mean, as long as it's okay
with his mother.

MIGUEL

Why wouldn't it be?

HE SMILES AT HER. SHE LETS OUT AN INVOLUNTARY GIGGLE, THEN:

MRS. HUBER

No reason. (THEN) Milo, go to class.
And... Miguel, we'll meet in my office
down the hall.

MRS. HUBER CROSSES TOWARDS HER OFFICE, MILO MOUTHS "THANK
YOU" TO MIGUEL THEN HEADS TO HIS CLASS.

MIGUEL

Luis, what's next on my schedule?

LUIS

You were intrigued by all the frozen yogurt shops in Reseda.

MIGUEL

Yes, it must be some sort of local delicacy.

LUIS

So we were going to compare and contrast the various offerings in the area. Then back to work on the letter to your father. Then a well deserved nap.

MIGUEL

Well, postpone everything. We have a meeting to go to.

CUT TO:

SCENE C

INT. BILL'S BAR - LATER (D-1)

A DIVE BAR DEEP IN THE VALLEY. THE BAR IS CLOSED. ELIZABETH SITS ON A STOOL TRYING NOT TO TOUCH ANYTHING. SHE'S NEAR AN OPEN TOOL BOX WHILE JACKIE WORKS ON FIXING THE WATER SUPPLY TO THE ICE MACHINE USING THE PIPES SHE WELDED EARLIER. ELIZABETH IS MID-STORY. JACKIE PRETENDS TO BE FASCINATED.

ELIZABETH

...so we're on the boat and we've just finished a simple dinner. Smoked Cornish Game Hen with a glaze of some sort, I think. Anyway Bill and Melinda are there, of course.

JACKIE

Of course.

ELIZABETH

And Steven and Kate. And several others. Well, there was a lull in the conversation and I don't know why, but I blurted out, "I'm in the mood for popcorn." And then everybody started laughing. It was marvelous.

JACKIE

Did you have popcorn?

ELIZABETH

We did! (THEN) Now why did I tell you that?

JACKIE

So not sure --

ELIZABETH (CONT'D)

Oh! Because you so loved
popcorn as a child. Called
it your favorite vegetable!

*

ELIZABETH LAUGHS HER FEATHERY LAUGH. JACKIE TRIES TO LAUGH
THE SAME WAY, BUT IT'S NOT QUITE RIGHT.

JACKIE

Well, you know what? I still like
popcorn. Can you just pass me the
needle nose pliers?

ELIZABETH

The what?

JACKIE

(CAN'T HELP IT) You're saying you
can't recognize pliers anymore?

ELIZABETH

It's been a while.

JACKIE WANTS TO SCREAM "YOU PHONY!" BUT INSTEAD --

JACKIE

Yeah, makes sense. I can't
recognize...things too sometimes.
Just hand me the tool box.

ELIZABETH HANDS IT TO HER. SHE GETS A LITTLE SENTIMENTAL.

ELIZABETH

This was Dad's, right?

JACKIE SMILES, THIS IS THE OPENING SHE WAS LOOKING FOR.

JACKIE

Yeah, it was. I'd get a new one, but it's hard to find the money. My truck, you heard it, the fan belt needs to be replaced. Probably cost a grand. It would just be nice not to have to think about it. To be able to relax.

ELIZABETH

(STARTING TO BREAK) It's true. Money does help one to relax.

JACKIE

It really does.

ELIZABETH

And we didn't have any growing up. So I know what that feels like.

JACKIE

Exactly! And I still feel like that.

ELIZABETH LETS OUT A SHORT SOB. JACKIE REACTS. HER SISTER'S EMOTIONS MAKE HER UNCOMFORTABLE, BUT SHE ASKS:

JACKIE (CONT'D)

Are you... are you crying?

ELIZABETH

(THROUGH TEARS) Don't pretend to care.

JACKIE

Hey, you're my big sister, sure we're not as close anymore, but I still care about you...

ELIZABETH

You hate me.

JACKIE

No, stop, I like you.

ELIZABETH

(SNIFFS) Really? (OFF JACKIE'S NOD)

What do you like about me?

JACKIE

So many things. Like...for instance...um...your hair, and...all the different ways you know to tie a scarf, that's really cool. (OFF ELIZABETH) Okay. The way you and Miguel bought the house and have been letting me live there rent free. You're so generous. I really really love that about you.

ELIZABETH

Thank you. I appreciate that.

JACKIE

(UNEASY WITH EMOTION) So why are you crying?

ELIZABETH

Because we're broke and have to move
into the house with you since it's the
only property we still own.

JACKIE

What?!

JACKIE GIVES A TIGHT TURN WITH A WRENCH. WATER STARTS
SHOOTING OUT.

JACKIE (CONT'D)

Mother Hubbard!

ELIZABETH

I'm getting wet!

JACKIE

Then move! This pipe is busted!

AS JACKIE ATTEMPTS TO FIX IT, ELIZABETH MAKES A DECISION AND
SPRINGS INTO ACTION.

ELIZABETH

Put some Bondo on it and I'll attach
the condensate pump to the drain line.

AS THE SISTERS WORK TOGETHER TO FIX THE BURST PIPE, WE:

FADE OUT.

SCENE D

INT. SCHOOL OFFICE -LATER (D-1)

MIGUEL SITS ACROSS FROM MRS. HUBER.

MRS. HUBER

The reason I wanted to meet with...

Excuse me, who are you?

REVEAL THAT LUIS STANDS NEARBY.

LUIS

I am Luis.

MIGUEL

Luis is my assistant, my driver, but more importantly, my friend. He will take notes during this meeting, but he will not write anything down. Why? Because he has a photographic memory.

LUIS

Actually I don't. I have a good memory. But that's it.

MIGUEL

Really? Why did I think otherwise?

LUIS

Because I do remember everything. So the distinction is small.

MRS. HUBER

Milo has not been finishing his assignments. He was overdue writing a story about his family, so I gave him

(MORE)

MRS. HUBER (CONT'D)

free time in the library. Instead of
writing his story, he did this.

SHE TURNS HER COMPUTER AROUND SO THAT MIGUEL AND LUIS CAN
SEE, AND CLICKS THE PLAY ICON ON A VIDEO THAT'S SET UP.

IT'S A STOP MOTION MOVIE OF A WAD OF PAPER THAT SCURRIES
ACROSS A TABLE EATING EVERYTHING IN ITS PATH: PAPER CLIPS,
BOOKS, ETC. MIGUEL WATCHES INTENTLY. WHEN IT IS OVER MIGUEL
IS SILENT A BEAT, THEN:

MIGUEL

I see what the problem is. Milo is a
genius. That is why you wanted to
talk to someone in his family, right?
(THEN) I have read articles about the
mess of public education in the United
States but you -- Dolores Huber --
you are what's right.

MRS. HUBER

Oh. Well, thank you. But we do have
to talk about the fact that he hasn't
been finishing his assignments.

MIGUEL

Maybe so. But look what he has done.
His mind obviously works in a very
advanced way. I recognize this
because I'm a genius, too. Mostly
water colors, poetry, and the
occasional symphony. Luis, play that
piece I wrote for the Cabo San Lucas

(MORE)

MIGUEL (CONT'D)

Philharmonic. It is called "Bailes de las Grandes Tortugas." "Dance of the Big Turtles."

LUIS PLAYS SOME MUSIC ON HIS PHONE, IT'S CLASSICAL WITH SOME MARIACHI ELEMENTS. THE MUSIC ADDS DRAMA TO THE FOLLOWING. MRS. HUBER IS CHARMED, BUT STILL --

MRS. HUBER

Look, here's the thing. If Milo doesn't finish his work, he may have to be held back next year.

MIGUEL

This we cannot have. A talent like his must be nurtured. A-ha! I have it, an idea that solves everything. And I wouldn't be surprised, Dolores, if you're having the same idea. Because I can tell that you too are a genius.

MRS. HUBER

Thank you. What is our idea?

MIGUEL

What if we...

AS MIGUEL TALKS THE MUSIC SWELLS SO THAT WE CAN'T HEAR WHAT HE'S SAYING. AS HE GESTURES ANIMATEDLY WE:

CUT TO:

SCENE E

INT. BILL'S BAR - HOURS LATER (D-1)

JACKIE FINISHES MOPPING, WHILE ELIZABETH, USING THE TOOLS, MAKES SOME ADJUSTMENTS TO THE DRINK FOUNTAIN ON THE BAR.

ELIZABETH

I cleaned out the lines to the fountains, the whole system's going to run better.

JACKIE

Pretty good for someone who can't recognize pliers. (OFF ELIZABETH'S EYE ROLL) Dad would be proud of you.

ELIZABETH

Dad would be mad that I didn't fake a neck injury to collect workers comp.

JACKIE

True. Remember when that Mercedes tapped the back of our car and Dad made us wear neck braces for like three months?

ELIZABETH

Yes. That was so humiliating.

JACKIE

No. It was fun. And when the money came in he took us all to Disneyland. It wasn't all bad, right?

ELIZABETH

(ADMITS) No. But it was all hard.
That's why I wanted to get out of
here.

JACKIE

(BRISTLES) Right. (THEN) So, when
you say "broke", how broke exactly?

ELIZABETH

We spent everything in Miguel's trust
fund and now his father wants to teach
him a lesson. So he's cutting us off.

JACKIE

Did this just happen out of the blue?

ELIZABETH

He did warn us a lot of times. But he
never followed through. I think the
pyramid thing was the final straw.

JACKIE

You guys fell for a pyramid scheme?

ELIZABETH

No, Miguel actually bought a pyramid.
It was to protect it from developers,
so it was kind of noble.

JACKIE

I can't believe this.

ELIZABETH

Me neither. But then I look around
and I'm back in (SHUDDERS) Reseda, so
I know it's real.

A HANDFUL OF NUGGET ICE HITS ELIZABETH, WHO REACTS.

ELIZABETH (CONT'D)

What was that for?

JACKIE

Making me sit here pretending to give
a crap while you cried.

ELIZABETH

You said you cared. You said money
wasn't the reason.

JACKIE

Because I thought you had it!

ANOTHER HANDFUL OF ICE HITS ELIZABETH.

ELIZABETH

Stop that!

JACKIE PUSHES ELIZABETH AS THEY TALK. BACKING HER UP.

JACKIE

This is so typical. You don't see me
for five years and you only come back
when you need something.

ELIZABETH

Well, you're only nice when you need
something --

JACKIE

Me? There wasn't even a word from you
when Barry left me and Milo.

ELIZABETH'S EYES BLAZE. SHE CATCHES JACKIE OFF BALANCE BY
PUSHING BACK. NOW SHE'S ON THE OFFENSIVE. HER AFFECTED
MANNER DROPS AND SHE TALKS WITH THE SAME ACCENT AS JACKIE.

ELIZABETH

I warned you Barry was no good. I
told you not to marry that jerk. But
did you listen to me?!

JACKIE

Why should I have listened to you?
You're not my mother.

ELIZABETH

That's not fair--

JACKIE

It is! She didn't die and leave you
in charge. And being 17 months older
does not mean you automatically know
better than me about everything!

ELIZABETH

Was I right about Barry? Huh, was I?

ELIZABETH HAS PUSHED JACKIE BACK BY THE ICE MACHINE.

JACKIE

That's besides the point. You were
jealous. You had nobody and I had a
hot guy with a Corvette who was in a
Van Halen cover band.

ELIZABETH

A band that ruined "Little Dreamer",
who ruins "Little Dreamer"?! (THEN)
And I didn't like him because I knew
you'd get stuck with him in Reseda.

JACKIE

See? Even when you had nothing you
were a snob --

ELIZABETH

Excuse me for wanting to improve my
life and myself --

JACKIE,

Oh yeah, you're better, we got that
loud and clear when you abandoned us
and never looked back --

ELIZABETH

(DEFENDS HERSELF) I met a wonderful
man and moved to Mexico City. People
move. That's not abandonment!

JACKIE

I'm not talking about moving! I'm
talking about you marrying into a rich
family, traveling around the globe and
never thinking about me.

ELIZABETH

Bull! At the beginning we invited you
to things all the time.

JACKIE

And you were embarrassed of me in front of your fancy pants friends--

ELIZABETH

I was embarrassed because you kept saying "Hey Fancy Pants Friends"--

JACKIE

That was a joke.

ELIZABETH

No one thought it was funny!

JACKIE

You would've!

ELIZABETH

When I was sixteen--

JACKIE

When you were *yourself* --

ELIZABETH

You just can't accept that I'm a person who could evolve and change and become a freaking lady.

JACKIE

Oh please. You're a phony with an accent nobody else in the world has, who thinks saying she wants popcorn is funny. You think you're better than me? Well guess what? You're broke and in Reseda just like I am.

A HANDFUL OF ICE HITS JACKIE.

JACKIE (CONT'D)

You want a piece of me?! You got it!

JACKIE THROWS ICE AT ELIZABETH. SHE TURNS ON THE ICE MACHINE, WHICH STARTS TO PRODUCE CRUSHED ICE AT A FAST AND FURIOUS PACE. ELIZABETH COUNTERS. IT DEVOLVES INTO A KIND OF ICE AND SNOWBALL FIGHT IN THE BAR. AT ITS PEAK, A MAN ENTERS, IT'S JACKIE'S BOSS DERRICK.

DERRICK

What the hell is going on?

THE SISTERS, ICE ALL OVER THEM, LOOK AT DERRICK A BEAT, THEN:

JACKIE

Good news, Derrick. The ice machine works.

END OF ACT ONE

ACT TWO

SCENE H

INT. JACKIE'S HOUSE - LIVING ROOM - LATER THAT DAY (D-1)

MIGUEL IS ON HIS LAPTOP. LUIS IS WITH HIM.

MIGUEL

Luis, how does this sound? (READS)
"Dearest Papa, I know you said I was wasteful and foolish and you were cutting off my funds until I proved myself worthy. But --

LUIS

No "buts." You need to take responsibility for your actions and say that you were wrong.

MIGUEL

You're right as usual, Luis. We'll go in that direction. (THEN) I wonder if Elizabeth has told Jackie about our situation yet.

JACKIE ENTERS AND SLAMS THE DOOR BEHIND HER IN ELIZABETH'S FACE. ELIZABETH ENTERS A BEAT LATER SLAMMING THE DOOR.

JACKIE

Don't slam my door!

ELIZABETH

You mean my door!

LUIS

(TO MIGUEL) Yes, I think she has.

(MORE)

LUIS (CONT'D)

(THEN) Should we go over tomorrow's itinerary? I've rescheduled finishing the letter to your father in between the yogurt tastings and selling a few of your watches at a pawn shop.

MIGUEL

(SIGHS) Tomorrow I will be a man with only three watches. (THEN) I suppose it could be worse.

JACKIE COMES CHARGING OUT, GATHERING STUFF, UPSET, ON THE PHONE...

JACKIE

(ON PHONE) Okay, yes, on my way.

(SEES, MIGUEL) A bartender flaked, now I gotta fill in like I don't have a kid to pick up.

MIGUEL

Outrageous. And yes, I'd be happy to pick up Milo from school.

JACKIE

Oh. I was gonna have him Uber to the bar. (THEN) But yeah, your idea is better.

MIGUEL

Perfect. Don't give it another thought! Just go shine at work!

HARD CUT TO:

SCENE J

INT. BILL'S BAR/ JACKIE'S HOUSE -- LATER THAT AFTERNOON

AT THE BAR JACKIE HANDS A BEER TO A REALLY LARGE BIKER PATRON AND A WHISKEY TO THE OLD WOMAN SITTING NEXT TO HIM.

JACKIE

Here's your Corona, Tiny, and a
whiskey for your mom. Look at me,
freaking shining.

THE BAR IS BUSY. THE CROWD IS NOT WHAT YOU'D CALL GLAMOROUS. JACKIE'S PHONE BUZZES. SHE LOOKS DOWN. MISSED CALL FROM MRS. HUBER. SHIT. SHE TURNS AND STARTS TO WALK TO A QUIET CORNER WHEN SHE SEES HER BOSS, DERRICK, IRRITATED, COMING TOWARDS HER.

DERRICK

Jackie, this is a business not a
charity. More ice, less booze!

JACKIE

(YELLING OVER HIM) Can't hear you, too
loud in here.

SHE STOPS AND LISTENS TO THE MESSAGE ON HER PHONE. HER EXPRESSION CHANGES. SHE CLOSES HER EYES. UPSET. TAKES A DEEP BREATH. THEN, SHE DIALS. A BEAT, THEN, INTO PHONE:

JACKIE (CONT'D)

You met with my son's teacher this
morning at school about an assignment?!

INTERCUT WITH:

INT. JACKIE'S HOUSE -- SAME TIME

MIGUEL AND MILO HAVE JUST ARRIVED HOME FROM SCHOOL. THEY BOTH HAVE FROZEN YOGURTS WITH THEM. MILO CAN HEAR JACKIE YELLING A LITTLE THROUGH THE PHONE, THOUGH HE CAN'T HEAR WHAT SHE IS SCREAMING.

MIGUEL

Yes! And I convinced her to let Milo complete his big project a different way. No need to thank me.

JACKIE

What kind of balls do you have?

MIGUEL

(CONFUSED) The regular kind. I think. (THEN) Were you calling for Elizabeth? She's napping but I could wake her. There's this one delicious spot on her neck, and if I kiss it ever so --

JACKIE

Just stop talking! You and your wife are unbelievable! And you know what? I'm not living with you for even a little while. If you two are moving in, I'm moving out.

SHE HANGS UP THE PHONE.

END INTERCUT:

WE STAY WITH MILO AND MIGUEL.

MILO

Why was Mom yelling?

MIGUEL

(MEANS THIS) Because she is passionate. You are very lucky to
(MORE)

MIGUEL (CONT'D)

have a mother who cares so much about you. Just like I'm lucky to have a wife who cares so much about me.

MILO

You sure look at the bright side.

MIGUEL

Well, there always is one. (THEN)
Case in point: I have lost all my money. Bright side? I'm still married to the love of my life and I get to hang out with you.

MILO SMILES. THEY EACH TAKE A BITE OF THEIR FROZEN YOGURT.

MIGUEL (CONT'D)

I have also discovered something after having tasted the frozen yogurt at twelve different places.

MILO

What's that?

MIGUEL

It's like the white truffles in Northern Italy. You must try them!
But taste wise... eh. (THEN) I prefer ice cream. Which we will get tomorrow.

MILO SMILES. AS THEY CONTINUE EATING, WE,

CUT TO:

SCENE K

INT. JACKIE'S HOUSE - KITCHEN - LATE THAT NIGHT (N-1)

JACKIE, EXHAUSTED, ENTERS SCROLLING THROUGH HER PHONE. SHE IS SURPRISED TO SEE LUIS SITTING AT THE TABLE DRINKING TEA.

JACKIE

Oh hey. I didn't think anybody would
be up.

LUIS

I'm a night owl. So I straightened up
in here.

JACKIE

(PEEVED) I don't need anybody...

SHE LOOKS AND SEES HOW ORDERED AND CLEAN EVERYTHING IS. THE BIRD OF PARADISE IS CUT AND IN A MASON JAR. IT LOOKS GREAT.

JACKIE (CONT'D)

This time I'll let it slide.

SHE SITS. SCROLLS THROUGH HER PHONE FOR A BEAT.

JACKIE (CONT'D)

These rental sites are a joke.

(READING) "Charming two bedroom near
Northridge Hospital." What makes it
charming is the sirens block out the
sound of the rats scurrying around.

LUIS

That's very colorful. (OFFERING)
Mint tea?

JACKIE

We don't have mint tea.

LUIS

I got the mint from your garden.

JACKIE

We don't have a garden.

LUIS

Oh. Then I guess I got it from your neighbors' garden.

HE POURS HER A CUP. THEY BOTH TAKE A SIP.

JACKIE

Yum. What's in it?

LUIS

A little honey, a little lemon, and a lot of whiskey.

THEY BOTH TAKE A BIG DRINK.

JACKIE

Oh that's good. I never even knew I liked tea. (THEN) Where are you sleeping?

LUIS

On your couch for tonight. I'll rent nearby if we stay longer.

JACKIE

I don't get it. If Miguel is broke how is he paying you?

LUIS

He doesn't pay me. His father does. My family has worked for his family

(MORE)

LUIS (CONT'D)

for generations. But even if I wasn't getting paid, I'd stay with him.

JACKIE

Why?

LUIS

Nobody in my life has been as loyal to me as Miguel. My family is very traditional. When I came out as gay... Let's just say a lot of people weren't supportive. But Miguel, he was so happy for me. He threw me the biggest party you can imagine. Gloria Gaynor rode an elephant singing "I Will Survive." He had male acrobats falling out of what looked like a giant cloud. But was actually just more male acrobats in white unitards.

JACKIE

So it was literally raining men. No wonder they're broke. (THEN) He's kind of clueless, right?

LUIS

Maybe, but his heart... There's none bigger. Miguel sees you the way you wish you saw yourself. He sees the

(MORE)

LUIS (CONT'D)

best version of you. It's nice having somebody like that in your life.

JACKIE

He's lucky to have you.

LUIS

That's also true. (THEN) You don't have to move, you know. Yes, you and your sister fight, but she loves you very much. She talks about you often.

JACKIE

How I'm stuck and going nowhere?

LUIS

How she might have gone overboard mothering you, and how she wished she could have been more of a friend.

(THEN) To paraphrase her words exactly.

JACKIE LOOKS AT HIM FOR BEAT, MOVED. BUT STILL --

JACKIE

It's just a bad time. Between work and Milo stuff.

LUIS

I understand. Then again, today Elizabeth helped you at work. And Miguel helped with Milo on his family project.

"Riches to Rags" (Pilot)

44.
II/K

JACKIE

Hm. (THEN) Could I have some more
tea? But maybe without the tea.

AS LUIS GETS THE WHISKEY.

LUIS

It is also good that way.

CUT TO:

SCENE L

INT. JACKIE'S HOUSE - BATHROOM -LATER THAT NIGHT (N-1)

JACKIE GOES TO THE SINK TO BRUSH HER TEETH, THEN HEARS WHIMPERING FROM THE BATHTUB. SHE PULLS BACK THE CURTAIN TO REVEAL ELIZABETH, IN THE EMPTY TUB DRINKING "TEA."

JACKIE

Hi. Whatchya doing?

ELIZABETH

(TEARY) Thinking how funny life is.

JACKIE

Yeah, it can be a real hoot.

ELIZABETH

JACKIE (CONT'D)

I should go.

No, no. In fact...

JACKIE CLIMBS INTO THE TUB AND SITS ACROSS FROM ELIZABETH.

JACKIE (CONT'D)

Tub talk? We haven't done one in years. (THEN) Maybe ever since Mom died.

ELIZABETH LOOKS AT HER. NODS. TAKES A SIP OF TEA.

ELIZABETH

Yeah. I was just thinking about that actually.

JACKIE

(SMILES, THEN) Luis make you that tea?

ELIZABETH

Oh yeah. (DRINKS, THEN) Look, I'm sorry I made you feel bad when you

(MORE)

ELIZABETH (CONT'D)

came to visit. I was a little nervous back then. About being around rich people.

JACKIE

I know. And I wasn't helping. I just felt... you know. Like all of a sudden you thought you were better than me.

ELIZABETH

I didn't think I was better. (OFF JACKIE) *That much* better. (THEN, MEANS THIS) Look. I just wanted to get out of here so badly. Away from the memory of Mom dying and Dad conning... But that was on me. And I'm sorry if I made it seem like you were dumb for staying behind.

JACKIE SMILES. ELIZABETH TAKES A BIG SIP, THEN:

ELIZABETH (CONT'D)

Anyhoo! A lot of surprises today -- (BURP) --wouldn't you say?

JACKIE

(LAUGHING) Did you think if you kept talking, I'd forget about that unladylike belch?

ELIZABETH

(LAUGHING) I was hoping.

JACKIE

(AS ELIZABETH) I was hoping your hearing was so damaged that my gaseous outbursts were imperceptible.

THE SISTERS LAUGH HARDER. ELIZABETH LAUGHS SO HARD THAT SHE SNORTS. THIS CAUSES JACKIE TO LOSE IT COMPLETELY.

JACKIE (CONT'D)

Oh my God, you're gonna make me pee.

THE LAUGHTER GROWS THEN EVENTUALLY FADES OUT.

ELIZABETH

I'm sorry I can't give you money for your truck.

JACKIE

Yeah, it isn't really for that. It's for Milo. I didn't want to make a big thing, but he has Attention Deficit Disorder. And he needs a lot of... attention. There's this therapist, but I could only afford to go to him once. I try to use what I learned, but I think there's a reason people go to therapy more than one time. And I'm just... Milo's such an amazing kid and I... I just want everything for him.

ELIZABETH

Thanks for telling me. And when we get our money back I'll give you whatever you need.

JACKIE

When do you think that'll be?

ELIZABETH

Really soon. Miguel wrote a lovely email to his Papa. And at the end of the day his dad is a pussycat. I'd say a month or two at the most.

JACKIE

If it's that short, I wouldn't mind more of these talks once in a while.

ELIZABETH

Same here.

JACKIE

(A BEAT, THEN) You don't have anything in Switzerland or one of those islands where sleazy rich people sock their money away?

ELIZABETH

If I did, I wouldn't be here, would I?

THE SISTERS LAUGH, AND WE:

CUT TO:

SCENE M

INT. JACKIE'S HOUSE- - MORNING (D-2)

JACKIE, HOLDING MILO'S BACKPACK, YELLS UP THE STAIRS.

JACKIE

Milo, breakfast! And I'm only yelling
because of distance! And don't forget
your backpack and socks and --

BUT THERE HE IS, COMING DOWN THE STAIRS. ALREADY DRESSED.
SHE'S SURPRISED. MIGUEL FOLLOWS WITH HIS LAPTOP:

MIGUEL

I like to lay out my clothes the night
before so I don't stress about
repeating outfits. I introduced Milo
to the technique.

MIGUEL CROSSES TO ELIZABETH WHO SITS ON THE COUCH. LUIS
ENTERS FROM THE KITCHEN WITH AN ELEGANT BREAKFAST PLATTER:
FRUIT, TOAST, GLASSES OF ORANGE JUICE, ETC.

LUIS

The juice is fresh squeezed. I got
the oranges from your tree.

JACKIE

Dude, we don't have an orange tree.

LUIS SHRUGS HIS SHOULDERS. SFX: A TONE INDICATING AN E-MAIL.

MIGUEL

It is here. Papa has responded.

EVERYONE GATHERS AROUND MIGUEL AS HE READS.

MIGUEL (CONT'D)

I'll translate it into English.

(READS) "My dear Miguel, I have read your e-mail and I respect the way you are taking responsibility for maybe the first time in your life." Yes! "But I won't give you any money." No! "Let's see where you are in a year or so. Yours, Papa." A disaster. Are you as surprised as I am, Luis?

LUIS

I don't think so.

ELIZABETH PUTS A COMFORTING HAND ON MIGUEL'S.

ELIZABETH

It will be okay. I believe in you.
Always and forever.

HE LOOKS AT HER MOVED AND THEY START MAKING OUT. BUT THEY ARE INTERRUPTED BY:

JACKIE

A year or so?! Are you serious?!

BEFORE SHE CAN SAY ANYTHING ELSE MILO CALLS OUT.

MILO

Who wants to see my family story project? I sent it to Tio Miguel.
It's on his laptop.

THE OTHERS AD LIB: "I DO" " YES", ETC. AS THEY GATHER AROUND THE LAPTOP. MIGUEL CLICKS PLAY AND A STOP MOTION MOVIE BEGINS, NARRATED BY MILO.

A TITLE CARD READS: MY FAMILY, BY MILO FLEBOTTE

MILO (V.O.)

My family used to be my mom, my dad
and me.

WE SEE THREE CLAY PEOPLE IN A HOUSE: A BOY, A MOM, AND A DAD.

MILO (V.O.)

It was loud, it was busy, it was fun.

THE MOM AND DAD CHARACTER THROW THE BOY IN THE AIR. HE
DISAPPEARS OUT OF FRAME. THEY WAIT A SUPER LONG TIME BEFORE
HE COMES DOWN AND THEY CATCH HIM.

MILO (V.O.)

But one day it stopped being fun for
my dad. So he left.

THE BOY AND MOM WATCH AS THE DAD LEAVES THE HOUSE.

ANGLE ON: JACKIE, WHOSE HEART IS IN HER THROAT.

LUIS LETS OUT AN INVOLUNTARY SOB.

LUIS

Sorry. I didn't see that coming.

MILO (V.O.)

The house felt empty. Until one day
the doorbell rang. And my mother
opened the door to Aunt Lizzy, Tio
Miguel, and Luis.

THE MOM OPENS THE DOOR TO FIGURES OF TWO MEN AND A WOMAN.

MILO (V.O.)

Tio Miguel messed up and lost all his
money. But we'll get it back because
he's a genius and I'm a genius.

THE MIGUEL AND MILO FIGURES THROW MONEY "MAKING IT RAIN."

MILO (V.O.)

And I found out my mom and aunt had a
motto!

THE MOM AND LIZZY FIGURES DRIVE IN A CAR. THE CAR STOPS BY
TWO BOY FIGURES.

MILO (V.O.)

(GIRL VOICE) We're the Egan sisters,
mess with one and the other will rip
off your heads and spit in your neck.

THE SISTERS RIP OFF THE BOYS' HEADS.

JACKIE REACTS. THEN, SHE LOOKS OVER TO HER SON. AND WE
ANGLE ON MILO WHO HAS HIS HEAD ON MIGUEL'S SHOULDER. THEY
ARE BOTH LAUGHING. JACKIE SOFTENS...

MILO (V.O.)

But the best thing is, now the house
is loud, and busy and fun again. And
I hope it stays that way

ALL THE FIGURES DANCE AND RUN AROUND.

MILO (V.O.)

The end.

A TITLE CARD READS: THE END

EVERYONE APPLAUDS, HOOTS LOUDLY, ETC. AS MILO HUGS MIGUEL,
JACKIE LEANS IN TO HER SISTER.

JACKIE

Fine. You can stay. One year.

ELIZABETH

It's cute you think you have a choice.

JACKIE

Just be a lady for once and accept my
generosity.

END OF ACT TWO

TAG

INT. JACKIE'S HOUSE -- KITCHEN

JACKIE IS LOOKING THROUGH THE PANTRY. SHE TURNS TO MILO.

JACKIE

There's no oatmeal? Why is there no
oatmeal? Where is it?

MIGUEL (O.C.)

Right here!

REVEAL: ELIZABETH AND MIGUEL SITTING ON THE COUCH, IN FULL
OATMEAL FACE MASKS WITH CUCUMBERS OVER THEIR EYES.

MIGUEL (CONT'D)

One must be innovative in times like
these.

ELIZABETH

(RISING) We're also out of cucumbers.

AS SHE PASSES JACKIE, HEADING TO THE SINK.

JACKIE

The Howells! From Gilligan's Island!
That's the accent. Right?

ELIZABETH

No! It's just the way I talk!

JACKIE

(HOWELL) Sorry, Lovey. It won't
happen again. (TO SELF, SMILING AS
ELIZABETH CROSSES OFF) Until it does.

FADE OUT.

END OF SHOW