HAPPINESS ISN’T EVERYTHING

ACT ONE

INT. BRISTOL FARMS MARKET SEATING AREA – EVENING

Each episode will begin with a voice-over from a different one of our family of four to provide a subtle perspective for the episode. This week begins with the V.O. of youngest son Jason Hamburger (28). Jason is an over-thinker. Calm on the outside, he might just be the craziest on the inside.

JASON (V.O.)

The whole thing started when I was telling my father about the story I was working on for a science fiction show called “Starhole.”

We’re in a high end Beverly Hills grocery store “food court”. Jason is with his father, Jerry Hamburger - a pushy, confident, but loving and funny man.

JASON (CONT’D)

...So Gower, he’s the ship’s navigator, has this girlfriend that’s controlling him with a “meld-kiss” --because it turns out she’s an alien, but he doesn’t know she’s an alien, so he brings her onto the ship--

JERRY

(growing bored) Sounds funny.

JASON

Well, it’s not supposed to be funny. It’s not a comedy.

JERRY

Then why’s the guy named ‘Starhole?’

JASON

His name isn’t “Starhole.” It’s Gower.
JERRY
“Starhole” is funnier.

JASON
It’s not a comedy.

JERRY
The one you showed me was hilarious.
When Starhole was wearing the onesie
and sweet-talking that tennis ball?

INT. STUDIO

We see Luke Perry wearing a green unitard against a green
screen talking to a tennis ball on a c-stand (painted
green.) Signage tells us “Starhole” is a show on Spike TV.

LUKE (AS GOWER)
I don’t care what the “interstellar
code prohibits.” Make love to me.

Reveal we’re in Jerry’s living room as he watches this on
TV. As Luke moves in for a kiss on screen.

JERRY
Oh this is hilarious. (calling off)

Ginny, you’ve got to sit up for this!

He’s going to kiss it!

INT. BRISTOL FARMS’ MARKET - CONTINUOUS WITH BEFORE

JASON
No, they’re going to CG in a sexy alien
where the tennis ball is. The one you
saw had no special effects.

JERRY
No! Don’t put-- No special effect is
going to make thatfunnier.
JASON
It’s not a comedy!

JERRY
It is a comedy!

INT. BRISTOL FARMS’ MARKET – AISLE
The guys walk along an aisle.

JASON
Anyway, the script is based on something I’m going through with my girlfriend, Moon. Actually, she should be here any minute.

JERRY
(perking up) Moon’s the alien. Right? Didn’t you say there was an alien girlfriend or something?

JASON
Well, she’s not an alien -- she’s actually an incredibly smart woman. Masters in Psychology. But I feel like I’m getting pulled deeper and deeper into this relationship and becoming less and less--

JERRY
--with your family.

JASON
I was going to say “happy.”

JERRY
‘Family’ is ‘happy’. Happiness and family are the same thing. At least they are for me.
Jerry dramatically moves his cart -- it doesn’t quite want to go. Finally he grabs his son and embraces him.

JERRY (CONT’D)
...they are for me.

JASON
(a moment, then) And yet, you just threw my brother out of your house.

JERRY
I just couldn’t take the wax O.J. Simpson anymore. He’s got that life-sized O.J. he found in the dumpster behind the Wax museum.

JASON
He thinks it’s “ironic.”

JERRY
It’s idiotic. Ginnie can’t stand it. I asked him to get rid of it and he puffs up with pride and says “if you don’t want OJ, you don’t want me.” I mean, how can someone who finishes at the top of their class in medical school still feel he needs to prove these ridiculous points to me?

JASON
I don’t know where he gets it.

JERRY
You know what? I’m going to invite your brother to dinner with us tonight -- then we’ll go to
JERRY (CONT'D)

Kinko’s and have them make us a huge cardboard Hitler...

JASON

Okay, I just remembered where he gets it. And I’m not “dumping Moon”. I’m just starting the break up process. Getting the melancholy out there. Ruin a couple of weekends. Drain the fun out of Halloween. It could take months before she sees that we’re no longer making each other--

JERRY

--with your family.

JASON

Sure, why not.

JERRY

Look, don’t over think this. Listen to your heart...don’t wink or blink this...

JASON

You’re writing a lyric aren’t you?...

Jerry turns revealing he’s speaking into a tape recorder. He holds up a polite finger ; “hold that thought.”

JERRY

(into recorder) Finish what you start... or something. Finish that lyric later. Also reschedule the Levine neck flap tighten.
JASON
You ever think maybe you should get two tape recorders? One for your Plastic Surgery practice and one for your amateur singing career.

JERRY
Not amateur for long. Just signed with a big publicist. Arnie Bush. His client Red Buttons just died and he was looking for some new blood.

JASON
Wow. Surprising he was looking for it in such an old person.

JERRY
(Laughs) See that? Another reason you should break it off quickly with Moon. You’re a comedy writer and she doesn’t have a sense of humor.

JASON
Well, again, I’m not, she does, and you’re not one to talk about “quickly”. You’ve been divorced for twenty-five years and you still see Mom every day.

JERRY
Well... she’s obsessed with me. Your mother believes I’m the center of the Universe.

JASON
You don’t think it’s because you flirt with her every time you see her?
JERRY
What else does she have? Look, I love your mother. And it can’t make her feel good that I’ve found someone who makes me happy.

JASON
How is Ginny?

JERRY
Oh, it’s a nightmare. She’s allergic to her teeth or something now. She’s always in bed, we never go out to dinner. Come on, break up with Moon and we’ll go out to dinner.

JASON
Well maybe she won’t be that upset.
(concerned) She doesn’t really get that upset.

INT. JASON’S APARTMENT KITCHEN – NIGHT
Moon, an impassive Korean-American girl, is cooking fish. She looks smart and is pretty but it’s not a priority for her as she wears no makeup and has less affect.

MOON
(no emotion) I just burnt my hand.

JASON
(for her, immediately) Owwww!!
He jumps around to share her pain. She regards him.

INT. JASON’S APARTMENT LIVING ROOM – DAY
Moon hangs up the phone and turns to Jason.

MOON
(straight) My Grandfather died.
JASON
(exaggerating the loss for her) He di-
eeeeeeerdddddd!

MOON
 stil with nothing.) So, I have to
drive to Oakland this weekend.

JASON
(Feeling it for her) OAKLAND!!

INT. STUDIO – DAYS EARLIER
Luke Perry is playing a scene with the tennis ball.

LUKE (O.S.)
I didn't ask to fall in love with you --
(suddenly) Stop looking at me that way!

Angle on Jason and Moon watching just off-set (Moon wears a
tag that reads ‘Visitor’.) Jason inadvertently hiccupps a
suppressed laugh. Okay, he thinks it’s funny, too. Moon
looks at him, puzzled.

JASON
(snort) It-sa-tennis ball.

She gives him nothing.

INT. BRISTOL FARMS’ MARKET – CONTINUOUS WITH BEFORE

JASON
So I end up overcompensating these
giant emotions -- It’s exhausting.

Dammit, why didn’t I start the break up
process in April? (remembering) Oh,
her Grandfather died.

JERRY     JASON
(grimacing for her) He     (emoting) I know!!
dieeeeed?!

Moon approaches.
JERRY

(immediately) Hey -- there’s a cute girl! (indicates cell phone) Call me after you give her the big news, but ring once so I know it’s you.

Jason’s eyes widen off “Big news.” Jerry indicates his phone.

MOON

Why don’t you take a picture of him with your phone? That way you can see who it is when he calls.

She takes the phone and takes a picture of Jason with it, then gets to work studiously pushing buttons.

JERRY

The guy sold me a cameraphone?

MOON

It’s just “menu - camera - photo - take photo - save” then “settings -camera - photo assign - contacts”.

JERRY

(to Jason, conceding) Smart.

Jason rolls his eyes. Moon shows Jerry the picture.

JERRY (CONT’D)

Hey, look at that. That’s Jason. You’re a hell of a photographer.

MOON

Yeah, I’ve done three covers for Vanity Fair.
JERRY

(publicly to Jason) Well, I get why you’re crazy about her. (sotto) Okay, end it quick so we can have dinner.

He gives Jason a big kiss on the lips and crosses off. Jason turns to her.

JASON

Parents. So threatened by technology, and yet, so delighted when it works.

MOON

Did he just kiss you on the lips?

JASON

Did he? I guess so. Is that... weird?

MOON

(small) It’s outside the norm.

JASON

(big) It is?!

INT. BRISTOL FARMS’ MARKET AISLE – CONTINUOUS

Jerry is speaking on the phone.

JERRY

It’s Dad. Are you working?

EXT. AMBULANCE – CONTINUOUS

Jacky Hamburger (32) Jason’s older brother, wearing scrubs, speaks into his cell as he walks to the rear end of an ambulance. Jacky is impulsive and explosive. “Crazy on the outside” to Jason’s “Crazy on the inside.”

JACKY

Kind of.

Jacky yanks a stretcher with a person on it out of the back of the ambulance. It gives him some resistance, so he fights with it over the following.

JACKY (CONT’D)

Don’t push, lift up your end.
JERRY

Are you with a patient?

The stretcher has been lifted on one end, but the body under a sheet slides right off and past Jacky onto the ground.

JACKY

Oh, great. His arm snapped in half.

Jerry goes out of frame to retrieve it.

JERRY

I hope you’re not talking that way with a patient!

Jacky comes back up into frame supporting the ‘patient’ who we now reveal is the Wax O.J. Simpson (with a helmet) in the classic running back position -- but his arm is now dangling instead of extended out in front.

JACKY

Of course I’m not! I’m moving -- I had to ask an EMT to help me with O.J.

JERRY

You’ve got the O.J. in an ambulance?

JACKY

How else am I going to get him around?

JERRY

I don’t know, “white Bronco”? (no response) Oh, come on. Even Moon would laugh at that. Where are you moving, your brother’s?

JACKY

No, Mom’s. I’d love to stay with Jason but she’s always over there.
JERRY
Well, that’s why I’m calling you.
We’re at Bristol Farms and they’re breaking up.

JACKY
Oh, that’s kind of sad.

Jacky starts jamming the O.J. back into the ambulance. He covers the phone and happily addresses the EMT.

JACKY (CONT’D)
O.J.’s going back in the van. We’re going to my brother’s.

Jacky is back on the phone with his Dad

JERRY
Really sad. So we’re all having dinner to celebrate. You, me, and Jason. The Hamburger boys are back together!

JACKY
Nice! (off phone beep) Oh, that’s Mom.

JERRY
Don’t tell her it’s me, she’s obsessed--

JACKY
(presses button) Mom?

INT. BRISTOL FARMS' MARKET - CONTINUOUS

Audrey Veill, Jason’s mother is pushing a full cart. Audrey is “pully” to Dad’s “pushy”, She’s unbelievably sensitive, but believes she’s super stoic.

AUDREY
It’s Mom-- How do you always know it’s me? We are going to have so much fun--

(excited) Should I get a deck of cards?
JACKY
(delicately) Yeah, I’m moving out. I know. It’s sad. But Jason’s breaking up with his girlfriend. I think he needs me.

AUDREY
Let me talk to him.

JACKY
No, he’s not here. He’s at Bristol Farms.

AUDREY
I’m at Bristol Farms!

JACKY
Oh, no. Don’t move. Hold on. (presses button) Dad! She’s at Bristol Farms.

JERRY
Who?

JACKY
Mom!

We see that Jerry has come around a corner with his basket right behind Audrey. He sees her and panicked pulls back and away.

JERRY
Oh, I don’t have time to flirt with her now...

JACKY
Yeah, Mom.

JERRY
Don’t tell her about dinner! Don’t tell her I’m here!

Jacky pushes the button to talk to Audrey, who’s spotted Jason. She rushes towards him with her cart.

JACKY
Look, don’t talk to Jason! He wouldn’t even talk to me. He texted me.
AUDREY
Fine, I’ll text him.

JACKY
(laughs) Yeah, good luck with that.
Hold on. (presses button) Dad?

JERRY
(quietly) I’m crouching over by the olive oil.

JACKY
She’s “texting” Jason. God knows what she thinks that is.

JERRY
Oh, she’s competing with me because of the cameraphone. Keep her away from the olive oil!

INT. BRISTOL FARM’S MARKET SEATING AREA – CONTINUOUS

JASON
You don’t think a lot of Dads are mouth kissers?

MOON
I think your family is too close. It’s the reason you haven’t really grown up.

JASON
I haven’t grown up?

MOON
I was actually hoping to talk to you about this when your family wasn’t around, but that probably won’t ever happen...
JASON

Well, they’re not around that much.

Jason looks over Moon’s shoulder and notices his mother writing on butcher paper. She holds up a sign that reads: “I’ll always be here for you!” He turns her away.

MOON

It’s like they feel entitled to make your decisions for you. They think everything in your life is about them.

Widen to reveal Jerry next to Jason pointing to Audrey and the sign that reads “I’ll always be here for you!”

JERRY

She saw me. (then) Call me after you tell Moon the big news. (Crossing to Audrey) Hey, I got your text!

MOON

What’s the big news?

JASON

I think we should move in together.

MOON

(considers, then.) Okay, how about Monday?

Jason finds enough false enthusiasm for both of them.

JASON

(hugging her) MONDAY!!!

And on what we hope will be a great line for the promo department (and as Jason looks concerned) we go to;

Main title. “Happiness Isn’t Everything.”

END OF ACT ONE
ACT TWO

INT. JASON'S APARTMENT - NEXT DAY

Jason enters and finds Jacky coming out of the bedroom.

JASON

Hey, what are you doing there?

JACKY

(stuck) Oh. It was going to be a surprise. I was going to do the Kato thing. From the Pink Panther? I was going to attack you when you least expect it.

JASON

Well, that gives me the opportunity to say “please never do that.”

JACKY

I won’t.

JASON

Great. I’m really glad that came u--

Jacky leaps on Jason and wrestles him to the ground. They remain there over the following.

JASON (CONT’D)

Hey, this is when I least expected it.

(then) Hey, let me ask you something. Do you think our family’s too close?

JACKY

Where’s this coming from?

Jacky gets off his brother petulantly. Then helps Jason up.
JASON
From Moon. She thought it was strange that Dad kissed me on the lips. Do you ever wish he wouldn’t do that?

JACKY
Sometimes I wish he’d have better aim.

JASON
Yeah, he got my eye once, too. I don’t know, Moon brought up that maybe Dad’s too close -- and she’s so smart -- what if she’s right?

JACKY
Yeah, it’s like Dad doesn’t even care about what’s going on with us.

JASON
Right. No, wait. No, I’m saying the opposite thing.

JACKY
Well, it’s what I’m saying. I’m finishing my residency so Dad and I could be doctors together, but now he’s giving it up to be a singing sensation.

JASON
I don’t know how likely that is. I have a feeling his publicist only took him in exchange for Dad stripping some veins from his nose.

JACKY
Oh, I know Dad’s not going to be a star. But Dad doesn’t. He’s got hope.
That’s enough right there to get him to walk away from the practice. I mean, Dad’s a brilliant surgeon. Why does he want to give it up to become a horrible singer? How do you fight hope?

JASON

Look, I’m just concerned that Moon’s right. That I’m not growing as a person because of this family. It even got me rethinking my ‘Starhole’ story.

INT. SOUNDSTAGE - THAT MORNING

Jason is pitching to Executive Producer Leopold Fein (a young Larry Tate) and Luke Perry.

JASON

What if, instead of Gower’s girlfriend — I’m calling her “Moon” — being the alien, Gower discovers that Moon’s actually trying to free him from Father-Commander! It’s Father-Commander who’s the alien. And he’s trying to control Gower with a meld-kiss. But he misses and he gets his eye!

LEOPOLD

Wow. You just get better and better.

LUKE

I don’t want Dean Stockwell to kiss me on the eye.

LEOPOLD

Go back to what you had.
INT. JASON’S APARTMENT – CONTINUOUS WITH BEFORE

JACKY
Yeah, don’t over think this. Keep the alien as a tennis ball. It’s like the Wilson volleyball in CastAway. That’s why it was so funny! The whole point of that movie was that Tom Hanks would rather screw that volleyball than Helen Hunt.

JASON
(with a laugh) Was that the whole point of that movie?

JACKY
(a snort laugh) See? You got rid of the girl and we’re laughing again! She took everything too seriously. And listen, if you want, I’m happy to stick around and bach (batch) it with you for a couple of -- what-evers. Months? I just want to support you.

JASON
Hey, I’d love that. But I asked Moon to move in with me.

JACKY
What??! But she takes everything too seriously! Look, you don’t want Moon to move in. You just need to get Dad to back off so you can figure it out.

JASON
And how am I going to do that?
JACKY
Just tell him to stop kissing you.

JASON
Naw, he’d just end up writing a song about betrayal and weep on-stage while he sings it.

JACKY
Yeah, it’s not practical. Hey, what if you had a canker sore? He wouldn’t want to kiss you then. I could try to get you one. I mean, it’s just a virus. (Trying to sell him.) You’d have it for life.

JASON
I don’t want it for life. No. I’m just going to man up and talk to Dad directly. I’m going to tell him--

INT. HOSPITAL LAB – NEXT DAY

JASON
--the cheek is fine, I suppose we can do lips on holidays, but “no means no,” Father. It’s outside the norm.

Reveal Jason is there with Audrey, who works behind the counter. Some people are in the waiting room.

JASON (CONT’D)
What do you think? Too rough? I don’t want to hurt his feelings.

AUDREY
Your father still kisses you on the lips? (off Jason’s incredulity) Well,
AUDREY (CONT'D)
I’m sorry, but I can’t even tell you the last time he kissed me on the lips.

JASON
Kissed you? That’s why you’re upset?

AUDREY
I am still part of this family. Or maybe not. Your brother doesn’t want to live with me. I don’t even have a recent picture of the four of us.

JASON
Mom, you’ve been divorced for twenty-five years.

AUDREY
And that used to mean something in this town!

JASON
I was actually worried you’d be upset that I wasn’t kissing you on the lips.

AUDREY
Oh, please, you made me stop that when you were in grade school. It just would be nice to know that someone still wants me to kiss them.

Audrey looks sad. Jason struggles. Finally.

JASON
Well... I mean, I still want you to.

AUDREY
(perking up) You do?
JASON
Of course.

AUDREY
That’s all I wanted to hear.

They smile at each other. Then Audrey moves across the counter toward him for a kiss.

JASON

AUDREY
Got it.

Audrey is delighted. Jason smiles. Then.

AUDREY (CONT’D)
Want to go to my car?

JASON
NO!! (off everyone’s look) Or in private. It’s worse in private.

AUDREY
(worried) But you do want my kisses.

JASON
Very much. Just not --

AUDREY
--now.  

JASON
--never.

Audrey smiles -- they appear to be in sync.

AUDREY
Well, I think you just need to be direct with your father and say “Look, I’d love to still be kissing mom, but I’m too old, so I’m certainly not kissing you. In fact, if anyone should
AUDREY (CONT'D)
be kissing on the lips it’s you and
mom. And not in a sexual way, we all
know about Ginnie, but for God’s sake,
Jerry, I had your children!”

JASON
Yeah, maybe I’ll just get a canker sore
like Jacky suggested.

AUDREY
(with a laugh) Well, that would do it.
Your father’s so germ phobic. We see
them all the time here. (then) I wonder
if that’s why he doesn’t kiss me
anymore. Because I work in a lab.

INT. WAITING AREA - MOMENTS LATER
Audrey is walking Jason out.

JASON
Well, I have to do something. I mean
now I’ve got Moon living with me
because I’m proving something to Dad.

AUDREY
She’s living with you?

JASON
Dad told her I had big news. I had to
say something “big.”

AUDREY
Oh my God. I wish I saw her reaction.

JASON
Me, too. (then) Maybe it was a
mistake.
AUDREY
I love her.

JASON
Who?

AUDREY
Moon. I love her.

JASON
You love Moon?

AUDREY
I’m so glad she’s moving in. This is great news. Don’t you just love Moon?

JASON
Moon’s okay.

AUDREY
Oh, Moon’s such a riot.

JASON
Who are we talking about?

AUDREY
Moon! Oh, this is what I’ve been waiting for. Finally it’s no longer just the “Hamburger Boys”. It’s you and Moon and Mom! Oh, and maybe Moon’s Mom! (then) I’m going to buy her something. When does she move in?

JASON
(glum) Monday.

AUDREY
(over the top) MONDAY!!

On Jason’s horrified look.

END OF ACT TWO
ACT THREE

INT. JERRY’S MEDICAL OFFICE - DAY

Jerry enters his medical suite. We see pictures of him everywhere advertising laser treatments, etc. Jacky, sweaty, comes out of the X-ray room -- we see the faint silhouette of a man against the wall.

JACKY

Oh, hi Dad. I’m just -- a friend needed an X-ray. (sotto) No insurance.

JERRY

Hey, my office is your office. So how’s living with your brother?

JACKY

I’m not living with Jason. Moon’s moving in.

JERRY

What? I thought they broke up!

JACKY

She thinks he needs to grow up.

JERRY

That’s ridiculous. It’s just the opposite. You’ve got to stay young. That’s what my whole life is dedicated to.

JACKY

I guess that kind of is the point of Plastic surgery.

JERRY

Oh, I guess. No, I meant singing. Never being too old to start something new.
JERRY (CONT’D)

In fact, I was going to surprise you but--

JACKY

X-ray!

Jacky throws the X-ray switch. KONK-ONK. Both men reflexively cover their crotches as they continue.

JERRY (CONT’D)

--what’s the first thing that comes to mind when I say “magazine.”

JACKY

“Dying industry.”

JERRY

No, the name of a magazine. Name a magazine that would sky-rocket a new musician’s career.

JACKY

Billboard.

JERRY

No, a magazine! (then) Forget it, it’s Beverly Hills Adjacent Magazine. And guess who’s going to be in it.

JACKY

Kasey Kasem.

JERRY

I’m going to be in it. Okay? I’m their musical pick of the week. It’s not cheap, but Arnie says you’ve got to spend money if you want to be a giant star.

JACKY

(to himself, derisively) Hope.
Jacky ducks back in the X-Ray room again.

JERRY

Yeah, I hope so, too... But I don’t want to get too big. I want to be able to walk down the street. But, I have to share this success with Jason. I have to teach him that--

Jacky throws the switch. KONK-ONK! They cover their crotches.

JACKY

X-Ray!

JERRY

--you don’t settle in life.

JERRY (CONT'D)

So here’s what I’m going to do. I’m going to put him in the picture with me. I’ll put you both in there. We’re all going to be on the cover of Beverly Hills Adjacent Magazine!!

JACKY

The cover?

JERRY

Maybe not the cover. I’m still waiting for a price on that. But I need to show you both that you don’t settle in life. You have to live your dream!

JACKY

(annoyed) X-Ray.

JERRY

(cupping) I’ve never failed at any of my dreams. Whether it was raising you fabulous boys or divorcing your
wonderful mother. If I want it, or want to get away from it, you can make damned sure that I’m going to get it or get away from it. And you’re going to do the same with your dreams.

JACKY

My dreams? You know how expensive it is to get divorced now, Dad? Why do you think I’m still married to a woman I haven’t seen in two and a half years?

JERRY

Oh, pay the woman!

JACKY

For what, not being right for me?!

JERRY

She’s just asking for legal fees— (off X-ray) What the hell is this?

JACKY

What are you doing? That’s my patient!

JERRY

The guy doesn’t have a brain? Where’s his skull?

JACKY

Those are private medical—

JERRY

Oh, for crying out loud. It’s O.J!

Throws open the door to the booth.

JACKY

I have no where to keep him!
Jacky rushes in the room.

    JERRY      JACKY
Get him out of here!   Oh, God he’s melting!

INT. JASON’S APARTMENT – LATER

Jason is there (by the entrance) with Jacky, who’s made a sandwich and is shoe-less in the kitchen.

    JACKY
And he wants us both wearing tuxedos in it.

Jacky produces a still picture of the Two and a Half Men Art Card. Charlie and Jon are on either side of Angus singing into a microphone.

    JACKY (CONT’D)
He wants it to look like the opening credits of “Two and a Half Men!”
Except he’s Angus! (“Can you imagine?”) He’s Angus!

    JASON
Why do I have to be in it?

    JACKY
Because he’s making one of his ridiculous points. He thinks you’re settling for Moon because you’re scared to reach for the stars.

    JASON
Are you sure he wasn’t writing a lyric?

    JACKY
No, it did end up as a lyric, but he was definitely talking about you.
JASON
Great. So now I’ve got Mom and Dad trying to be more in my life.

JACKY
Mom?

JASON
Oh, I didn’t tell you? She’s basically moving in with me and Moon. I already worked it into my Starhole.

INT. SOUNDSTAGE - EARLIER THAT DAY
Jason is pitching to Leopold and Luke again.

JASON
...so now Gower realizes that by escaping with Moon from Father-Commander he’s actually being pulled into the gravitational pull of a bigger threat. He’s being sucked into the mother of all Starholes...A Motherhole! I mean, you never get out of that!

INT. JASON’S APARTMENT - CONTINUOUS WITH BEFORE

JACKY
That’s really good.

JASON
Yeah, they loved it. But they made me promise not to change it again. Which is going to be hard since Mom keeps providing me with new material. Look at this stuff she’s sent over. A fish pan. A glow in the dark moon.
JACKY
Probably because that’s her name.

JASON
Yeah, that’s what I was thinking, too.
And here’s the weirdest one. This just came from the clinic.
Jason opens a Medical courier envelope and pulls out a tiny plastic bag with a smear of red in it.

JASON (CONT’D)
An empty baggie. What is this?

JACKY
(reading note) “A little something for the lips...

INT. CLINIC – EARLIER THAT DAY
Chyron reads: “Earlier that Day.” Audrey is writing the note that Jacky was just reading.

AUDREY
...Hope it helps. Mom.”
Audrey takes a small baggie, opens it, and pushes her lips into it, making a kissing sound and leaving a small smear.

AUDREY (CONT’D)
Mwah!
Widen to reveal a woman looking on.

AUDREY (CONT’D)
It’s for my son. He wants my kisses, but he’s embarrassed. I used to put these in his lunch when he was in second grade.

WOMAN
Sweet. How old is he now?
AUDREY

Thirty. But he’ll know what this is.

She seals the baggie in a medical courier pouch.

INT. JASON’S APARTMENT – AS BEFORE

Jason and Jacky hold the little baggie up to the light and examine the red smear.

JASON

What the hell is this?

JACKY

I have no-- (then) Did you tell Mom about my canker sore idea?

JASON

(realizing) She said she sees them all the time at the clinic.

JACKY

This is a canker sore culture.

They hold it up to the light and squint at the tiny bag.

JACKY (CONT’D)

That’s a live smear. (then) This stuff is dynamite.

JASON

(Takes bag) This is because she doesn’t want me kissing Dad. Oh, she’s crazy.

JACKY

Unbelievable. (then) All right, stick your lips out.

JASON

What? No!

JACKY

No, it fixes your problem.
JACKY (CONT’D)

It keeps Dad from kissing you! It grows you up!

The boys wrestle with the tiny bag, laughing, yet angry.

JASON

No...Give it to me!

JACKY

I’m trying to!

JASON

I don’t want a canker sore!

JACKY

(a beat, then) We’ll use it on Dad. If has a canker he’ll cancel the photo shoot! This kills the hope!

JASON                JACKY

No... Keep hope dead!

They’re really laughing now. The bag tears. They freeze.

INT. JASON’S SHOWER – TEN MINUTES LATER

Jason and Jacky are furiously scrubbing themselves with brushes and soap. It’s practically “Silkwood.”

JASON

It’s too hot!

JACKY

We have to sterilize our skin!

INT. JASON’S APARTMENT – MOMENTS LATER

The boys emerge in a cloud of steam from the bathroom. They are bright red, but calmer now. Actually super-relaxed.

JACKY

Am I right? Isn’t my shampoo the best?

JASON

But what was it doing in my shower?
JACKY
I’ve been trying to get you to switch!

Jason turns and sees Moon holding a fish pan.

JASON
No! It’s not... I was worried my brother gave me a canker sore!

JACKY
Me? Mom’s the one who gave it to you!

MOON
Yeah, you’re really way too close to your family.

Moon exits.

JASON
Moon, wait! No.

JACKY
No, let her go! The girl’s got no emotion!

We hear Moon scream o.s. We hear a thud.

JACKY (CONT’D)
Did that sound like a fishpan hitting something made out of wax to you.

JASON
Oh, come on-- Is OJ here?

Jacky looks away. Jason looks back at the shower.

JASON (CONT’D)
(piecing it together) ...and the shampoo. (realizing) That was just your regular morning shower wasn’t it.
JACKY

(ashamed) I’ve been living here for three days.

Jacky runs out. Jason turns and sees himself, red and blotchy, in the fogged up bathroom mirror.

INT. STUDIO

Jason is there with Leopold and Luke again.

JASON

...And I swear this is the last time I rework this, but he realizes that he’s surrounded by aliens -- and they’re all feeding off him. Draining his life force! And that’s when he decides he needs to get away from all of them!

LEOPOLD

Yeeeahh, this is kind of why we made you promise not to change it again. This would pretty much mean firing everyone in the cast except for Luke.

LUKE

I love it!

LEOPOLD

When can you have it?!

JASON

Monday?

LUKE

MONDAY!!

And as Luke celebrates his happiness at finally being rid of Dean Stockwell, we cut to;

END OF ACT THREE
ACT FOUR

INT. JASON’S APARTMENT HALLWAY – THAT NIGHT

Audrey sits in Jason’s apartment. She looks excited.

JASON (V.O.)

I called a meeting to let my family know that although I loved them very much I felt we should start spending some time apart. In a way, Moon was to be my new family. And my family… well, I guess they were to be my old Moon.

Jacky enters in a lab coat, fresh from rounding.

AUDREY

You here for the family meeting?

JACKY

I have no where else to go.

AUDREY

Oh, stop that. I said you could live with me. Just not with you know “who”--

JACKY

“What” Mom. He’s a “you know what”!

AUDREY

Oh we’ll talk about it after the family meeting. Why are we having this?

JACKY

It’s probably just about Dad’s magazine shoot. The family picture.

AUDREY

(excited) Family picture?
JACKY
Oh, right. You wouldn’t be in that.

AUDREY
(hurt) Of course not. Why would I be in it? I only gave birth to two of you, and had sex with the other one.
(clarifying) Your father.

JACKY
No, I was tracking that. Look, it’s just some dumb little magazine.

AUDREY
Oh, so it’s not like a “Beverly Hills Adjacent.”

JACKY
Okay, this is going to hurt. Look, I don’t feel good about this either. I’m almost tempted to ask you for one of those little baggies you sent Jason.

AUDREY
Jason showed you that?

JACKY
Yeah, we fought over it.

Angle on Audrey. Tears of joy stream down her face.

AUDREY
(moved) Well, you deserve one.

She exits.

JACKY
(hurt) Same to you! God!

INT. JASON’S APARTMENT BLDG HALLWAY - CONTINUOUS

Jerry enters on his cell phone.
JERRY

Hey, Arnie when do we shoot the cover for BHA? (then) Beverly Hills Adjacent. No, I figured we’d use their photographer. Why, how much is their photographer? ... Really? No, you’re right, I can make it back in one week at Caesar's. But that’s crazy. I spent less on this cameraphone. (then, off camera phone.) Wait, I know someone.

INT. JASON’S APARTMENT – CONTINUOUS

Jerry enters and runs into Audrey.

AUDREY

Hello, Jerry. Congratulations on your Beverly Hills Adjacent cover. (to Jacky) And this is for you.

Audrey hands Jacky a small baggie.

JACKY

Where’d you get this.

AUDREY

A mother’s always prepared.

Jacky looks confused. Jason enters from the hallway.

JASON

How’d you all get in?

They all hold up their keys.

JASON (CONT’D)

Okay, well this is one of the things I wanted to talk about. Because I feel -- well, obviously we’re a close family.
AUDREY
Although there’s no photographic proof of that--

JASON
But we’ve always been there for each other... through good times and bad times....

JERRY
Hey, speaking of good times...
(underplaying) We got the cover.

JACKY
(Dammit) No!

JERRY
(as if Jacky was thrilled) Yes! It shoots on Monday.

Silence. Finally.

JERRY (CONT’D)
Monday!! (to Jacky) I brought us some champagne so we could toast.

AUDREY
None for me. You don’t toast if you’re not in the picture.

Jacky produces the small baggie. Jason notices this and looks concerned as Jacky exits with it pulling on a rubber glove from his lab coat.

JASON
Anyway, I feel like everyone has their own agendas about my life, and my relationship with Moon. And frankly I think this is all proof that the four of us are too close.
JERRY
Or... not close enough.

AUDREY
Yes!

JASON
No! You’re not listening to me.

JERRY
No, but I’m hearing you. Look, the problem is that we haven’t made Moon a part of this family. As the leader of this family I blame myself. (Audrey rolls her eyes) We have to bring her in. Let her see who we are. Hey, I’ve just had an idea right now. What if I hire Moon to take the family picture? I love the one she took of you and I’m going to have to pay the five hundred bucks to someone.

JASON
Well, she could use the money.

JERRY
And we need to let her see that we look out for each other in this family.

INT. JASON’S KITCHEN – CONTINUOUS

Jump cuts show us what’s happening in the kitchen with Jacky. He opens the champagne and pours it in a glass. He then produces the envelope his mother gave him. He carefully pulls the plastic baggie out of the envelope, opens it, and reaches into it with a fork.

Jacky smears the rim of the glass with the fork, then grabs some reading glasses to use as a magnifying glass. He looks pleased - then for good measure he decides to spit in the cup. Unfortunately he misses and spits on his thumb instead.
Annoyed he puts down the reading glasses to switch hands then licks the thumb that was carrying the glass. His eyes widen -- he realizes he might have just infected himself.

He wipes his mouth with his arm, then worried, wipes his arm with his hand, then spins around to find a dishrag, which he dips and then uses to pat down the spots he’s contaminated.

He dips again as we widen and see he’s been dipping the dishrag in the contaminated glass. His eyes widen in panic.

The sequence should play out as something between CSI and Mr. Bean.

**INT. JASON’S APARTMENT – CONTINUOUS**

Jason and Jerry and Audrey are there.

> **JASON**
> Hiring Moon is a great idea, Dad. I really appreciate it. It’s nice to know that for once we’re not all just acting out of self interest.

Jason and Jerry hug. During which:

> **JERRY**
> Also, I just want to say, sometimes you can have self interest and love your family very much.

They part, revealing Audrey.

> **AUDREY**
> And is there something else you want to say to “the leader”, Jason? Something about what you no longer want to do?

She makes a kissing face.

> **JASON**
> What? No... I’m fine. This is good.

> **JACKY (O.S.)**
> Let’s toast!
Reveal Jacky is there with wet hair, wearing a robe, and holding three champagne glasses.

JASON
Did you take a shower?

JACKY
I spilled some champagne.

JERRY
(toasting) To hope!

Jason’s realizes that his brother has contaminated the glass. He grabs his fathers drink and downs it himself then throws it into the fireplace.

JACKY
What are you doing? That’s for Dad!
(sotto) I’m desperate!

Jerry grabs the glass that Jason was holding and downs it, then breaks it.

AUDREY
Well, speaking of photos and family and who should kiss who, I have something I’d like to talk to Jerry about, but I’ll wait in the hallway.

Audrey exits.

JERRY
It never ends. All right, give me a kiss.

Jerry goes to give Jason a kiss. Jason turns away, not wanting to infect his father. Jerry is hurt and confused. A moment. Then he exits

JACKY
Well, now you’ve got the canker sore.

JASON
I know, that’s why I couldn’t kiss Dad!
JACKY
No... you have to kiss him! You’ve got to give him the canker sore! Even Mom wanted you to. This was my chance to keep that photo from happening. Where am I going to get another canker sore?

He looks at Jason for a moment. Then grabs him and kisses him hard on the lips.

JACKY (CONT’D)
What lives inside you, now lives inside me!

They part to find Moon standing there.

JASON
This isn’t what it looks like.

INT. HALLWAY - CONTINUOUS
Jerry enters to find Audrey, who falls into her fake stoic aloofness to mask her hurt through the following.

JERRY
Unbelievable. I give his girlfriend a job and Jason suddenly won’t kiss me.

AUDREY
Oh, they haven’t kissed me in years.

JERRY
(outraged) They don’t kiss you? Oh, don’t tell me this is all part of this ‘growing up’ business Moon’s got him on. We’re a family. We all should be able to kiss each other whenever we want.

AUDREY
.loaded) Oh. I agree.
JERRY
Well, then I’m glad Moon’s taking this photo. And here’s what I’m going to do. I’m going to wait until everyone is posed, and right when Moon’s about to snap the picture... (devilish, right to Audrey) We kiss.

AUDREY
(perking up) Really?

JERRY
Right in front of Moon, and everybody in Beverly Hills Adjacent.

She throws her arms around him and goes to give him a kiss. He turns away, caught off guard.

AUDREY
Save it for Monday! (sing song) I’ve got to get to the beauty parlor.

Audrey trots off, on cloud nine. Jerry shakes his head -- perplexed by her mood swing. Then, to himself.

JERRY
I’ve got to get to the beauty parlor.

JASON (V.O.)
And so we all set about getting ready for the photo shoot.

INT. JASON’S APARTMENT – LATER

“Merry Old Land of Oz” plays as we see Jason make his case to Moon. He gesticulates excitedly.

JASON (V.O.)
I told Moon about the job, and begged her for another chance.

Moon nods. Jason is thrilled.
INT. MEN’S ROOM – DAY

Jacky is checking his lip in the mirror.

JASON (V.O.)
Jacky was waiting for his canker sore
to come in. (he checks his watch) But
time was running out.

INT. BEAUTY SALON – DAY

Jerry is getting coiffed.

JASON (V.O.)
Dad was excited about his plan.

JERRY
...and I said “right before she takes
the picture, we’ll kiss.” Yup, my son
Jason and I will kiss – because you’re
never too grown up for your family.

INT. BEAUTY SALON – DAY

Audrey is getting coiffed.

JASON (V.O.)
And Mom was excited, too, but only
because she totally misunderstood the
plan.

AUDREY
And he said... “right before she takes
the picture, we’ll kiss.” Mmm-hmmm, my
ex-husband wants to kiss me on the
cover of a magazine because we’re still
family.

INT. JERRY’S HOME – DAY

A fairly modern, but warm home in the Hills. There’s a red
velvet curtain set up in the living room next to a reference
photo of Charlie Sheen et al. Jerry, in a tuxedo with a red
bow-tie and Kleenex in his collar is trying to lean a standing lamp to light it up. Jason enters in a tux.

JASON
Hi. Dad, I just wanted to thank you again for giving Moon this job--

JERRY
Stupidest thing I’ve ever done. (off Jason’s look) She shows up here without a camera. No lights, nothing. I had to send her out to buy one.

JASON
Why would she have a camera?

JERRY
She’s a photographer! *Vanity Fair*?

JASON
That was a joke.

JERRY
A joke? She’s got no sense of humor!

Jerry turns to find Jacky trying to kiss him on the lips. He pushes Jacky away.

JACKY
I’m giving you a good luck kiss!

JERRY
I’m in make up! I should have just paid the five grand for the magazine’s photographer.

JASON
Five grand? You only offered Moon five hundred.

JERRY
She’s not a photographer!
There’s a knock on the door. Jerry starts towards it, but Jacky tries to kiss him again, but fails.

JASON
What are you doing?

JACKY
I’m trying to give Dad the canker sore.

JASON
You don’t even have one.

JACKY
That doesn’t mean it’s not in there. It’s germinating. It could still ruin some future gig for him. Kill some hope. I just have to get him when he’s not moving.

Angle on front door. Jerry opens it to reveal Audrey in a dress that frankly might as well be a wedding dress.

JERRY
What are you doing here?

AUDREY
Oh, I just thought I’d drop by and -- oh, is today the picture? (she winks)

Jerry turns to Jason, who’s approached.

JERRY
Obsessed. (back to Audrey) Well, it might not happen now. Moon didn’t bring a camera.

AUDREY
(furious) You’ve got to be kidding me!

AUDREY (CONT’D)
I got all dressed up for--
JERRY
She’s not a photographer!

JASON
I thought you loved her.

JERRY
What’s to love?!

AUDREY
She doesn’t speak!

JACKY
She can’t tell a joke!

JERRY
She hides her feelings!

AUDREY
At least we show people how we really feel!

Moon enters.

MOON
I got the camera.

All turn to her, fake upbeat, “happy to see her.”

AUDREY/JACKY/JERRY/JASON

Moooon!

INT. JERRY’S HOME - LATER

Moon has the camera set up. The family is getting ready in front of the curtain.

JASON (V.O.)
I was pretty fed up. I even briefly toyed with moving out of Beverly Hills Adjacent. But it was at this moment that all of the ridiculous points each of us were trying to prove collided.

MOON
One, two, three.
As she goes to click the shot, we go slow mo

JASON (V.O.)

My brother found my father still enough
to give a canker to -- which was also
when my father tried to teach me my
lesson -- that Mom thought was for her.

Jacky moves toward Jerry to give him a kiss. While Jerry
turns Jason’s face toward himself to give Jason a kiss and
Audrey moves toward Jerry to give him a kiss.

JASON (V.O.) (CONT’D)

And basically the girl to whom I was
hoping to prove I wasn’t too close to
my family -- ended up taking a picture
of what could only be described as a
four-way family kiss.

Regular speed as the family’s lips collided in the center of
the shot as a flash goes off. A beat, then.

JASON (CONT’D)

What the hell just happened?

AUDREY

Did we all just kiss?

They all start laughing.

JERRY

AUDREY

Oh, that’s funny. Is this funny?

Now they’re falling out. Really laughing.

JASON

Ohhh, Moon, I hope you caught that on
film.

Reveal Moon is gone. The camera lays on a stool.

JASON (CONT’D)

Wow. That girl has no sense of humor.
INT. JASON’S APARTMENT – NIGHT

Jason and Jacky are there. They regard the cover of Beverly Hills Adjacent with the four-way kiss on the cover.

JACKY

Actually Moon takes a pretty good picture.

JASON

Well, I’ve never seen Mom happier. This really out-delivered all her family photo fantasies.

JACKY

Dad liked it so much he paid Moon the whole five grand.

JASON

I guess that’s how she was able to afford her own place. And dump me.

JACKY

She was way too grown up for you. But it kind of worked out perfectly. I mean we get to live together.

JASON

I’m actually excited about that. I guess family is like...your life-sized wax O.J. It’s hard to explain why it means something to you. It’s this ungainly thing you drag around. It’s always embarrassing you, by doing things like appearing in magazines or waving a gun wildly in a sleazy Vegas
JASON (CONT'D)
Hotel to get its old family pictures back.

JACKY (horrified) Mom did that?

JASON No. O.J.

JACKY But it is something Mom would do.

JASON Yeah, the metaphor holds. But you keep them around because they always come through when you need them. (then) Going to bed?

JACKY Naw, I’m going to stay up and make some more candles. Night, pal.

JASON Good night, Buddy.

They give each other a quick kiss. Jason turns out and blows out a brown candle (we now notices there are dozens of these in the room. Jacky throws one of O.J.’s hands into a pot on the stove and starts stirring.

END OF SHOW