

EVERYBODY LOVES RAYMOND

"Pilot"

Written by

Phil Rosenthal

Directed by

Michael Lembeck

SHOOTING DRAFT
April 19, 1996

EVERYBODY LOVES RAYMOND

PILOT SCHEDULE

TENTATIVE -- SUBJECT TO CHANGE

Friday, April 19th

8 am - 9 am REHEARSE / BLOCK / CAMERA READY / TEASER

9 am - 9:30 am SHOOT TEASER

9:30 am - 10 am REHEARSE / BLOCK / SCENE "C"

10 am - 11 am SHOOT SCENE "C"

11 am - 12:30 pm REHEARSAL REMAINDER

12:30 pm - 1:30 pm LUNCH

1:30 pm - 4:30 pm CONTINUE REHEARSAL

Monday, April 22nd

8 am - 11 am START CAMERA REHEARSAL / BLOCK AND SHOOT SCENES G, E (PT), L (PT), TAG, C (IF NOT COMPLETE)

11 am - 12:30 pm CAMERA BLOCKING REMAINDER OF SHOW

12:30 pm - 1:30 pm LUNCH

1:30 pm - 4:30 pm CAMERA BLOCKING CONTINUES

Tuesday, April 23rd

11:30 am - 2 pm CAMERA REHEARSAL

2 pm - 3 pm AUDIENCE SHOW (NO FILM)
JACKETS ONLY (NOT FULL WARDROBE)

3 pm - 5 pm MEAL / MAKE-UP / WARDROBE / NOTES

5 pm - TBD SHOOT SHOW WITH AUDIENCE

EVERYBODY LOVES RAYMOND

"PILOT"

Short Rundown

SHOOT: 4/15 - 4/23/96

DIR: Michael Lembeck

SHOOTING DRAFT
April 19, 1996

SC#	(PG#)	HBO/CBS
1. <u>TEASER</u> (DAY 1) <u>INT. RAY AND DEBRA'S HOUSE - EARLY</u> <u>EVENING - 6:00 PM</u> (Ray, Debra, Ally, Gregory, Matthew)	(1)	
<u>ACT I</u>		
2. <u>SCENE A</u> (DAY 1) <u>INT. RAY AND DEBRA'S HOUSE - TWO</u> <u>HOURS LATER - 8:00 PM</u> (Ray, Debra, Marie)	(4)	
3. <u>SCENE B</u> (DAY 1) <u>INT. RAY AND DEBRA'S BEDROOM -</u> <u>MOMENTS LATER</u> (Ray, Debra, Frank (V.O.))	(9)	
4. <u>SCENE C</u> (DAY 2) <u>INT. RAY AND DEBRA'S BEDROOM /</u> <u>RAY AND DEBRA'S HOUSE - THE NEXT</u> <u>EVENING - 8:00 PM</u> (Ray, Leo, Ally, Gregory, Matthew)	(13)	
5. <u>SCENE D</u> (DAY 2) <u>INT. RAY AND DEBRA'S HOUSE -</u> <u>TWENTY MINUTES LATER - 8:20 PM</u> (Ray, Marie, Leo)	(16)	
6. <u>SCENE E</u> (DAY 2) <u>INT. RAY AND DEBRA'S HOUSE -</u> <u>A HALF HOUR LATER - 8:50 PM</u> (Frank, Marie, Robert, Ally, Gregory, Matthew)	(19)	

EVERYBODY LOVES RAYMOND -- "PILOT"
SHORT RUNDOWN -- SHOOTING DRAFT 4/19/96

SC # (PG#) HBO/CBS

7. SCENE H (22)
(DAY 2)
INT. RAY AND DEBRA'S HOUSE - A
HALF HOUR LATER - 9:20 PM
(Ray, Frank, Marie, Robert, Ally,
Gregory, Matthew)

8. SCENE J (25)
(DAY 2)
INT. RAY AND DEBRA'S HOUSE / RAY
AND DEBRA'S BEDROOM - TWENTY
MINUTES LATER - 9:40 PM
(Ray, Debra, Ray (V.O.),
Frank (V.O.))

ACT TWO

9. SCENE K (30)
(DAY 3)
INT. RAY'S PARENTS' KITCHEN -
THE NEXT DAY - 3:00 PM
(Ray, Frank, Marie, Robert)

10. SCENE L (39)
(DAY 4)
INT. RAY AND DEBRA'S HOUSE -
SUNDAY AFTERNOON - 3:00 PM
(Ray, Debra, Frank, Marie, Robert,
Ally)

11. TAG (45)
(DAY 4)
INT. THE TWIN'S BEDROOM - LATER
THAT NIGHT - 10:00 PM
(Ray, Debra, Ray (V.O.),
Frank (V.O.), Debra (V.O.))

EVERYBODY LOVES RAYMOND

CAST

RAYMOND RAY ROMANO
DEBRA PATRICIA HEATON
FRANK PETER BOYLE
MARIE DORIS ROBERTS
ROBERT BRAD GARRETT
ALLY MADYLIN SWEETEN
MATTHEW/GREGORY AMBER FERREIRA
DREW FERREIRA
JUSTIN FERREIRA
LEO STEPHEN LEE

EVERYBODY LOVES RAYMOND

TEASER

FADE IN:

INT. RAY AND DEBRA'S HOUSE - EARLY EVENING - 6 PM (DAY 1)
(Ray, Debra, Ally, Gregory, Matthew)

WE ARE LOOKING AT THE KITCHEN AND LIVING ROOM OF AN ATTACHED HOUSE IN QUEENS, NY. DEBRA, MID-THIRTIES, A WORKING CLASS KNOCKOUT, IS FEEDING HER KIDS DINNER. THE TWINS, GREGORY AND MATTHEW, AGE 1, ARE IN HIGH CHAIRS. ALLY, THE FIVE YEAR OLD, SITS AT THE KITCHEN TABLE.

DEBRA CRADLES THE PHONE IN HER NECK AS SHE MOVES ABOUT THE KITCHEN, JUGGLING HER CHILDREN'S NEEDS.

DEBRA

(TO ALLY) We don't put peas in our eyes, sweetie. (INTO PHONE) There's gotta be a reason? (TO ALLY) Ally, Linda wants to know how come you're puttin' peas in your eyes.

ALLY

I want green eyes.

SHE LOOKS UP WITH PEAS IN HER EYES.

DEBRA

(BACK TO PHONE) There's your reason.

(SCOOPING FOOD OUT OF MATTHEW'S BIB)

No, Ray's still outta town covering the Yankees...

(MORE)

DEBRA (CONT'D)

(PUTTING FOOD BACK IN MATTHEW'S MOUTH)

He's been gone four days and he's

(CHECKING CLOCK) sixteen minutes late.

AS SHE TALKS, ALLY IS NOW SNEAKING HER PEAS TO GREGORY, WHO GIVES THEM TO MATTHEW, WHO THROWS THEM AT DEBRA.

THE FRONT DOOR OPENS AND RAY ENTERS, IN AN OVERCOAT, EXHAUSTED, LUGGING HIS BAGS, BUT HAPPY TO SEE HIS FAMILY. BEFORE HE CAN SAY A WORD--

DEBRA (CONT'D)

(TO RAY, HANDS FULL) Grab that!

SHE IS POINTING AT GREGORY'S MILK, WHICH IS ABOUT TO HIT THE FLOOR. RAY DIVES AND MAKES THE CATCH. THE KIDS YELL "DADDY!"

WITHOUT HAVING TIME TO TAKE HIS COAT OFF, RAY IS IN THE FRAY, TRYING TO KEEP HIS TWINS FROM ESCAPING OUT OF THEIR HIGH CHAIRS. DEBRA HANGS UP THE PHONE IN TIME TO SEE ALLY STANDING ON HER CHAIR, TRYING TO CLIMB ON RAY'S BACK.

ALLY

Where's my present?

DEBRA

(GRABBING HER) Get down!

MATTHEW

Mo? Mo?

RAY

Matthew wants mo...

HE GIVES A HANDFUL OF PASTA TO MATTHEW. GREGORY DUMPS HIS MILK ON THE FLOOR.

RAY (CONT'D)

Clean up, aisle two.

DEBRA THROWS HIM A SPONGE AS THE PHONE RINGS. SHE GRABS IT.

DEBRA

(INTO PHONE) Dinner time.

SHE HANGS UP. RAY FINISHES MOPPING UP THE FLOOR AS MATTHEW
TOSSES HIS WHOLE PLATE OF FOOD ON THE FLOOR.

RAY

Matthew's done.

RAY STARTS TO CLEAN UP. GREGORY'S PLATE HITS THE FLOOR.

RAY (CONT'D)

Gregory's done. And Ally's done.

RAY TAKES ALLY'S PLATE. ALLY STARTS TO CRY. THE TWINS
START TO CRY. DEBRA GRABS A JAR OFF THE COUNTER AND PASSES
IT TO RAY. RAY REACHES INTO THE JAR AND PULLS OUT THREE
COOKIES. HE DEALS THEM OUT LIKE CARDS TO EACH OF HIS KIDS.

RAY

Cookie...Cookie...aaaand cookie.

THE CHILDREN STOP CRYING. THEY ARE EATING THEIR COOKIES.
IT IS THE FIRST MOMENT OF SILENCE. RAY CAN FINALLY TURN AND
KISS HIS WIFE...

RAY (CONT'D)

Hi, honey.

DEBRA

Hi.

CUT TO:

OPENING CREDITS

ACT ONE

SCENE A

INT. RAY AND DEBRA'S HOUSE - TWO HOURS LATER - 8:00 PM
(DAY 1)

(Ray, Debra, Marie)

RAY IS UNPACKING AND MAKING A LAUNDRY PILE, AS DEBRA
STRAIGHTENS UP.

DEBRA

(CROSSING WITH LAUNDRY BASKET) I don't
know how I survived four days by myself.

RAY

I know. No one hates going on the road
more than me. (PULLING OUT A BASEBALL
CAP) Hey look, Cal Ripken signed my
hat.

DEBRA

(BIG SMILE) That's great. Hey look,
Gregory spit up on my shirt.

RAY

I'm not trading.

DEBRA

Just be happy you made it home before my
birthday.

RAY

Of course I made it. Your birthday.

(A MOMENT) Your birthday is...

DEBRA

Sunday.

RAY

Yeah. Sunday. I know. Big party.

DEBRA

And how old am I gonna be?

RAY

I know that. I... I just have to
backtrack. Okay. I proposed, you were
twenty-three, you said no. Then I
proposed, you were twenty-four. No,
again. Then I took a year off to
regroup. Came back with my sports
writing job -- Boom. Married. That
makes you...thirty-two (OFF HER LOOK)
...ish.

DEBRA

I'll accept that.

RAY

Good. Now... big party.

DEBRA

I don't need the party. Just a nice day
at home with my favorite husband and my
kids.

RAY

And my parents and my brother too,
right?

DEBRA SAYS NOTHING. SHE FOLDS SOCKS.

(MORE)

RAY (CONT'D)

My parents and my brother? (OFF HER
CONTINUES SILENCE) What?

DEBRA

Ray, you know I love them, they're my
family. But, I was gonna ask you...
could we not have them on Sunday?

RAY

Why not?

DEBRA

Honey, every day you were gone they
"dropped by." Your dad always wakes the
kids up. And now they don't even call
first.

RAY

Well, they live across the street. Why
should they call? It's quicker just to
come over.

DEBRA

I know!

RAY

Well, it's like we're on the way.

DEBRA

We are the way. We are where they're
going.

RAY

You're exaggerating.

THE DOOR OPENS AND MARIE, RAY'S MOTHER, ENTERS HOLDING THREE BOXES OF BAKING SODA.

MARIE

Oh, you're home.

DEBRA GESTURES TO HER PROOF.

RAY

Hi, Mom.

MARIE

(TO RAY) I saw your car pull in before.

You didn't call. Hi, Debra.

SHE BEGINS TO CROSS INTO THE KITCHEN. DEBRA SHOOTS RAY A LOCK.

MARIE (CONT'D)

I brought some baking soda for your fridge.

I smelled something...questionable.

RAY

From across the street?

MARIE

No, when I was here yesterday.

MARIE EXITS INTO THE KITCHEN.

DEBRA

(TO RAY) Okay?

RAY SHRUGS. WE HEAR MARIE FROM THE KITCHEN.

MARIE (O.C.)

Whew! I think it's gotten worse.

DEBRA STARTS TO SAY SOMETHING, RAY STEPS IN.

RAY

(NICELY) Ma, we can buy our own baking
soda.

MARIE

(RE-ENTERING) I know, Sweetie, but you
don't. (NOTICING STAIN ON DEBRA'S SHIRT)
What happened here? (STARTING TO GO) I'll
get you some club soda too.

RAY

We have club soda.

MARIE

No, your father finished it. See you
later.

MARIE EXITS. DEBRA LOOKS AT RAY.

RAY

(SHRUGS) She's a giver.

DISSOLVE TO:

ACT ONE

SCENE 3

INT. RAY AND DEBRA'S BEDROOM - MOMENTS LATER (DAY 1)
(Ray, Debra, Frank (V.O.))

RAY AND DEBRA ENTER.

RAY

If you want, maybe I'll mention something
to my Dad about her.

DEBRA

Well while you're talking to him, could
you mention the answering machine?

RAY

He's calling in for our messages again? I
changed the code.

DEBRA

He cracked it.

SHE HITS THE 'PLAY' BUTTON ON THE ANSWERING MACHINE. WE
HEAR RAY'S DAD, (FRANK):

FRANK (V.O.)

"Hope everyone's doin' good. And Debra,
you oughta call Linda back, she sounds
upset about her visit to the gyno."

RAY

That's funny... It's not for everyone.

RAY LAUGHS. DEBRA DOESN'T. RAY STOPS.

(MORE)

RAY (CONT'D)

Come on. He's just fooling around.
He's like one of those, you know,
what'd'ya call 'em... an idiot.

DEBRA

I try not to let this stuff bug me, but
like -- do they always have to bring
your brother over?

RAY

He lives with them. And he doesn't like
to stay home alone.

DEBRA

He's forty, Ray.

RAY

He loves the kids...

DEBRA

I know. It's just... like the way
Robert eats, the way he's gotta touch
every bite to his chin before he puts it
in his mouth? (GENTLY) That's weird.

RAY

What. That's called an idiosyncrasy.
Like when he's counting and gets to the
number twelve and has to take his shoes
off. Everybody has those.

DEBRA

(BEAT) How did he ever become a police
sergeant?

RAY

They didn't make him count. Or eat.

DEBRA

I'm sorry, Ray, but it's every day.
Between them and the kids I feel...

RAY

Blessed?

DEBRA

Ray...

RAY

I'm kidding. Look, I'm home now. I
know you need a break. I tell you what.
Why don't you go do somethin' with Linda
tomorrow night.

DEBRA

And what? Leave the kids with your
parents?

RAY

No. I'll do the kids. (OFF HER STARE)
What. I can do it. (BEAT) How 'bout
the time you went to your aunt's for
three days?

DEBRA

I took the kids with me.

RAY

(BEAT) Yes. But I fed myself.

ON DEBRA'S REACTION, WE...

DISSOLVE TO:

ACT ONE

SCENE C

INT. RAY AND DEBRA'S BEDROOM - THE NEXT EVENING - 8:00 PM
(DAY 2)

(Ray, Leo, Ally, Gregory, Matthew)

RAY AND HIS CHILDREN ARE PLAYING. THE KIDS ARE IN THEIR
PAJAMAS.

RAY

Okay, Ally, you ready?

ALLY

Yes.

RAY

Which one's Matthew?

ALLY

(POINTING) That one.

RAY

And this is Gregory?

ALLY

Yes.

RAY

You sure?

ALLY

Yes.

RAY

All right, we're gonna shuffle 'em...

RAY PICKS UP HIS TWIN BOYS AND SHUFFLES THEM LIKE THREE CARD
MONTE. THE KIDS LAUGH.

(MORE)

RAY (CONT'D)

Keep your eye on them... No more bets
please. (SETTING THEM DOWN WITH A
FLOURISH) Okay. Which one's Gregory?
ALLY LOOKS AT THEM. SHE SEEMS CONFUSED.

RAY (CONT'D)

Come on...

HE LOOKS AT THEM. NOW HE PLAYS CONFUSED.

RAY (CONT'D)

(TO ALLY) Don't tell your mother.

SUDDENLY, WE HEAR FIVE KNOCKS ON THE FRONT DOOR.

ALLY

(RUNNING TO THE DOOR) Leo! It's Leo!

RESET TO:

INT. RAY AND DEBRA'S HOUSE - CONTINUOUS

ALLY GOES TO THE FRONT DOOR AND OPENS IT TO LEO, RAY'S
BEST FRIEND, WHO ENTERS.

ALLY (CONT'D)

Leo!

LEO

Hey, Squirt.

RAY

Hey, Leo.

LEO

Ray. Welcome back.

RAY

Hey, you're missin' all the fun over here. I found a way to do my workout and watch the kids at the same time.

(PICKING UP A TWIN IN EACH ARM) Watch this--

AS THE KIDS LAUGH, RAY CURLS THEM, ONE IN EACH ARM LIKE A WEIGHTLIFTER, REPEATEDLY.

RAY (CONT'D)

Aaaaargh! Aaaaargh! See, this is an excellent workout because every week the weight naturally increases. Aaaaargh!

LEO

That's great. Debra's not home, huh?

DISSOLVE TO:

ACT ONE

SCENE 2

INT. RAY AND DEBRA'S HOUSE - TWENTY MINUTES LATER - 3:20 PM
(DAY 2)

(Ray, Marie, Leo)

SFX: TV NOISE UP

LEO SITS ON THE COUCH, EATING POTATO CHIPS, WATCHING TV.
RAY ENTERS COMES DOWN THE STAIRS.

LEO

Hey, Ray! Ray, if you're arrested on
'Cops,' how much do they pay you?

RAY

Keep it down. I just got 'em to sleep.

LEO

Sorry.

SFX: TV NOISE OUT

LEO (CONT'D)

Hey, you wanna go to Nemo's and get a
slice?

RAY

Leo, they're kids; they're not fish.
You can't just sprinkle food over the
crib and go.

LEO

Call your mother.

RAY

I can't. Debra's got one of her things
about them always comin' over lately.

THE DOOR OPENS. MARIE ENTERS.

MARIE

I got the club soda. (CROSSING TO THE
KITCHEN) Hi, Leo.

LEO

Hi, Mrs. Barone. Hey Ray, look -- it's
your mom. Get your jacket.

RAY

Leo...

LEO

Mrs. B.? Would you mind sitting with
the kids while Raymond and I went to
Nemo's for a little bit?

RAY

No--

MARIE

Not at all. But where's Debra?

RAY

She's seeing a movie with Linda tonight.

MARIE

A movie? Boy, some people get to live
it up. You boys go get your pizza. You
deserve it.

LEO

You rock, Mrs. B. Let's go.

RAY

I can't go. Debra doesn't want me to
leave the kids with...out me.

MARIE

You're leaving them with me. They're
sleeping. Go with your friend.

RAY

I'm not sure I should... y'know...

LEO

We know. You're worried, you're
concerned, you're so nice, we're all
cryin' buckets, here. Let's go.

RAY

Well... (CHECKING HIS WATCH) It's
eight-thirty now... I guess it's okay.
If we're back in an hour? Right?

MARIE

(PUSHING THEM OUT THE DOOR) Would you
go? I'm getting insulted. I mean, I
raised you, didn't I?

RAY STOPS. HE TURNS TO SAY SOMETHING, BUT MARIE CLOSSES THE
DOOR BEHIND HIM, AND WE...

DISSOLVE TO

ACT ONE

SCENE 1

INT. RAY AND DEBRA'S HOUSE - A HALF HOUR LATER - 8:30 PM
(DAY 2)

(Frank, Marie, Robert, Ally, Gregory, Matthew)

MARIE IS GOING THROUGH THE DRAWERS IN THE LIVING ROOM. SHE FINDS A PIECE OF PAPER AND GASPS.

THERE IS A KNOCK AT THE DOOR, AND SHE HIDES THE PAPER. RAY'S DAD, FRANK, A SEASONED TROUBLE MAKER, AND RAY'S BROTHER, ROBERT, A SHLUMP IN A POLICE OFFICER'S UNIFORM, ENTER.

FRANK

Hey.

MARIE

Frank. Robbie. You scared me.

FRANK

(TO MARIE) You don't leave a note --
you just leave? We were looking all
over for you!

MARIE

Where did you look?

ROBERT

We thought we'd start here.

HE CROSSES TO THE KITCHEN AND STARTS RUMMAGING.

FRANK

Hey, where're the kids?

MARIE

They're sleeping!

FRANK

Come on. It's early. I wanna see the kids. They can sleep when we go.

MARIE

You wanna see something? (PULLING OUT THE PAPER) Look. A hundred-and-twenty dollar receipt from Victoria's Secret.

FRANK

Holy crap. (STUDYING) What the hell is a "busty-er?"

ROBERT HAS MADE HIMSELF A BOWL OF CEREAL. HE NOTICES AN AWARD ON THE SHELF.

ROBERT

Hey, when did he get this?

MARIE

(CROSSING TO ROBERT) That's an award your brother received for his sports column.

ROBERT

It never ends for Raymond.

MARIE

Now, Robbie...

ROBERT

Everybody loves Raymond. I go to work, people shoot at me. Ray goes to work, people do The Wave. Then he eats a hot dog, doodles on a paper, they give him a trophy.

MARIE

The truth is I think Raymond's wasting his life writing about sports. A writer should be writing short stories... or poetry.

ROBERT

You think I'm wastin' my life?

AS ROBERT EATS HIS CEREAL, HE TOUCHES IT TO HIS CHIN FIRST.

MARIE

It's different with you, dear.

FRANK ENTERS FROM THE BEDROOM HOLDING TWO CRANKY TWINS, FOLLOWED BY ALLY, RUBBING HER EYES.

FRANK

Look who's up!

DISSOLVE TO:

ACT ONE

SCENE 4

INT. RAY AND DEBRA'S HOUSE - A HALF HOUR LATER - 9:00 PM
(DAY 2)

(Ray, Frank, Marie, Robert, Ally, Gregory, Matthew)

SFX: TV NOISE UP

THE FRONT DOOR OPENS AND RAY ENTERS A DISASTER ZONE. TOYS ARE EVERYWHERE, THE TV IS BLASTING, FRANK IS IN THE LA-Z-BOY WITH HIS PANTS OPEN, MARIE IS READING AS ALLY PAINTS ON THE TABLE, ROBERT IS EATING (IN HIS WAY), AND THE TWINS ARE IN THEIR HIGH CHAIRS, COVERED WITH FOOD. RAY'S MOUTH HANGS OPEN.

ALLY

Hi, Daddy.

FRANK

Hey, Ray. You wanna watch the game?

RAY

No. No. What'd you do?! (SHUTTING THE TV, TAKING AWAY ALLY'S MARKERS)

SFX: TV NOISE OUT

RAY (CONT'D)

Everybody? Listen to me. Debra... could walk in here any... (CHECKING WATCH) Okay. I'm gonna ask you all to, quickly and quietly, move to your nearest exit.

FRANK

It's the fourth quarter.

RAY

Dad, please. Buckle up and go.

MARIE

You know, it's customary when somebody
does you a favor to say thank you.

RAY

Thank you, Ma. Dad. You're wonderful
grandparents. Not evil at all.

ROBERT

You're outta cereal.

FRANK GRABS THE TWINS AS HE PASSES THEM.

FRANK

Let me just smell their heads once more.
(BREATHING IN DEEPLY) Mmmm. That's the
fountain o' youth. I'm suckin' in that
youth. Mmmm...

RAY

(PULLING HIM) I'm beggin' you Dad,
please, let go of their heads. I'll
give you money. You want money?

FRANK

You're gonna need your money.
Victoria's not a secret anymore.

RAY

What?

MARIE

I guess we'll see you Sunday for Debra's
party...

RAY

Great. (ALMOST PUSHING HER OUT THE BACK
DOOR) Thanks again, Ma.

ROBERT

Nice trophy.

AND THEY ARE GONE. RAY LOOKS BACK AT HIS CHILDREN. ALLY IS
FEEDING HER BABY BROTHERS. ON RAY'S REACTION...

DISSOLVE TO:

ACT ONE

SCENE 1

INT. RAY AND DEBRA'S HOUSE - TWENTY MINUTES LATER - 9:40 PM
(DAY 2)

(Ray, Debra, Ray (V.O.), Frank (V.O.))

THE PLACE IS MIRACULOUSLY CLEAN. RAY COMES DOWN THE STAIRS AS IF HE'D BEEN IN BATTLE. THE FRONT DOOR OPENS AND DEBRA ENTERS, IN A VERY GOOD MOOD.

RAY

(VERY CASUALLY) Hey. Just checkin' on the kids... Sleepin' like logs.

DEBRA

(GASPS) Look at this place!

RAY

What.

DEBRA

It's spotless! You cleaned up for me.

RAY

Well...you're not the maid...

DEBRA GIVES HIM A BIG HUG AND A KISS.

DEBRA

And everybody said I was marryin' beneath me. I'm gonna check on the kids.

DEBRA GOES UPSTAIRS TOWARDS THE KIDS' BEDROOMS.

RAY

I think I'm having sex.

RESET TO:

INT. RAY AND DEBRA'S BEDROOM - CONTINUOUS

RAY ENTERS, FEELING VERY GOOD ABOUT HIMSELF. HE KICKS OFF HIS SHOES, AND STARTS GETTING READY FOR BED. THEN DEBRA ENTERS. SHE HAS STOPPED SMILING.

RAY (CONT'D)

Hey, honey. What is it?

DEBRA

Ray...why do the boys' heads smell like 'Old Spice'?

RAY

What?

DEBRA

Your father was here. He was suckin' the youth outta their heads again.

(CROSSING UP TO RAY) And your brother was here too, wasn't he? I just pulled this Froot Loop off Matthew's chin.

SHE HOLDS UP A FROOT LOOP. RAY LOOKS AROUND, PANICKY.

DEBRA (CONT'D)

You gonna tell me what happened here tonight, or do I have to call your parents?

RAY

Please don't call my parents. (TAKES A DEEP BREATH) Okay. I put the kids to bed, my mother came over, I went out with Leo--

DEBRA

You went out, and left the kids with
your mother?

RAY

No. My father and brother were here
too.

DEBRA

What?

RAY

But I got rid of all of them... and I
cleaned. Did you really notice how
clean it is?

DEBRA

Do you ever listen to me when I'm
talking?

RAY

Mostly.

DEBRA

Why did they have to be here? And what
was so important that you had to leave
for?

RAY

(MUMBLING) Pizza.

DEBRA

Pizza?!

RAY

(QUICKLY) You shoulda seen the mess I
cleaned! They had woken up the kids--

DEBRA

What?

RAY

The pizza wasn't even good.

DEBRA

Jeez Ray! You told me you were gonna
stay here with the kids.

RAY

I wanted to, but...

DEBRA

But what, Ray? But what? (OFF HIS SHRUG, UPSET) I'll tell you this. Your folks are not coming over Sunday. It's my birthday and I should be allowed one day of peace without them. And I would like you to tell them that's what we want. So that they get the message that we have our own lives and we're entitled to some privacy.

RAY

You're right. You're absolutely right.

DEBRA

So, you'll tell them?

RAY

(AFTER A MOMENT) I can't do that.

DEBRA

(INCREDULOUS) What is this hold they have on you? I'm asking you, for me, can't we celebrate my birthday alone?

RAY

(TORTURED) I can't uninvite them.

DEBRA

You can't? Then you know what? (TAKING
A PILLOW AND BLANKET) Then maybe I
won't be there.

AND SHE EXITS. RAY STANDS THERE ALONE, STUNNED. THE PHONE
RINGS. HE LETS THE MACHINE PICK UP. WE HEAR:

RAY (V.O.)

"Hey. Leave a message at the beep."

WE HEAR THE BEEP. THEN:

FRANK (V.O.)

"Yeah, y'know that plumber who left his
number on here sounds like a real
baccalla. I'll come by and patch up
your latrine myself for ya."

AS RAY LOOKS AT THE MACHINE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE X

INT. RAY'S PARENT'S KITCHEN - THE NEXT DAY - 3:00 PM
(DAY 3)

(Ray, Frank, Marie, Robert)

MARIE IS COOKING, LISTENING TO "LA TRAVIATA" ON THE RADIO,
AND SINGING ALONG WHEN A KNOCK AT THE DOOR INTERRUPTS HER.

SHE CROSSES TO THE DOOR AND OPENS IT. RAY STANDS THERE,
HOLDING A LARGE FORK.

MARIE

Raymond!

RAY

Hi, Ma.

MARIE

Come on in. Your brother's working and
your father's out buying one of those
balls for your toilet so I've got the
whole house to myself. Is that my large
fork?

RAY

Uh, yeah. That's why I came over. I've
been meaning to return it to you.

MARIE

Oh. (TAKING IT, GOING BACK TO COOKING)
I didn't want to say anything, but...
this happens to be a very good fork.

RAY

Yeah, that's why it took me so long to
get it back to you. I love it. Listen,
I wanted to talk to you about Debra's
birthday. I--

MARIE

Oh! My God. Speaking of birthdays. My
birthday gift from you finally came this
morning. Did you know it was a box
of... pears? From some place called
Fruit-of-the...month...?

RAY

Yeah, that's right. They okay?

MARIE

Oh. They're very nice pears, but...
there are so many of them. There's over
a dozen pears. What am I supposed to do
with all these pears?

RAY

(AFTER A MOMENT) I think you're
supposed to eat them.

MARIE

Myself?

RAY

(BEAT) You and Dad. And Robert.

MARIE

How many pears can Robert eat? I appreciate the thought, Raymond, but please. Don't ever send food again. It's too much.

RAY

(BEAT) Well... another box is coming next month.

MARIE

What?! (OFF HIS SHRUG) More pears?

RAY

No, no. A different fruit every month.

MARIE

Every month?!

RAY

Yes. That's why it's called "The Fruit-Of-The-Month Club."

MARIE

It's a Club?! (INCREASINGLY UPSET)

What am I supposed to do with all this fruit?!

RAY

Most people like it. You can share it with your friends.

MARIE

Which friends?

RAY

I don't know. Lee and Stan.

MARIE

Lee and Stan buy their own fruit!

RAY

Well then--

MARIE

Why did you do this to me?

RAY

I didn't think it would--

MARIE

But you- you-- I can't talk now, there's
too much fruit in the house.

SHE CROSSES AWAY FROM RAY, AND EXITS INTO THE LAUNDRY ROOM.
AFTER A MOMENT, RAY CROSSES TO THE DOORWAY.

RAY

(AT A LOSS) I'm sorry, Ma.

THE FRONT DOOR OPENS AND FRANK ENTERS.

FRANK

Hey! Ray's here! How--

MARIE

(RE-ENTERING, TO FRANK) Do you know
that the fruit keeps coming, month after
month? He got us into some kind of
cult!

RAY

Not a cult, Ma. Club!

FRANK

Whatd'ya mean, month after month. (TO
RAY) For how long?

RAY

(SWALLOWING HARD, THEN) A year.

FRANK

My God, are you outta your mind?!

RAY

I'm sorry, Dad.

FRANK

You think we're invalids? We can't go
get our own fruit?

MARIE

I tried to tell him.

RAY

Alright! I'm cancelling the fruit club.

MARIE

Oh. Oh. Thank you, Raymond. (A BREATH
OF RELIEF) And don't do that again.

RAY

Okay.

FRANK

Like we don't have enough problems.

RAY WANTS TO LEAVE, BUT HE KNOWS WHAT HE STILL HAS TO DO.

RAY

Listen, can I talk to you about
Sunday...

FRANK

Before I forget - You know Howie Simons'
son sold one of those stories to the
Reader's Digest.

RAY

Um...yeah? Good for him.

FRANK

That's fifty dollars.

RAY

(AFTER A MOMENT) Yeah...?

FRANK

So why can't you do that?

RAY

I'm already a writer, Dad. I get paid
to write. Full time.

FRANK

I'm not talkin' about the sports column.
That's great. I'm talkin' on the side.

RAY

Reader's Digest on the side.

FRANK

You oughta be able to do somethin'
there. They give out thirty bucks for a
little anecdote about a pussy cat.

MARIE

There are some beautiful stories in the Reader's Digest, Raymond... It's so much more than just sports.

FRANK

Hey, there's nothin' wrong with sports! Why don't ya lay off the sports already! We're sick of hearin' it! (TO RAY) I'm just sayin' on the side. And... this could be off the books.

RAY

I don't really have the time.

FRANK

I understand. Maybe on the side. Somethin' to fall back on. Think about it.

RAY

Okay. Now listen, I came over to talk to you about Sunday.

MARIE

The party?

RAY

Yeah. We were thinking...well... (LOSING HIS NERVE) there's not gonna be a party.

FRANK

Who's dead?

RAY

Nobody's dead. We're just not having a party.

MARIE

We have to have a party. I baked. I never heard of such a thing.

RAY

Well, we're not having a party because... (LONG PAUSE) I'm surprising Debra and we're going to Bear Mountain.

MARIE

Bear Mountain?

RAY

Yes. I wanted to do something special for her and.. it's a surprise, okay? So you can't say anything to her.

FRANK

You want us to take the kids?

RAY

No. No. Please. No. They're coming with us. (STARTING FOR THE DOOR) So, thanks. We'll see you later. Thanks for everything.

HE OPENS THE FRONT DOOR...

MARIE

Wait just a second, Raymond!

RAY

(STOPS, HOLDS HIS BREATH) Yes?

MARIE HANDS HIM A BOX.

MARIE

Bear Mountain's a long trip. Take some
fruit.

RAY STARTS TO LEAVE, AS ROBERT ENTERS.

RAY

Hey.

ROBERT

Hey. (TO MARIE) Raymond gets the pears
too?

ON RAY'S REACTION, WE

DISSOLVE TO:

ACT TWO

SCENE 1

INT. RAY AND DEBRA'S HOUSE - SUNDAY AFTERNOON - 3:00 PM
(DAY 4)

(Ray, Debra, Frank, Marie, Robert, Ally)

AMIDST VARIOUS BALLOONS AND DECORATIONS, RAY CLEANS UP THE REMAINS OF A SMALL, SUCCESSFUL BIRTHDAY PARTY. DEBRA ENTERS FROM UPSTAIRS.

DEBRA

They all went down for a nap. Which puts this over the top as the best birthday I ever had.

SHE CROSSES TO THE FRONT WINDOW AND STARTS TO OPEN THE BLINDS.

RAY

What are you doing?

RAY QUICKLY CROSSES OVER AND SHUTS THE BLINDS.

DEBRA

I thought we'd get a little light in here.

RAY

No, no. It's still your birthday.

HE PEEKS OUTSIDE.

RAY (CONT'D)

We're having a nice cozy birthday.

Isn't this cozy?

DEBRA

Oh, I see what you're up to.

RAY

You do?

DEBRA

Yes. Come over here.

SHE LEADS HIM OVER TO THE COUCH AND KISSES HIM.

RAY

Yeah. This is what I'm up to. (MORE
KISSING) Yes. This doesn't only have
to happen on my birthday.

DEBRA

I just want to thank you again for
settin' your parents straight.

SHE STARTS TO UNBUTTON HIS SHIRT. SHE STARTS TO UNBUTTON
HER SHIRT...

DEBRA (CONT'D)

Didn't it feel good to be honest with
them once and for all?

RAY

You know, it did feel good. Not as good
as this. But you were a hundred per
cent right. I don't know what I was
afraid of.

SUDDENLY THERE IS A KEY IN THE DOOR -- FRANK, MARIE, AND
ROBERT ENTER, LOADED WITH GIFTS AND FOOD. RAY AND DEBRA
JUMP UP, SCREAMING AND BUTTONING. FRANK AND MARIE SCREAM
TOO.

DEBRA

What are you doing here?!

MARIE

What are you doing here?

DEBRA

We live here!

MARIE

Well, we were just going to drop off
these things for you...

ROBERT HAS DROPPED HIS GIFT AND GRABBED HIS GUN.

FRANK

How come you're not at Bear Mountain?

DEBRA

Bear Mountain? Who told you that?

FRANK AND MARIE

Raymond.

DEBRA AND MARIE GLARE AT RAYMOND THE LIAR. HE SWALLOWS
HARD.

RAY

Robert. You wanna holster that weapon?

ROBERT TAKES ONE MORE QUICK LOOK AROUND, THEN HE TOUCHES THE
GUN TO HIS CHIN AND PUTS IT IN HIS HOLSTER.

DEBRA

(TO RAY) Well...?

RAY

Okay. Okay. I lied. To all of you.

(TO DEBRA) But I was only tryin' to
make everybody happy.

ROBERT

Nice job.

RAY

I guess I shoulda known better.
Especially with my parents. The only
people in the world who treat a box of
fruit like it's plutonium. Look, what
can I say... I chickened out.

DEBRA LOOKS AWAY FROM RAY. HE TAKES A DEEP BREATH AND TURNS
TO HIS PARENTS.

RAY (CONT'D)

The truth is, Debra wanted us to have a
day to ourselves. (OFF HER LOOK) And
me. Me too. But Debra's the one who
has it very hard, and even though she
has never said anything to me, but um,
Dad... I know you like to be funny, but
like with the twins. Maybe you
shouldn't say, "You know, I think little
Matthew has homosexual tendencies." And
Ma, you should try and not be so
critical. And if you are going to be
critical, could you call before you come
over? So that we could be ready. You
should each - try to call first.
There's receipts we have to hide,
there's chanting we do... Now we love
you both, but this is our house, and
Debra is my wife.

(MORE)

RAY (CONT'D)

And if you can't accept what I'm tellin'
ya... (WITH GREAT DIFFICULTY) then you
can't come over anymore. (BEAT) Unless
you call first.

SILENCE. RAY TURNS BACK TO DEBRA.

RAY (CONT'D)

Did I leave anything out?

DEBRA

(SHRUGGING) This has nothing to do with
me.

SHE GIVES A SUBTLE NOD OF THE HEAD TOWARDS ROBERT.

RAY

Oh yeah. And Robert, could you try not
to eat near the kids anymore?

MARIE

(AFTER A MOMENT) You know if you wanted
the day to yourselves, all you had to do
was say so. We would understand.

THEY START TO GO.

FRANK

Of course we would understand. What's
not to understand? When did he get so
sensitive?

MARIE

He's a writer...

ROBERT

Happy Birthday.

AND THEY EXIT, SHUTTING THE DOOR BEHIND THEM. A MOMENT.

RAY

I'm shakin' here.

DEBRA

You were great. Come 'ere.

AND SHE LEADS HIM BACK TO THE COUCH WHERE THE UNBUTTONING
BEGINS AGAIN. THEY KISS.

RAY

Maybe you wanna put on that "busty-er."

THEY KISS MORE. ALLY ENTERS.

ALLY

What are you doing?

AS RAY AND DEBRA SCREAM AND JUMP UP...

FREEZE AND DISSOLVE TO:

TAG

INT. THE TWINS' BEDROOM - LATER THAT NIGHT - 10:00 PM (DAY
4)

(Ray, Debra, Ray (V.O.), Frank (V.O.), Debra (V.O.))

RAY AND DEBRA ARE CHECKING ON THE CHILDREN BEFORE GOING TO
BED. THEY TALK SOFTLY IN THE DARKENED ROOM.

DEBRA

Thanks again for today. I think you
made the difference.

RAY

You know what scares me? That I might
be like them.

DEBRA

You are nothing like your parents, Ray.
(A MOMENT) You have your very own set
of problems.

HE SMILES AND TAKES HER HAND.

DEBRA (CONT'D)

Look at these guys. Pretty cute.

RAY

They are cute. (A MOMENT. THEN,) I
just hope they stay cute.

DEBRA

What?

RAY

Well sure, they're cute now, they're babies. But when they're adults, if they're even slightly ugly, that's gonna be magnified. (OFF HER LOOK) 'Cause, listen, if you see one slightly ugly man walk across the room, no big deal. But, if you see that same ugliness right behind him, that you're gonna notice. (ACTING IT OUT) "Gee, I didn't think he was that ugly...until I saw it again." Right?

DEBRA CAN ONLY STARE AT HIM.

DEBRA

(FINALLY) Can we go to bed now?

SHE LEADS HIM INTO...

RESET TO:

INT. RAY AND DEBRA'S BEDROOM - CONTINUOUS

AS SOON AS THEY ARE IN THEIR ROOM, DEBRA GRABS RAY AND KISSES HIM. SHE SHUTS THE DOOR, AND THEN SHUTS THE LIGHT. A MOMENT. THE PHONE RINGS.

RAY (V.O.)

Let the machine get it.

IN THE DARKNESS, WE HEAR THE MACHINE PICK UP. THEN WE HEAR:

FRANK (V.O.)

"You have reached the home of Raymond and Debra..."

DEBRA (V.O.)

My God. He changed the outgoing
message...

FRANK (V.O.)

"...If you want to talk to them, fine.
If you want to talk to me, Frank Barone,
you can call me at 555-0137.

AS WE IMAGINE RAY AND DEBRA'S REACTION...

FADE OUT.

END OF SHOW