The Walshes EPI SODE 3 'Li mbo'

by
Rory Connolly
Philippa Dunne
Niall Gaffney
Shane Langan
Amy Stephenson
and
Graham Linehan

GRAHAM stands alone by the front door, with his coat on - looking like a spare part.

Around him a flurry of activity. Tony, Carmel, and Ciara are buzzing around, getting ready to go out.

Ciara walks by holding a garish jacket on a hanger.

CI ARA

This thing?

CARMEL

That's the one.

TONY

TONY

Jaysus sake. RORY!

RORY (O.S.)

I'm comin'!

Tony sees the dog.

TONY

Get back in the kitchen, Useless.

He goes to chase him into the kitchen. Carmel comes up to Graham and notices his hat.

CARMEL

Ch, lovely, Graham Did you bring a hat for all of us?

GRAHAM

Eh, no...

CARMEL

Well, as long as you have one for yourself.

MARTI N

Where are yis off to, Carmel?

CARMEL

Are you off your rocker?

RORY

Wha?

CARMEL

You're not making a show of us in that get-up. You look like you're going to steal a horse and swap it for heroin get back up there and put something decent on!

RORY

Daww!

Rory runs upstairs.

CI ARA

It's like this every time we go out.

GRAHAM

What's the occasion?

CI ARA

The occasion?

GRAHAM

TONY

Don't believe in insulation, Martin. It's a scam Made up by the government to steal money from the workin' man. Just like V.A.T. and stamps.

MARTIN (O.S.)

Alright, well I better keep goin'. Good luck, everyone!

We hear shuffling and the scrape of his stomach against the inside of the wall, moving slowly away.

TONY

Seeya later, Martin. You're gonna love this place, Graham You know that country Thailand?

GRAHAM

Yyyeah.

TONY

The food's from there!

GRAHAM

Oh, right! Is it really called the Thai Bride?

TONY

It's the most authentic Thai food I think I've ever had. But they'll do you a burger if you want one.

GRAHAM

And what's the occasion?

TONY

Did Ciara not tell you? About fifteen years ago, me and Carmel were walking past the Thai Bride--

CARMEL

Just walkin' past!

TONY

...and we thought, let's just go in and have dinner!

CARMEL

Just like that!

TONY

Just like that! We didn't plan it, we just did it. Totally spontaneous.

(MORE)

TONY (CONT'D)

So every year, on this date, we have dinner as a sort of "cel ebration of spontaneity".

CARMEL

.... "celebration of spontaneity". It's a celebration of that mad spirit that we Walshes have.

GRAHAM

Do you ever go anywhere else?

CARMEL

God, no.

TONY

It has to be the Thai Bride.

Graham takes this in.

CARMEL

Ch, Graham, wait til you meet Lee. He's our waiter. Ch, he's great fun. He's just such jizzy fun. He's jizz personified, now.

TONY

Is Lee his real name, Carm?

CARMEL

Ch, God no, you'd be all day trying to say his real name. Ch Graham, wait til you meet him He'll have you in tears. He does impressions of the chef - sort of like -

Carmel raises her fingers to her eyes.

CI ARA

Ma!

CARMEL

What?

CI ARA

I swear to God.

CARMEL

Oh, you're right. I wouldn't do it justice. You'll see for yourself, Oraham

Ciara looks at Graham's hat.

CI ARA

Why do you have a hat?

GRAHAM I'm..King of the dinner.

CI ARA You're what?

TONY

Now remember, everyone....

TONY

Have a look there, see what takes your fancy. Although, I will say the early bird half-price special is...

Tony does that 'kissing of the finger tips - perfection' gesture.

CI ARA

Ha! There we go.

TONY

No, no, no. They save all the best stuff for the early bird. But order what ever you want. It's on me. My treat. Your money's no good tonight.

CARMEL

(of f screen)

El even.

TONY

Tell you what, though, we better get a wriggle on if we're gonna catch this early bird everyone's so keen on.

(shouts)

RORY!? Come on, will y--oh, for feck's sake.

Rory has appeared on the stairs wearing the most dreadful, ill-fitting suit. It's a 1990's double breasted affair and it looks like he's pulled it out of a skip.

CARMEL

My God. What is that?!

RORY

What?

CARMEL

What are you wearing?

RORY

Is it no good?

CI ARA

No, it's no 96 31 356.52 TmRY

CI ARA

You found it. You found a suit.

CARMEL

Rory, don't be wearing suits you've found.

TONY

Come on, get back upstairs, Boardwalk Empire. Get it off.

Rory turns, deflated and starts mumbling to himself.

2 <u>INT. SITTING ROOM</u>

They all come into the living room Graham sits down and Giara rests her head on his lap.

2

Tony flicks through a pile of post. Carmel perches on the chair, handbag poised, ready to go.

CARMEL

Not hing yet, Tony?

TONY

Not yet, no.

CARMEL

No news is good news!

GRAHAM

What are you waiting on, Mister Walsh?

CARMEL

Tony had a biopsy on his...well, you know. The little fella that's taken up residence around his Rose of Tralee. His "anal companion", shall we say. I got a bit worried when it changed colour. What colour was it when you saw it, Graham?

GRAHAM

Ch, well eh - I dunno. Eh, greyish, I suppose.

CARMEL

Grey? It was never grey, it was red.

GRAHAM

It wasn't great lighting when I saw it.

He stops laughing almost immediately and then looks puzzled and uncomfortable.

4 INT. LIVING ROOM

4

Carmel is still going on about the mirror.

CARMEL

I'll have to boil it now or something.

TONY

(leaving room)
You won't! I just used it to look!

CARMEL

I know you Tony! I bet you sat on it by mistake. Ch, my poor mother, expecting to see me and instead getting an African Adventure.

Ciara goes to turn on the televison.

CARMEL (CONT'D)

What are you doing?

CI ARA

Puttin' on the telly.

CARMEL

Don't be putting on the telly,

CI ARA

Why not?

CARMEL

We're going out!

CI ARA

But we're not, we're just sitting here!

CARMEL

That's a stayin' in thing! You can't do a stayin' in thing when we're going out!

CI ARA

But we're not going out!

CARMEL

WE ARE! You can't... what if one of the neighbours see us? They'll think we get dressed up to watch the television! We'll be the talk of the close!

(MORE)

No, we're not doing anything! We're just sitting here and waiting until we can go out and enjoy our celebration of spontaneity.

They sit there in silence.

5 INT. LANDING / RORY'S ROOM - PRESENTLY

5

Tony reaches the top of the stairs and is about to go into the toilet, but pauses.

Tany

Rory, are you nearly-- Ah, Rory!

Rory is still sitting on the bed, staring at the photo.

RORY

What?

TONY

Come on, we're waitin' on ye!

RORY

Ch - yeah - right, sorry.

5A INT. LIVING ROOM. DAY

5A

Carmel is looking fondly at Graham and Carmel.

CARMEL

Aw. Lovebirds. A pair of lovely lovebirds, checking each other for... parasites.

CI ARA

That's lovely, Mam Thank you.

CARMEL

O ara and Graham continue to stare at her.

CARMEL (CONT'D)

Grooming. That's what they call it. I was grooming him And Grahamis grooming you now. The circle turns. Ås it was, so it will ever be. For ever and ever. Amen. Sounds like I'm prayin'!

CI ARA

You don't have to talk, Ma!

CARMEL

I'm sorry, it's just so lovely. You t wo.

GRAHAM

It's our anniversary, actually.

CARMEL

Is it?

CI ARA

Is it?

GRAHAM

Five months now, since you came into Doctor Burger.

CI ARA

You're keeping tabs on that?

GRAHAM

Course I am Best day of me life. You were wearing a blue jumper--

CARMEL

Ch. That jumper. Will you throw that thing out?

CI ARA

What's wrong with it?

CARMEL

It makes you look like one of those things that worked for Willy Wonka.

CI ARA

Actually, Mam, shut up. Go on, Gr aham

GRAHAM

(to Ciara)

You had that blue jumper and your black skirt. And you had a little sparkly clutch bag.

CI ARA

And you supersized me without me asking.

GRAHAM

Yeah. I could have got into trouble but I didn't care.

CARMEL

So I ovel y. But throw out that jumper.

6 <u>INT. BATHROOM</u>

6

Tony goes into the toilet, sits down, takes a deep breath, and takes an envelope out of his pocket.

He turns it over in his hand, is about to open it, then changes his mind.

He puts it back in his pocket.

7 INT. SITTING ROOM

7

Carmel is still looking perturbed.

CARMEL

My poor mother. You don't want that as part of your eternal reward.

GRAHAM

No, no, you don't.

CARMEL

What do you think happens to us when we die, Graham?

GRAHAM

Well, to be honest, Mrs. Walsh, I don't think anything happens.

CARMEL

What do you mean?

GRAHAM

I think it just...stops.

CARMEL

It just stops?

GRAHAM

Yeah.

CARMEL

What? You die, and that's it?

GRAHAM

Yeah.

CARMEL

Well, that's something to look forward to I don't think.

CI ARA

Mam thinks when we die, that's when it all starts happening, don't you, ma?.

CARMEL

Too right I do. I can't wait to die! I magine not looking forward to dying! I feel sorry for you.

CI ARA

(flipping through magazi ne)

Mam

CARMEL

You don't agree with him, do you?

CI ARA

No, no, I'm with you. Looking forward to it.

CARMEL

Don't you be telling Rory your mad opi ni ons.

Tony comes back in.

TONY

Is he not down yet? I'm worried we might not get our seat.

CARMEL

We always sit in the same place. At the back where it's handiest for the toilets.

CI ARA

Yep. If we sat in a different seat, it wouldn't be a celebration of spontaneity, would it?

CARMEL

Exact I y.

Rory comes in.

RORY

Everyone! Look! Look what I found in me suit!

He brandishes the photo.

Come on, we'll look at it at di nner.

RORY

No. dad, Iook, Iook!

Tony takes the picture, gives a short laugh, and then looks puzzled and worried, just like Rory did.

We see the picture for the first time. It is a very strange photo of a MAN sitting with the EASTER BUNNY. There is a cat on the Easter Bunny's lap.

TONY

What the feck...

Carmel takes it.

CARMEL

Ch, who's your friend?

RORY

He's not me friend, Ma. I found it in me suit. What do yis think it is?

CI ARA

It's a cat and a man sitting with a big rabbit.

RORY

Yeah, but why?

CI ARA

Eh. . .

RORY

Why is there a cat and a man and a big rabbit? I don't get it!

TONY

Let me see it again.

Tony takes it and stares at it. For once, he's at a loss.

RORY

What's goin' on? The cat's sittin' like he's a person. I mean... Why?! I just don't get it.

CARMEL

Just phone up your friend and ask hi m

RORY

I don't know him, Ma!

CARMEL

Why would you have a photo of a man you don't know? I think that's madder than the photo itself.

RORY

Graham, you'll know. What does it mean?

GRAHAM

Well, em, I think this must be the Easter Bunny. Maybe they visit the Easter Bunny in America - around Easter?

RORY

And so... what? Do they tell the bunny what kind of Easter egg they want that year? Is that it?

GRAHAM

Ehm - I'm not sure.

CARMEL

Do cats get Easter eggs in America?

GRAHAM

I - don't know.

CARMEL

(to Ciara)

You see? He doesn't have all the answers.

TONY

All right, come on, we'll figure it out at the dinner.

Tony opens the door and they all leave.

After a moment, they all come back in.

Tany (cant'd)

What, Carmel, what?

CARMEL

Just let's.... just for one second.

TONY

What?

CARMEL

Mrs. Lydon. She's coming out of her house. Just let her leave first.

TONY

Why?

CARMEL

Just, shush. I told her I'd go to weight wat chers with her and I don't want to go. I don't need weight wat chers. She's the one who sat on her cat and nearly killed it. Is she...is she coming here? She's coming here! Hit the lights! Graham, hit the feckin' light!

Graham turns out the light.

CARMEL (CONT'D)

Hi de!

They all scatter behind couches etc.

O ara and Oraham are huddled behind the sofa in a romantic clinch.

CI ARA

Bet you a fiver we don't leave the house tonight.

CARMEL

Shh! Very still now. Rory, don't give us away like last time.

CI ARA

(to Graham)

Do you realise something?

GRAHAM

What?

CI ARA

We've never had an argument.

GRAHAM

Ha, yeah. I suppose not. It's because you're perfect.

CI ARA

No, I'm not.

GRAHAM

Y' are! You're a perfect girl.

CI ARA

There must be one thing wrong with

GRAHAM

No, there isn't, really.

Graham I ooks a bit panicky.

The door bell RINGS.

CARMEL

No-one move. She can sense movement.

Tony is behind the sofa with Rory.

I'm sick of hiding from this woman.

No response from Rory.

TONY (CONT'D)

You all right?

RORY

What?

TONY

God, Rory, you're white as a sheet.

Rory does indeed look very worried. He looks back at the pi ct ur e agai n.

In the half light, it looks very sinister.

Rory Looks haunt ed.

Back with Ciara and Graham

CI ARA

Go on. What's the one thing you'd say, if you had to say one thing wrong with me?

GRAHAM

I wouldn't say anything.

CI ARA

All right, imagine a Nazi, had a gun to your head-- no, no to MY head, and he said he'd kill me, if you didn't say one thing that was wrong with me.

GRAHAM

I still wouldn't say it.

CI ARA

But he's going to kill me, Graham!

GRAHAM

All right, all right! Eh... I don't know... I suppose... sometimes... you can be a little... a <u>little</u> lazy.

Pause. Ciara stares at him

Carmel's at the window.

CARMEL

There! She's back inside. Let's go before she comes back with a jimmy.

She turns on the light. Ciara immediately stands up and storms out of the room

CARMEL (CONT'D) Where's she off to?

CUT TO.

8 OM TTED & COMBINED WITH SC. 7

9 INT. LANDING/HALL

9

8

Carmel knocking at the bathroom door

CARMEL

Ciara? Ciara, come on out.

TONY

Wha?

GRAHAM

She said a nazi was going to kill her if I didn't tell her what was wrong with her.

TONY

Graham, Graham Graham Gldest trick in the book. She was bluffing! Any situation like that, you let the Nazi take her out.

CARMEL

What did you say to her?

TONY

He called her lazy.

CARMEL

Are you mental? We're just about to go out and you start throwing insults around. Get away. I'll sort it out. Nutjob.

10 <u>INT. SITTING ROOM - PRESENTLY</u>

10

Graham sits down beside Rory, looking worried.

Rory is still staring at the photo.

RORY

(still looking at pic)
You think you have life figured out and then something like this happens.

GRAHAM

What?

RORY

What IS this? What is he doing? He's taken a cat to see the Easter Bunny! It doesn't make sense! Nothing makes sense!

GRAHAM

Are you all right, Rory?

RORY

No, I'm not all right, Graham I don't think I'll ever be right again!

Tony is speaking to someone we don't see yet.

TONY

... Scared of opening it, scared of not opening it. Palms are sweating now just thinking about it.

Out to reveal he's talking to a framed painting of Jesus, hanging on the wall. He speaks to it.

TONY (CONT'D)

I know I don't usually turn to you for advice, but...well, obviously, I'm desperate.

In answer, Martin's voice comes from behind the picture.

MARTI N

Unfortunately, Tony, I don't think I can help. This is something you'll have to sort out for yourself. Ah! There--There's a sort of rat-like thing here. Could that be where the smell is coming from? Och! No, that's alive. It's coming towards me, Tony.

TONY

You all right, Martin?

MARTI N

Two things I hate, Tony, rats and small spaces.

TONY

Well, in that case you should pre, T3p'lu(TONY) Tj eS, Tony.

TONY (CONT'D)

Rory...listen. Something I want to talk to you about.

RORY

Yeah?

TONY

Rory...listen...l won't be around f or ever.

RORY

Are you going out?

TONY

What?

RORY

Can I come?

TONY

I'm not going out. Stop looking at that thing.

RORY

Are you going to a film?

TONY

No. Rory, my point is, I won't be around $\underline{\text{here}}$ for ever.

RORY

In Strollinstown?

TONY

What?

RORY

Are we moving?

TONY

No! We're not moving! I'm talking about me!

RORY

You're moving? Are you and mam splitting up?

TONY

No!

RORY

Then why are you moving?

TONY

I'm not moving! I'm talking about...you know. The inevitable.

RORY

The Inevitable. Is that the name of a film? Are you going to a film?

TONY

No!

RORY

Can I come?

CUT TO:

12

12 <u>INT. SITTING ROOM</u>

TONY

Graham, I won't be around for ever.

GRAHAM

Ch. No. I suppose not.

TONY

D'ya remember when your Ma died?

GRAHAM

Eh...yes.

TONY

What kind of funeral did she have?

GRAHAM

Pretty traditional, I suppose. She was cremated though.

TONY

Incinerated, eh?

GRAHAM

Well, cremated. You put that wire in there.

Graham points at the plug.

TONY

Ch, do you really?

GRAHAM

I think so, yeah.

TONY

That would explain a lot of blackouts....Incinerated eh?

GRAHAM

Well cremated.

Rory comes in. He's changed again. He's wearing black.

TONY

I'd want the full taxi man procession down the bus lane to the church. With a 21 horn salute. But I don't want a fuss.

RORY

Why bother?

TONY

That's because it hasn't come out yet.

Rory stares at himfor a second.

RORY

Normally, Dad, I would never stop laughing at that joke, because it's the funniest joke I think I have ever heard. But today....l'mjust not in the mood.

He storms out.

CARMEL

This is his fault. Richard Dawkins her e.

TONY

Do you really not believe in heaven, Graham?

GRAHAM

Please. I don't want to--

TONY

You know what I think heaven's like? What ever your favourite thing is, you get that all the time. Mne'd be... drivin' down Route 66 with Bruce.

CARMEL

For syt he?

TONY

NO! Springsteen. For sythe'd be hell. No, me and the Boss in a convertible chevvy - with Carmel in the back cookin' a fry.

CARMEL

Excuse me, Tony - I am not spending eternity cooking you breakfast in a car. You can forget about that.

TONY

Ah, Carmel come on. That's my idea of paradise. You're not gonna deny me that, are ya?

CARMEL

And what about me? Do I not get a say?

(inspiration strikes) (MORE)

CARMEL (CONT'D)

Oooh, what if I had Sting in the back with me? Now, that'd be alright.

TONY

(shakes his head)
Sting?! Carmel, I love you, but you ruin

CARMEL

I'm sorry, Tony, that's a deal breaker.

TONY

Fine. You can have Sting along if you want.

CARMEL

He can help with the washing up.

Ciara comes in. Graham stands up.

GRAHAM

Hi, Ciara.

CI ARA

(ice cold)

Hellò.

TONY

Right! That's us! At last! We'll just make the early bird if we go right now. Rory! Where's Rory?

RORY

(behind wall)

I'm here.

TONY

What are you doing in there?

RORY (O.S.)

Showin' Martin the photo.

MARTIN (O.S.)

That's a gas picture altogether.

RORY (O.S.)

What does it mean though?!

CARMEL

Rory Walsh, get out of that wall! We're going to dinner!

RORY

I'm not hungry.

CARMEL

GRAHAM

I didn't know what I was saying! People aren't themselves under occupat i on!

CI ARA

So you'd just do what ever the Nazis told you to do?

GRAHAM

No! I'd resist! I'd be with the resistance! But you have to choose your moments!

CI ARA

I don't know, Graham-

GRAHAM

Ciara, this is our lives, we can't play games! These people are very danger ous!

Cut to Tony on the phone (in HALL).

TONY

... no we can't reschedule for tomorrow. We have this dinner every year on the exact same day. It just wouldn't be a celebration of spont aneity otherwise.

(I ouder)

A celebration of spontaneity.

(beat)
Well, is there someone there who does speak English?

> CUT TO DINING ROOM

GRAHAM

How am I a Nazi?

CI ARA

Just how easily you went along with everything. Calling me lazy. That's <u>exactly</u> what happened with Poland.

GRAHAM

You can't compare me calling you lazy to do the invasion of Poland.

CI ARA

But lazy, though! Why lazy?

GRAHAM

I didn't think! It was better than, I dunno. Rude.

CI ARA

Rude! You think I'm rude!

GRAHAM

I don't think you're rude! I think you're lovely!

CI ARA

Where did rude come from?

GRAHAM

I just pulled it out of my bum, Ciara! It could have been anything!

CI ARA

I wish I could believe you Graham

15 INT. SITTING ROOM

15

Carmel, Rory and Ciara sit around looking depressed. Again, Graham stands looking a little lost.

Tony comes in.

TONY

I couldn't get the early bird.

CARMEL

I don't know if I'm in the mood now anyway.

RORY

What's the point of being in the mood for things?

Pause.

MARTI N

I tell ya. I've been listening to all of yis tonight, and do you know what? The only thing I'd be scared of after I die would be to go to that place, limbo. Not the stick now. You know? The big waiting room in the sky.

(pause)

Heaven'd be great. Obviously.
That's a given. And even hell,
you'd meet some interesting people.
But Limbo... Oh God. Hangin' around
- waitin' and waitin' and waitin' not knowin' if you're comin' or
goin' - endlessly hopin' for some
sort of resolution that'll never...
ever... ever... come. No,
thank you. You know what I mean?

CARMEL

I think we have an idea, Martin, yes.

Pause.

Tony takes out the envelope.

TONY

Right!

CARMEL

What's that?

TONY

Me results.

CARMEL

When did that arrive?

TONY

Coupl a days ago.

CARMEL

What ?!

TONY

I'm sorry. I just wasn't ready to open it. I am now. Martin's right. Good news or bad, I'd rather know. Right. Let's go. It's going to be good news. I know it.

CARMEL

But even if it's not, Tony. We'll deal with it together.

TONY

No! That's loser talk, Carmel! This is going to be good news. What's it gonna be?

CARMEL

... Good news.

TONY

Ci ar a?

CI ARA

(sighs)

It's gonna be good news.

TONY

Lads?

RORY / GRAHAM It'll be good news / Em.. good news, yep.

TONY Right. Here we go.

He goes to open it.

MARTIN (O.S.) It'll be good news.

TONY

TONY (CONT'D)

Ciara, you've al ways been Daddy's little girl. The apple of my eye. You can get that tattoo if you really want it. Ciara puts her hands to her face, welling up.

CI ARA

Dad! Stop it.

TONY

Rory, I'm glad you got your mother's hair.

Rory's at a loss for words. He can't contemplate losing his father, his best friend.

TONY (CONT'D)
Graham I don't know you very long, but, you seem like a good skin. You make Ciara happy, so you're alright by me. Just promise me you'll look after her.

Graham starts crying, too. He's about to lose his new father.

GRAHAM

You have my word, Mr. Walsh.

TONY

Tony!

GRAHAM

Tony.

TONY

Car mel.

CARMEL

Stop it.

TONY

Where do I start.

CARMEL

You stop this, right now.

TONY

I thought we'd grow old together. But, sadly, my rubbery m&m is benni gan.

Carmel's sobbing ceases. She jolts up and grabs the letter of f Tony.

CARMEL

Bennigan? It's benign, Tony!

Their laughter and voices dwindle away, and we're left in the house.

We see...

- ... the sofa where Graham and Ciara were sitting...
- ...the Easter Bunny photo on the floor...
- ... the envelope and letter, now forgotten...

After a few moments, Martin starts singing to himself from behind the wall.

MARTI N

When no-one else can understand me When everything I do is wrong You give me hope and consolation You give me strength to carry on

And you're always there to lend a hand In everything I do That's the wonder The wonder of you

And when you smile the world is brighter
You touch my hand and Im a king
Your kiss to me is worth a fortune
Your love for me is everything

III guess I'II never know the reason why You love me like you do That's the wonder The wonder of you

THE END