

Happiness Isn't Everything

"The Kiss"

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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 that funnier.

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 -
- I'll say we're celebrating that you're dumping Moon -- 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-
eeeeeeeeeeeeeeedddd!

MOON

(still 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 hiccups 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

JACKY

Who?

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

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 TWOINT. 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.

JACKY (CONT'D)

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

NO! (off everyone's look) Not here.

Not in public.

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

JASON

--now.

--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 THREEINT. 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)

JACKY

In fact, I was going to X-ray!
surprise you but--

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

JERRY (CONT'D)

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

Get him out of here!

JACKY

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

JACKY

What? No!

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 FOURINT. 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

JERRY

I thought you loved her. 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

Mooooon!

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