# YOUR FAMILY OR MINE

Written by

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#### COLD OPENING

FADE IN:

<u>INT. BMW - EVENING</u>

KELLI (30S, CUTE WITH A QUICK WIT) IS DRIVING, WHILE <u>OLIVER</u> (30S, GEEKY-ATTRACTIVE, PRONE TO PANIC AND A GADGET FREAK) IS IN THE PASSENGER SEAT MESSING AROUND ON HIS IPHONE.

KELLI

Get in and get out. Walk in, do your family's weird "two hello" thing, drop off the stuff and leave.

OLIVER

(DISTRACTED) Got it. No problem.

KELLI

Oliver, for real, I don't want to get stuck at your parent's house. I want us to have at least an hour in the spa before our massage. Tonight is our night.

OLIVER

(NOT REALLY LISTENING) Our night.

KELLI

So when your mother offers us food, or when your dad tells the story of how he was in the stall next to John Travolta in Santa Barbara, we --

(PUTTING HIS PHONE IN HER FACE) I'm connected! I can see the girls. So clear! Look at that picture!

#### KELLI

Baby, stop! I'm driving! I don't feel comfortable about this. It's not right, spying on the babysitter.

#### OLIVER

It's security. Everyone uses these cameras now. We've never used this babysitter before. She might steal from us, mistreat the girls. She might go wild. She's in college and college girls go wild. Remember the dirty movie we got at the hotel in Vancouver? "College Girls Gone Wild."

# KELLI

Please. If the girls in that movie were in college, I'm in fourth grade.

Lucy's a good girl. She's not going to go wild. I know her mother. Very nice. She drinks a lot during the day and has lesbian hair but very nice.

(THEN) Do you have Emma's drawing? I want your mom to put it on the fridge.

My mother never puts anything on the fridge. She says it messes with "the aesthetics of the appliances."

KELLI

She better hang it. It's her granddaughter. (THEN) And don't tell anyone I'm going back to work.

OLIVER

Why not? It's good news.

KELLI

To <u>us</u> it is. You understand I need more adult interaction. Your mother will judge me.

OLIVER

My mother would never judge you.

(OFF HER "ARE YOU KIDDING?" LOOK)

Yeah, okay.

KELLI

Look, she's your mother and I love her of course, but tonight, lets just get in and get out, okay?

OLIVER

Okay. And Blake won't be there so you won't waste time drooling over him.

KELLI

I don't "drool" over your brother.

You think he's hot.

KELLI

He's attractive, yes, but come on, he's twenty-two years old.

OLIVER

If you were twenty-two and I didn't exist, and you met him at a party, what would do you?

KELLI

(THINKS, THEN) I'd probably go wild.

THEY LAUGH TOGETHER AND WE...

CUT TO:

#### MAIN TITLE

It's Oliver and Kelli's wedding. They stand with both their families, posing for one big huge family photo: Oliver and Kelli in the middle, Kelli's family lines up on one side next to her, Oliver's lines up next to him. Oliver's family wears all black and Kelli's family wears all white. After the unseen photographer takes the photo, the families exit to opposite sides. Since this particular episode takes place with Oliver's family, Kelli exits with them, casting a forlorn look to her parents and sisters as she exits.

(When we do the episodes that take place with Kelli's family, Oliver will exit with them, throwing the same look back to his family)

# ACT ONE

# INT. RICKY AND LOUIS'S TV ROOM - EVENING

IT'S DECORATED ELEGANTLY BUT NOT STUFFY. OLIVER, CARRYING A LAPTOP, AND KELLI ENTER. <u>LOUIS</u>, OLIVER'S FATHER, (60S, HANDSOME, GENIAL AND A LITTLE BIT SPACEY) AND <u>RICKY</u>, HIS MOTHER (60S, BEAUTIFUL, SHARP AND ALWAYS HAS PERFECT POSTURE) ARE THERE.

OLIVER

Hello hello.

LOUIS

Hello hello!

RICKY

Hello hello!

OLIVER

Hello hello, Mom.

KELLI

(FLAT) Hello hello.

RICKY

(ALSO FLAT) Hello hello, Kelli.

THEY AIR KISS BUT FROM FOUR INCHES APART.

LOUIS

Oliver, sit down. How's work? Would

you like a scotch?

OLIVER

No, thanks, Dad, we can't stay.

LOUIS

You know who likes scotch? John

Travolta. I was in the stall next to

him once in --

RICKY

They've heard it, Louis. (TO KELLI AND OLIVER) Where are the girls? I thought we were going to babysit them. Your brother's dropping off his boys, too.

OLIVER

Don't worry. You can still watch our girls. On this.

HE PUTS THE LAPTOP ON THE COFFEE TABLE AND OPENS IT.

OLIVER (CONT'D)

We're trying out a new babysitter so I installed a surveillance camera at the house. It's recording from the living room and you can watch it on the computer. See? You can still watch them. You'll babysit the babysitter.

RICKY

You want us to spy on your babysitter?
OLIVER

It's not spying. It's security. And how clear is that picture? I paid extra for the "auto port forward

(MORE)

# OLIVER (CONT'D)

wizard." Don't know what it is yet, but it has "wizard" in it so who knows what's going to happen.

#### RICKY

Do you not trust this babysitter?

#### KELLI

Oliver's just paranoid. Lucy's a good girl. She's in college. I know her mother and she's very nice. She's way too tan -- looks like an old boot -- and sometimes faints for no reason, but very sweet.

#### OLIVER

Lesbian hair, looks like a boot, faints and drinks too much? Who is this woman?

### LOUIS

This babysitter is a college girl, you say? Of course we'll watch her for you. You never know what these girls do when you're not there. She'll probably go wild. College girls go wild all the time. (TO RICKY) In fact, remember when we all stayed in that hotel in Vancouver? Your mother and I rented a movie—

RICKY

Louis!

LOUIS

Well, they go wild. Trust me.

OLIVER AND KELLI EXCHANGE AN UNCOMFORTABLE LOOK. RICKY HEADS INTO THE KITCHEN. KELLI FOLLOWS HER, DRAWING IN HAND.

RESET TO:

INT. KITCHEN - MOMENTS LATER

RICKY LOOKS AT THE DRAWING KELLI BROUGHT.

KELLI

Emma drew it.

RICKY

Oh. And what's it for?

KELLI

She wants you to put it on your fridge.

RICKY

You want this up on the fridge?

KELLI

(POINTED) Do you not like your granddaughter's drawing?

RICKY

It's um... interesting. Are you sure you want this up for everyone to see?

KELLI

(READY TO FIGHT) Yes. I'm sure, Ricky.

RICKY

Alright.

KELLI REACTS A LITTLE SHOCKED, BUT PROUD THAT SHE WAS RIGHT. AS RICKY HANGS IT, WE GET OUR FIRST CHANCE TO REALLY SEE THE DRAWING. IT'S CRAYON ON WHITE PAPER. TWO LITTLE GIRL STICK FIGURES NEXT TO A LARGER FEMALE STICK FIGURE WHO'S DRAWN COMPLETELY IN BLACK.

RESET TO:

INT. LIVING ROOM - CONTINUOUS

OLIVER IS ENTERING THE PASSWORD INTO THE LAPTOP.

OLIVER

Okay... and it's connected!

WE SEE THE LAPTOP. IT SHOWS AN IMAGE OF TWO COLLEGE AGED WOMEN, LUCY AND MAYA, SITTING ON THE COUCH.

NOTE: The surveillance camera is attached to the top of the TV, so the couch and the room behind it is the view we will always see.

OLIVER (CONT'D)

What? Who is that? She has a friend

over? I never said she could have a

friend over!

LOUTS

She needs someone to go wild with.

OLIVER

Kelli! Kelli!

KELLI COMES IN FROM THE KITCHEN.

KELLI

Why are you yelling? The kitchen is right there.

She has a friend over! We never said—

(RE SCREEN) And where are the girls?

(TO SCREEN) Where are my girls!

LUCY (ON LAPTOP)

(TO MAYA) They're in the playroom watching a movie.

BEAT.

KELLI

That was weird.

OLIVER

Well, we have to go home and fire her right now.

KELLI

No, we don't. Calm down. She's allowed to have a friend over. Now we should get going -- (RE SCREEN) Why is the other girl crying?

LUCY (ON LAPTOP)

Maya, just calm down. Tell me what's going on.

MAYA (ON LAPTOP)

Colin says he "needs to talk." I love him so much but I think he's going to... break up with me. Charlotte said she heard he's in love with someone else.

LUCY (ON LAPTOP)

Charlotte doesn't know anything.

(CHECKS FOR GIRLS) She's a bitch.

OLIVER

Whoa.

KELLI

Her mom swears a lot, too.

OLIVER

She sounds horrible. How do you know this woman?

KELLI

From church. Let's go.

OLIVER

Not yet. I want to make sure everything's okay. And that she's not ignoring the girls.

KELLI REACTS, "OKAY, BUT ONLY A FEW."

RESET TO:

# <u>INT. KITCHEN - A FEW MINUTES LATER</u>

RICKY AND LOUIS ARE THERE.

RICKY

Look at the fridge.

LOUIS

Your new fridge is beautiful. Worth every dime of the \$3000 we spent on it.

RICKY

Do you notice anything wrong with it?

Rebecca, we are not getting another new fridge.

RICKY

No. Look at the drawing. It's disturbing. This is obviously Hannah and Emma. And then look here. See how they drew their mother? Like a monster. They're obviously scared of her. I've always said she's too strict with them. She probably yells at those poor girls. At Oliver, too, I bet.

LOUIS

You got all that from the drawing? RICKY

(SAID IT A THOUSAND TIMES) I told him to marry Betsy Langston. She's from a good family, but no. He had to marry the girl he met while she was passing out energy drink samples at The Husky Hole? And barely dressed I'd bet.

Now look. My granddaughters have a scary monster for a mother.

LOUIS

Kelli's a good person and Betsy was deaf in one ear and weighed more than both of us put together. Oliver made the right choice. And this is just a drawing by a little girl. We don't know that it means anything.

RICKY

Kelli's Irish and they're a fire-y people. They have trouble controlling their emotions. Remember at the hospital? We could hear her screaming all the way in the hall.

LOUIS

She was giving birth.

RTCKY

It was tacky. I always knew there was something not right about her.

Couldn't produce a boy in two tries.

And that family she comes from. Four girls and they all have names that end in "i." These "i" girls are always trouble.

LOUIS THINKS ABOUT THIS, THEN NODS: "SHE'S NOT WRONG."

RESET TO:

INT. RICKY AND LOUIS'S LIVING ROOM - CONTINUOUS

OLIVER AND KELLI ARE WATCHING THE LAPTOP. BEHIND THEM, OLIVER'S BROTHER <u>JASON</u> (THE MIDDLE SON, COCKY, SMART BUT

REALLY DOESN'T GIVE A SHIT ABOUT ANYONE BUT HIMSELF) ENTERS WITH HIS WIFE <u>CLAIRE</u>, (A CUTE BUT MOUSY 27 YEAR OLD) AND HIS THREE BOYS.

**JASON** 

Hello hello!

THERE'S ANOTHER ROUND OF DOUBLE HELLOS AS RICKY AND LOUIS COME OUT FROM THE KITCHEN AND GREET THEM. RICKY HAS A FANCY PLATTER OF CHIPS AND SALSA.

RICKY

Hello hello, Jason!

SHE KISSES HER SON.

CLAIRE

(OVERLY UPBEAT) Hello hello, Ricky!

RICKY

(BARELY LOOKING AT HER) Claire.

CLAIRE LOOKS HURT. KELLI APPROACHES HER.

KELLI

Don't let her get to you.

CLAIRE

I just don't know why she doesn't like me.

KELLI

She does. Cheer up. We don't need her approval. She only acts that way because she thinks Jason and Oliver married beneath them.

CLAIRE

I know Jason did. I'm just lucky I found anybody to marry me.

CLAIRE CROSSES OFF DEFEATED.

KELLI

That's the spirit.

RICKY IS WITH JASON AND CLAIRE'S BOYS.

JASON'S BOYS

We want cookies, Grandma.

RICKY

You can have one cookie each but remember, no calling me Grandma. A grandma is an old lady. Which I am not. You call me Ricky. (POINTED TO LOUIS) With a "y."

THE BOYS RUN TO THE KITCHEN. JASON LOOKS AT THE CHIPS.

**JASON** 

That's it? Chips and salsa? Ma, where's the real food, I'm starving.

RICKY

I'm going to make toasted cheese for the boys, would you like one?

JASON THROWS HIS ARMS UP, LIKE, "WHAT DO YOU THINK?"

LOUIS

So, Dr. Mansfield, how are things at the hospital?

JASON

You know, Dad, puttin' in stents, pays the rents. I made that up. All the (MORE)

JASON (CONT'D)

doctors use it now. But it's mine. I should copyright it.

OLIVER

It must give your patients great confidence to know that their cardiologist can rhyme.

CLAIRE APPROACHES RICKY.

CLAIRE

Your house looks beautiful, Ricky.

RICKY

Thank you, Claire. And you look very beautiful today as well. Did you get a haircut?

CLAIRE

I did. Thank you for noticing.

RICKY

Did you cut it yourself?

CLAIRE

(HURT) No. At the salon.

RICKY

Oh. Well, either way...

RICKY CROSSES INTO THE KITCHEN. JASON SITS.

**JASON** 

(RE LAPTOP) What's this?

We have a new babysitter so I installed a camera to keep an eye on her.

**JASON** 

You should have paid the extra for HD.

OLIVER

It is HD! It's the best one you can buy! It has a wizard in it!

JASON BACKS AWAY FROM OLIVER WITH HIS HANDS UP, "OKAY, OKAY."

KELLI

And that's her friend Maya. She's upset because she thinks her boyfriend Colin is going to break up with her.

LOUIS

Then they will comfort each other, talk about "who needs boys anyway?" Then next thing you know, they're scissoring.

OLIVER

(GROSSED OUT) Dad!

LOUIS

Scissoring is when --

OLIVER/JASON

We know what it is!

CLAIRE

Why does she think he's going to break up with her?

KELLI

Charlotte told her.

OLIVER

But she's a bitch.

CLAIRE

I remember that time. Boys can be so cruel.

**JASON** 

And girls are full of drama. So she's getting dumped. Big deal. You turned out fine and I bet you got dumped all the time.

RICKY LEANS IN FROM THE KITCHEN.

RICKY

Jason, can I see you for a second? HE CROSSES TO THE KITCHEN.

CLAIRE

Sixteen times.

OLIVER

What's that?

CLATRE

I got dumped sixteen times. (GETTING EMOTIONAL) And each time was harder (MORE)

CLAIRE (CONT'D)

than the one before it. I always tried so hard but the guys just...

SHE BREAKS DOWN AND KELLI HUGS HER.

KELLI

It's okay, Claire. You've found the right guy now.

WHILE STILL COMFORTING CLAIRE, KELLI LOOKS AT OLIVER.

KELLI (CONT'D)

(MOUTHING) We have to gooooo.

RESET TO:

# INT. KITCHEN - LATER

RICKY IS SHOWING JASON THE DRAWING ON THE FRIDGE. JASON KEEPS UNWRAPPING CHEESE SLICES AND POPPING THEM IN HIS MOUTH.

RICKY

Look. What do you see here?

**JASON** 

A shitty drawing.

RICKY

Oliver's little one drew it.

**JASON** 

It's still shitty. Look here, three fingers, no fingers here, four fingers... She never got it right. And this one's missing a foot, what, did they walk through a shredder?

It's a disaster.

RICKY

Okay, but look at how she drew her mother. Like some kind of ogre.

**JASON** 

(LOOKING CLOSE) It does look like she has fangs. Kelli's teeth are bad, sure, but not that bad.

RICKY

Do you think Kelli's abusive to her girls?

**JASON** 

Who knows? This is exactly why I don't encourage my boys to be creative. No drawing, no writing, no play dough. I don't need things coming up from their subconscious. I'm busy enough as it is.

RESET TO:

# <u>INT. LIVING ROOM - MOMENTS LATER</u>

CLAIRE SEEMS TO HAVE RECOVERED, KELLI AND OLIVER ARE PUTTING ON THEIR COATS.

OLIVER

(TO EVERYONE) Keep watching. Make sure nothing happens.

LOUIS

If nothing happens I'm asking for my money back.

RICKY AND JASON COME BACK IN.

MAYA (ON LAPTOP)

(CRYING) He wants to meet up. To "talk."

LUCY (ON LAPTOP)

That doesn't mean he for sure wants to break up. He could just want to try to get you to have sex with him.

MAYA (ON LAPTOP)

He already did that.

LUCY (ON LAPTOP)

But have you done everything?

MAYA (ON LAPTOP)

Everything.

OLIVER

Great. They're sluts. We hired the cast of "Girls" to babysit our children.

LOUIS

Love that show. But I mostly watch it on "fast forward" and "pause."

KELLI

Bye everyone! Thanks for keeping an eye on the babysitter!

MAYA (ON LAPTOP)

I can't believe I'm going to get dumped in a Starbucks in front of a bunch of people.

KELLI OPENS THE FRONT DOOR.

KELLI

(TO OLIVER) I think I'm going to get that thing with the hot rocks.

SHE OPENS THE FRONT DOOR. OLIVER WALKS OUT. SHE'S JUST ABOUT TO FOLLOW HIM WHEN...

LUCY (ON LAPTOP)

Tell Colin to come over here. I'll go in the play room with the girls and you two can talk privately.

OLIVER

(RUSHING BACK IN) What?!

OLIVER RUSHES BACK IN, TAKING OFF HIS COAT IN A PANIC.

OLIVER (CONT'D)

No! No! No boyfriends! I never said she could invite boyfriends! She is so fired.

OLIVER PLOPS BACK DOWN ON THE COUCH.

KELLI

(TO HERSELF) So close.

AS KELLI STARTS TO TAKE HER COAT OFF...

FADE OUT.

# ACT TWO

INT. LIVING ROOM - CONTINUOUS

EVERYONE IS AS WE LEFT THEM.

KELLI

So our babysitter invited two people over. Big deal. What do you want to do? Call child services?

RTCKY

I don't think you want to involve them, dear.

OLIVER

They're turning our home into some kind of rave party! With our girls in the other room!

KELLI

OLTVER

I'm calling her right now and telling her no boyfriends.

OLIVER TAKES OUT HIS PHONE.

MAYA (ON LAPTOP)

And I look like crap. I shouldn't

have worn this stupid shirt.

LUCY (ON LAPTOP)

You can wear my shirt. Lets switch.

MAYA

Okay.

THE GIRLS START UNBUTTONING/TAKING OFF THEIR SHIRTS. OLIVER STOPS DIALING AND STARES AT THE SCREEN. JASON AND LOUIS FREEZE AND STARE AS WELL. AFTER A BEAT...

KELLI

Telling her "no boyfriends" not so

important anymore, I guess?

LOUIS

Shh. The music's about to start.

THEIR SHIRTS ARE ALMOST OFF. BUT JUST AS WE SEE THEIR BRAS, THEY HAVE CROSSED OUT OF FRAME.

LOUIS (CONT'D)

Switch to the other camera!

OLIVER

I only put in one camera.

LOUIS

One camera? I raised a fool. A fool!

KELLI

Oli, just let it go. When I babysat,

I had people over -- even boyfriends.

It was fine. You're being crazy.

Let's just go get our massage.

RICKY

I agree. You two should just go.

Anything that would relax Kelli is probably a good idea.

OLIVER

I am not leaving until I see and approve of this boyfriend.

KELLI

(LOSING IT) If you're not going to leave, then I'll go by myself and you can --

BLAKE (THE YOUNGEST BROTHER, GREAT DRESSER, REALLY GOOD LOOKING, KNOWS IT, BUT NEVER FLAUNTS IT) ENTERS WITH A BAG OF LAUNDRY.

KELLI (CONT'D)

Oh, Blake's here. I think we can stay for a few more minutes. Ten, twenty, whatever.

OLIVER

(TO JASON) Of course  $\underline{\text{now}}$  we can stay. ANOTHER ROUND OF "HELLO HELLO"S.

KELLI

Hello hello, Blake! I didn't think you were going to be here. It's so good to see you.

SHE HUGS HIM. IT'S TOO TIGHT AND MILDLY AWKWARD.

**JASON** 

Were we that good looking when we were his age?

OLIVER

When I was his age I looked like Jonah Hill. And not "Moneyball" Jonah Hill.

LOUIS

What brings you by, Blake? I thought you had a date.

BLAKE

I do but it's not till eleven so I thought I'd do some laundry first.

KELLI

Who's the lucky girl?

BLAKE

No one as pretty as you.

KELLI

(GIGGLING) Oh, stop.

OLIVER

(ROLLING HIS EYES) Oh, my god.

BLAKE

(RE LAPTOP) What's up with this?
THE FOLLOWING IS SAID IN A RAPID FASHION.

OLTVER

We hired a new babysitter, so I put in a security camera so we can keep an (MORE)

OLIVER (CONT'D)

eye on her. Look at the HD picture.

Crystal clear, right?

KELLI

Then her friend Maya came over. She was really upset.

LOUIS

They almost scissored.

KELLI

No, they didn't. Maya was crying.

OLIVER

Charlotte told her Colin's in love with somebody else.

**JASON** 

But Charlotte's a fat bitch.

KELLI

She's fat now?

CLAIRE

Colin's her boyfriend.

KELLI

She thinks he's going to dump her.

CLAIRE

But who knows? Maybe he wants to propose to her instead! That would make this a great show.

OLIVER

Colin's on his way over now.

CLAIRE

You should watch it with us. It's really good.

BLAKE

(SQUINTING AT SCREEN) Is that... Lucy?

OLIVER

She's our babysitter.

**JASON** 

You know her?

BLAKE

Oh. Wow. Um... No. I don't know her. I'm thinking of a different Lucy. The one I know had bigger -- smaller -- yeah, it's not her.

**JASON** 

(TO OLIVER) Going on dates that start at eleven, sex with babysitters, I wish I was him for just one day.

OLIVER

I'd take an hour.

BLAKE, WHO'S OVERHEARD THIS, LEANS IN.

BLAKE

Guys. I know my life seems great from the outside but it's kind of an empty life. You guys have real lives -- wives and kids. I'll always be more (MORE)

BLAKE (CONT'D)

jealous of you than you could ever be of me.

OLIVER

Is that really true?

BLAKE

Nope.

HE EXITS TO THE KITCHEN. KELLI SUBTLY EXITS AFTER HIM. RICKY IS WITH LOUIS.

RICKY

I can't get that drawing out of my mind, Louis. I think I'm going to talk to Kelli about it.

LOUIS

Please, Rebecca. It's just a drawing.

Don't make a scene.

RICKY

Don't worry. I'll be subtle.

RESET TO:

# <u>INT. KITCHEN - MOMENTS LATER</u>

KELLI IS THERE AS RICKY COMES IN WITH A BIG FAKE SMILE ON HER FACE.

KELLI

I was just going to see if Blake needed any help with his laundry. We still have time to make our massage. It's not weird.

RICKY

That's fine, dear. So, Kelli, how are you?

KELLI

I'm... fine.

RICKY

Sit down. (THEY DO) And the girls?

Are they doing okay?

KELLI

They're doing great. Why do you ask?

RICKY

Well, they're my grandchildren. I care about their well-being, that's all.

KELLI

Really? (REALIZING) Wait. Oliver told you didn't he? I asked him not to say --

RICKY

Oliver's worried about it, too?

KELLI

He supports it one hundred percent.

RICKY

I find that hard to believe. What about the girls? They certainly can't like it.

KELLI

They do. And I think it's good for them. It sets a good example. Shows them their mother is strong and independent.

RICKY

Well, I don't approve. It's not something I ever did as a mother and I think it affects Oliver and the girls more than you realize.

KELLI

Well, I don't care. I'm not going to stop just because you didn't do it.

And even if the girls didn't like it,

I'd still do it. Because I want to do it and it makes me feel good.

SHE EXITS. RICKY IS STUNNED.

RESET TO:

# INT. RICKY AND LOUIS'S LIVING ROOM - MOMENTS LATER

OLIVER, JASON AND CLAIRE ARE WATCHING MAYA GET DUMPED BY COLIN, A GOOD LOOKING COLLEGE KID.

COLIN (ON LAPTOP)

We're in college, we should be able to explore other people and --

MAYA (ON LAPTOP)

You're breaking up with me?

CLAIRE

(TO JASON) We're skipping the movie, right?

**JASON** 

Hell yes. This is better than a movie and it's free.

COLIN (ON LAPTOP)

I think we should take a break.

MAYA STARTS TO CRY. LOUIS ENTERS FROM THE DIRECTION OF THE BATHROOM.

LOUIS

Did I miss anything good? The "I wish I had boobs like yours" conversation? It's always the jumping off point.

CLAIRE

(EMOTIONAL) She'll find somebody better.

**JASON** 

I don't know. Look at those thighs. Sizable.

KELLI COMES IN FROM THE HALLWAY.

KELLI

Oliver, can I see you in the study for a moment?

RESET TO:

<u>INT. KITCHEN - MOMENTS LATER</u>

BLAKE ENTERS FROM DOWNSTAIRS.

RICKY

Blakey, honey, I want to ask you something.

BLAKE

It was one date, Mom. I didn't know she was a babysitter.

RICKY

I don't care about that. Plus I wouldn't want you to marry her anyway. She might be a slut. Look at this picture and tell me what you think.

BLAKE

It looks like a kid made it.

JASON ENTERS.

**JASON** 

Emma drew it. It sucks.

RICKY

Don't you agree that it means something? The way they drew their mother. It's like one of those horror movies.

**BLAKE** 

Why don't you ask Claire about it? She's the one studying psychology.

RICKY

She is? (TO JASON) Why didn't you suggest that?

**JASON** 

I don't know what she does. She wanted to go to community college, I said okay. I have to get my own dinner three nights a week, that's all I know.

RESET TO:

INT. STUDY - SAME TIME

KELLI PULLS OLIVER IN.

OLIVER

The boyfriend showed up. He seemed alright. He dumped Maya. She was crushed. Poor girl, I think--

KELLI

You told your mother!

OLIVER

What?

KELLI

About me going back to work.

OLIVER

I didn't.

KELLI

Oh, please. I know you did. You tell your mother everything.

OLIVER

Kelli, I didn't say anything. I
promise.

KELLI

Well, why else would she say she didn't approve and she would never do something like that as a mother?

OLIVER

She says that about everything you do.

KELLI

(SHAKING IT OFF) Let's just go. If we leave right now, we can still make our massage. And I need it. I'm more tense now than I was when we got here.

OLIVER

Oh, now you want to go.

KELLI

I was just excited to see Blake. I hadn't seen him in while. But now I have and I want to go. Please?

OLIVER

Okay, but Blake told me he wanted to talk to you about something.

KELLI

Oh, well, I guess we still have a few - (REALIZING) Blake didn't say that,
did he?

OLIVER

Nope.

KELLI SMILES AT OLIVER, GIVING HIM A "GOOD ONE" LOOK.

RESET TO:

## <u>INT. KITCHEN - SAME TIME</u>

CLAIRE HAS JOINED THEM. THEY ALL LOOK AT THE PICTURE.

RICKY

So...?

CLAIRE

You really want to know what I think?

RICKY

Of course I do, Claire.

CLAIRE

Ricky, I just want to say it means so much to me that you care about my opinion. Sometimes I feel like you --

RICKY

Alright, alright, get on with it.

CLAIRE

Well, we studied drawings like this a few weeks ago actually. As much as I don't want to say anything bad about Kelli, the girls in the picture are drawn small and cowering. It gives the feeling that they are scared of the dominant character who is dark and big with claws and sharp teeth. Whoever drew this has some pretty

(MORE)

CLAIRE (CONT'D)

strong negative feelings about this mother figure.

RICKY

You think the girls <u>aren't</u> okay with Kelli yelling at them?

CLAIRE

(HESITANT) From what I see in the drawing, I'd say no, they're not.

RICKY

Well, I think you should tell Kelli all that you told us.

CLAIRE

Me? You want me to tell her?

RICKY

You're the almost professional psychologist.

CLAIRE

I could never say those things to

Kelli. She's my sister-in-law. And I

consider her a friend.

RICKY

It would mean so much coming from you.

I'm just a concerned grandmother. And

if you do it then, I can just watch

and enjoy it. And comfort and help,

of course.

SHE KISSES CLAIRE, NOT FROM FOUR FEET AWAY, BUT RIGHT ON THE CHEEKS. NOTHING IN THE WORLD HAS EVER MEANT MORE TO CLAIRE.

CLAIRE

Okay, I'll do it.

RICKY

(GIDDY) I can't wait. And I thought community college was only for teaching foreigners to speak English and sucking up our tax dollars.

CLAIRE'S ELATION FROM BEFORE DEFLATES.

FADE OUT.

END OF ACT TWO

## ACT THREE

## INT. RICKY AND LOUIS'S LIVING ROOM - MOMENTS LATER

EVERYONE IS WAITING IN THE LIVING ROOM WHEN OLIVER AND KELLI COME OUT OF THE STUDY.

OLIVER

We're really leaving this time.

RICKY

Wait. Claire has --

OLIVER

(RE LAPTOP) Why is he still there?

Why is the boyfriend still there?

Maya left. Why is he still there?

COLIN IS ALONE ON THE SCREEN. AFTER A BEAT, LUCY COMES INTO FRAME.

LUCY (ON LAPTOP)

What happened?

COLIN (ON LAPTOP)

Maya and I broke up. She left. Now

that it's over with her, we can

finally be together.

**JASON** 

Oh, shit!

LUCY (ON LAPTOP)

Oh, Colin.

THEY HUG AND IT TURNS INTO FURIOUS KISSING.

KELLI

What? It was her?! She was the other

girl?

BLAKE

I did not see that coming.

KELLI

She <u>is</u> a slut.

BLAKE TILTS HIS HEAD SIDE TO SIDE, "MAYBE A LITTLE."

CLAIRE

Oh, no. Poor Maya. I can't believe Colin turned out to be such a jerk.

**JASON** 

I like him.

KELLI

And Lucy's a bigger bitch than Fat Charlotte.

ON THE LAPTOP, LUCY PULLS AWAY FROM COLIN.

LUCY (ON LAPTOP)

Wait.

CLAIRE

(HOPEFUL) She can't do it. She can't betray her friend.

LUCY (ON LAPTOP)

I'll lock the playroom door and we can have sex on the couch.

LOUIS

Finally!

OLIVER

No! No! No sex on the couch! I sit on that couch! Fired, Kelli! Fired!

LOUIS

So what? You sit on our couch. Your mother and I --

OLIVER/JASON/BLAKE

Stop! No more words, Dad. No more.

OLIVER

I'm calling her right now.

LUCY (ON LAPTOP)

(CROSSING AWAY) Colin? Go slow, okay? I've never done it before.

BLAKE

(BLURTING, LAUGHING) Yeah, right.

That is not -- (CATCHING HIMSELF) --

something I would know anything about.

OLIVER PULLS OUT HIS PHONE WHEN LUCY COMES BACK IN.

LUCY (ON LAPTOP)

I can't. I'm sorry. I love you,
Colin, I really do but I can't do this
to Maya - she's my best friend.

COLIN (ON LAPTOP)

What? I just broke up with her for you!

LUCY (ON LAPTOP)

I know. Maybe in a few months we -COLIN (ON LAPTOP)

No. This is over. I'm done with both of you.

HE STORMS OUT. LUCY STARTS TO CRY.

KELLI

Aw, she <u>is</u> a good girl.

OLIVER

We're still going home and firing her, right?

KELLI

Oh, yeah. I don't want that slut around my girls.

CLAIRE

Oh, look.

ON THE LAPTOP, OLIVER AND KELLI'S GIRLS HAVE COME IN. THEY SIT ON EITHER SIDE OF LUCY, WHO'S CRYING, COMFORTING HER.

EMMA (ON LAPTOP)

It's okay, Lucy. You'll find another boyfriend.

HANNAH (ON LAPTOP)

You're going to be okay. You want to watch Phineas and Ferb with us? It'll cheer you up, I promise.

KELLI

We have good girls.

RICKY

It's hard to believe they're so damaged.

KELLI/OLIVER

What?

RICKY

That's what we wanted to talk to you about. Why don't you come in the kitchen.

RESET TO:

INT. KITCHEN - MOMENTS LATER

THEY ALL LOOK AT THE DRAWING.

OLIVER

What's going on?

RICKY

Claire?

CLAIRE

Um, okay. This drawing. It may show a problem.

KELLI

Problem? It's beautiful.

CLAIRE

Yes, of course. But also more. As everyone knows, I'm working on my associate degree in psychology.

**JASON** 

I didn't know.

CLAIRE

Ricky asked me what I thought of it and its deeper meaning.

It's a silly drawing by a little girl.

It doesn't mean anything.

CLAIRE

I'm sorry to say this, Kelli, but the drawing shows the girls scared and cowering.

OLIVER

(KNOWS WHERE THIS IS GOING) Claire.

It's just a drawing that doesn't mean anything. So, Claire, just stop talking.

KELLI

I think we should hear her out. Please. Go ahead, Claire.

CLATRE

Okay. Um, the larger figure is drawn to almost look like a monster. Based on my studies I can say it indicates that the child may have some... resentment, anger — but very complicated feelings about the "mother" figure.

KELLI

(TO RICKY) That's what all those questions about the girls and Oliver (MORE)

KELLI (CONT'D)

were about? You thought I was abusing
my kids?

RICKY

I was just as surprised as you. But Claire <u>is</u> a psychology student at... a college.

OLIVER

(WANTS TO END THIS) Kelli, let's go fire the slut at our house. Come on, it'll be fun!

KELLI

(TO RICKY, BARELY CONCEALING HER

ANGER) You think my daughters are
scared of me?

OLIVER

Of course not. That's not what she's saying at all. Let's go get massages! Fire babysitters! Buy you a new necklace, whatever you want!

RICKY

The writing's on the fridge, Kelli.

KELLI

Fear? Resentment?

RICKY

That's what the psychology student said.

Come with me.

SHE CROSSES INTO THE LIVING ROOM.

RESET TO:

INT. RICKY AND LOUIS'S LIVING ROOM - CONTINUOUS

KELLI ENTERS AND THE OTHERS FOLLOW. KELLI TAKES OUT HER PHONE AND DIALS. WE HEAR THE PHONE RING ON THE LAPTOP.

ON THE LAPTOP WE SEE LUCY, ON THE COUCH WITH THE GIRLS, ANSWER THE PHONE.

LUCY (ON LAPTOP)

Mansfield residence.

KELLI

Lucy, it's Kelli. Will you please hand the phone to Emma?

LUCY DOES.

LUCY (ON LAPTOP)

It's your mom.

**EMMA** 

Hi, Mom. How was your massage?

KELLI

We didn't end up getting massages,
honey. But I want to ask you a
question. Do you remember the drawing
we brought with us to your
grandparent's house?

**EMMA** 

Yes.

Who was that drawing of, honey?

EVERYONE WATCHES ON THE LAPTOP, WAITING EMMA'S ANSWER.

**EMMA** 

It was of me and Hannah and... Grandma Ricky.

KELLI

Thanks baby, we'll see you in a few minutes.

SHE HANGS UP. NO ONE KNOWS WHAT TO SAY. IT'S VERY UNCOMFORTABLE. KELLI LOOKS AT RICKY, "WHAT DO YOU THINK OF THAT?" THEY WAIT A LONG BEAT FOR RICKY'S RESPONSE TO THIS SUDDEN REVELATION. FINALLY...

RICKY

Well, I guess you were right, Kelli.

It's just a silly drawing by a little girl. (WITH DIFFICULTY) I apologize if... I'm sorry... That Claire misinterpreted what the picture meant. You know these community colleges.

They're not worth the cinder blocks they're made out of. Now who wants cake?

KELLI SMILES AT OLIVER. HAPPY THAT SHE FINALLY JABBED RICKY THE WAY SHE ALWAYS JABS HER. OLIVER JUST SHAKES HIS HEAD, "THIS IS NOT GOING TO MAKE THINGS BETTER BETWEEN YOU TWO."

FADE OUT.

## END OF ACT THREE

<u>TAG</u>

INT. CAR - EVENING

KELLI AND OLIVER DRIVE HOME.

OLIVER

The look on my mother's face when Emma said, "Grandma Ricky..."

KELLI

I actually felt bad for her. But she brings it on herself, you know.

OLIVER

I know.

KELLI

I'm sorry I accused you of telling her about me going back to work.

OLIVER

It's okay. I would never choose her over you. And by the way, she did yell at us. All the time.

KELLI

I can't believe everything that happened tonight. We spied on our babysitter...

OLIVER

Watched her friend get her heart broken...

People we don't know at all almost had sex on our couch... I got accused of abusing our children... And we missed our massage. Oh! And we found out we have the same taste in hotel porn as your parents.

OLIVER

Oh, god... (THEN) Do you ever wish you'd married someone else?

KELLI

Not even once.

THEY SHARE A QUICK KISS.

OLIVER

It's not like it ever goes better with your family.

KELLI

Oh, about our dinner there next week -Dani might have found a boyfriend who
may or may not be a gay guy who's just
trying to have a baby and my dad
placed third in his over sixty-five
wrestling league and he wants to test
out some new moves on you.

OLIVER

(NOT EXCITED) Can't wait.