

COMMUNITY PROPERTY

"Pilot"

By

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The Littlefield Company

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COLD OPEN

EXT. LOS ALTOS HILLS ABOVE SILICON VALLEY - DAY

We're FLYING HIGH above lavish hillside estates, gaining speed as we descend into the suburban valley below.

EXT. NORTHERN CALIFORNIA STREET - CONTINUOUS

Moving quickly down a particular leafy drive, we pull up on a CALIFORNIA CRAFTSMAN with an attached garage.

INT. JACKSON AND MALLORY'S OFFICE - DAY

Close on a BUS BENCH AD hanging on a wall -- with a photo of a happy couple in their 30's, in suits, smiling at the camera. A tag line beneath them reads "Jackson & Mallory Flynn: Make the right move."

Tilt down to reveal the real JACKSON and MALLORY, sitting at desks on opposite sides of a converted garage. He's cool-headed and responsible; she's a high-strung perfectionist.

MALLORY

(on phone)

Of course Jackson will be there.
No, we don't do everything together. We get lots of space...
I agree, it's so important in a marriage. Okay, see you then!

Jackson looks up with surprise as she disconnects.

JACKSON

Does your actual husband know we've got this great marriage going on? Because I was not aware.

MALLORY

The Dixons -- who chose to list their three-point-two-million-dollar home with us because we seemed like a "loving couple they could trust" -- will be here at seven to sign papers. Tell me you'll wear your wedding ring.

JACKSON

If it still fits. You know I've dropped a few pounds.

MALLORY

I was trying to get you to lose weight for years. How did Tina do it?

JACKSON

She didn't try.

Mallory is stung by this.

GIA (O.S.)

Dad?

GIA, 12, their eccentric daughter, stands in the doorway.

GIA (CONT'D)

Can you come to my room? I want to show you something.

JACKSON

Then you know I want to see it.

MALLORY

What is it, sweetie? You want Mommy to come, too?

GIA

You can if you want.

This lack of enthusiasm bothers Mallory. She crouches down in front of Gia, holding up her hands like she wants to play "pattycake." Gia knows this means a lot to her, so she holds her hands up. Mallory leads her through an intricate choreographed handshake. Jackson fights the urge to vomit.

GIA/MALLORY

"The heart that beats / inside my chest / says loving you's / the very best!"

Gia stops abruptly, turning back to her dad.

GIA

Come on.

MALLORY

I guess we're not doing the other four verses.

INT. GIA'S ROOM - MOMENTS LATER

Gia's room has two beds in it: on one is an elaborate shrine she's created, with animal balloons and a hand-written banner reading "Welcome Sasha" -- over a blown-up photo of a smiling Gia with her arm around a pretty 16-year-old girl, who looks uncomfortable.

Jackson and Mallory regard this with concern.

JACKSON

That's... so sweet, honey.

GIA

I think she's going to love it!

MALLORY

Gia, listen. I'm sure you may have some... anxiety about these new people moving into your dad's house.

JACKSON

My fiancée. Say her name.

MALLORY

"Tina." And this daughter of hers.

JACKSON

Name?

Gia points to the shrine of Sasha to give Mallory a hint.

MALLORY

(ignoring)

And you wonder what impact this might have on the life we're all used to.

GIA

(to herself)

She likes the nickname Sass.

Entering now is Gia's brother REINER, 15, who tries desperately to deny his essential nerdiness.

REINER

What Mom means is, it looks like you're gonna stick her in a pit in the basement, and force her to rub lotion on her skin. Get a clue.

Before Gia can respond to this, we PUSH OUT THROUGH HER BEDROOM WINDOW, and begin to FLY OVER THE NEIGHBORHOOD.

We approach the hills beyond, and their fabulous estates, closing in fast on one glorious mansion. We move THROUGH ITS MASSIVE FRONT PICTURE WINDOW, and into

INT. TINA'S HOUSE - LIVING ROOM - CONTINUOUS

Where the girl from the photo -- SASHA MORRIS, gorgeous and whip-smart -- struts down a regal staircase, in a foul mood, carrying a small box. TINA MORRIS, 37, her fetching mother, piles moving boxes in their massive living room.

SASHA

It's bad enough that I have to live with those weird kids, in that tiny house... now I have to carry stuff?

TINA

They're not weird, and it's not tiny. It's... normal sized.

In the open front doorway appears GUY MORRIS, 44, rich and handsome -- Sasha's father, and Tina's ex-husband.

GUY

Knock, knock.

SASHA

Daddy, didn't you say you'd pay for --

GUY

Yes.

TINA

She didn't finish the question.

GUY

Doesn't matter. Nothing is too good for my girls.

SASHA

I was going to say movers.

GUY

I sure did, but your mother wants to do things on her own, now, Sass. I think it's a cute phase.

TINA

It's not a phase. I'm getting married.

GUY

Well, it's still cute.

SASHA

I don't know why Jackson can't move in here. His kids could sleep in the extra servant's quarters!

TINA

Their schools are all the way across town, and Jackson works with their mom, who lives across the street.

GUY

How do we feel about that, anyway? Is that a good thing?

It isn't, but Tina ignores the question --

TINA

And like I would really ask Jackson to live in a house my ex-husband owns.

GUY

His ego couldn't take it, huh?

SASHA

So I'm punished because Jackson has issues.

TINA

He doesn't have issues!

Sasha stomps her way back upstairs.

GUY

Then he'll have no problem with this.

He hands her an envelope. She pulls a check out of it, her eyes widening over the amount.

TINA

Guy... You don't have to do this.

GUY

I know! That's what makes it so cool that I am. You're not used to the real world. I don't want you crawling back here, a mess, because it's too hard, and what's-his-face can't provide more.

TINA

(hands the envelope back)
Somehow money's less important when you're as well-endowed as he is.

GUY

I like this new you. The quick retorts, the don't-mess-with-me attitude... Hey, wanna give the multi-head shower a go, for old times sake?

TINA

No thank you. I got screwed enough in the pre-nup.

END OF COLD OPEN

MAIN TITLE:

ACT ONE

INT. JACKSON'S KITCHEN - DAY

Mallory and Gia work on an elaborate sewing project at Jackson's kitchen table.

JACKSON

Here's an idea. You two could work on that when she's at your house.

MALLORY

There's not enough time! The colonial fair's in three days! She can show up as an authentic silversmith with a distressed smock, or a sad girl who's parents don't care. Your choice.

JACKSON

Tina said she would help with this.

GIA

(excited)
She did?!

MALLORY

(annoyed)
She did?

SFX: DOOR BELL

GIA

They're here, they're here!

Mallory watches as Jackson and Gia race toward the door -- Gia tripping and falling to the floor in the process. Jackson quickly lifts her back up.

MALLORY

Honey, calm down!

JACKSON

I think I can take it from here, Mal.

MALLORY

(re Gia's project)
She needs to work on this tonight.
But fine. I have to go anyway.

But she stands there, watching, as Jackson answers the door, to reveal a smiling Tina. They embrace giddily. Then Jackson sees Guy, waiting there with the miserable Sasha.

JACKSON

Guy. Hey. You're here.

GUY

Great to see you, new guy!

(then, quickly)

That's a play on words, 'cause my name's Guy.

TINA

(rolls her eyes)

I told him he could help get her room set up. He won't stay long.

JACKSON

I'm glad to hear that! Hey Sasha.

She smiles fakely. Gia practically jumps up and down, waving at Sasha, waiting to be acknowledged. Mallory approaches Guy, a bit dazzled by how handsome he is.

MALLORY

I'm Mallory. Jackson's ex-. We work together in the office here.

(beat)

I'm happily remarried. His name is Karl. He's cooking me dinner. We're trying the Cavewoman diet. He eschews traditional roles.

GUY

Wow, that's a lot of information.

MALLORY

Thanks.

GUY

(to Sasha)

Okay... So where's your room?

SASHA

(pointed)

I don't have my own room.

GIA

I'll show you!

Gia grabs Guy's hand, and leads him away. Sasha remains frozen in dread. Reiner enters the room and approaches, trying hard to control his ongoing lust for her.

REINER

Crazy day, huh? Just nuts.

SASHA
 (darker meaning)
 Yes. It is.

REINER
 Who'd have thought -- your mom and
 my dad? I mean, what's next, us?

He laughs a bit too hard, then stops when she doesn't join in.

JACKSON
 (to Mallory)
 So you have to get home?

MALLORY
 To my husband. Yes, I do.

In the doorway appears KARL DUGGAN, 38, Mallory's husband -- swaggery, competitive, and desperate for admiration.

JACKSON
 But here he is instead...

KARL
 (to Mallory, annoyed)
 Your cell phone is off. Again.
 Did we not say five-thirty?

MALLORY
 It's 5:35! I'm coming!

KARL
 (seeing Tina, playing it
 cool)
 Tina, right? Was that your name?

TINA
 Yes, Karl. We met at Reiner's
 parent-teacher conference?

KARL
 Yeah, what a nightmare, huh? He'll
 come around. We're working on him.

REINER
 Standing here.

MALLORY
 Yes, you are. How are you dealing
 with all this change, mister?

She marches to him and pulls him into a major hug.

MALLORY (CONT'D)

You hanging in there? We'll get through it together, I promise.

REINER

(worming away)

Please stop talking!

Karl's son NICK appears in the doorway, 16, handsome, ultra-cool. Sasha drinks him in, perking up a bit.

NICK

Dad. The oven timer went off. I turned it down to "warm."

KARL

Look at this guy, always figures out what to do and makes it happen. My son Nick.

SASHA

I heard the Cavewoman diet rocks. I'm Sasha.

NICK

You should join us. Tons of food.

KARL

Here we go... took him all of five seconds.

REINER

Can I go, too?

JACKSON

No one's going. It's our first night together, and we're having dinner as a family.

SASHA

Can we order Sushi?

TINA

No, I'm cooking.

SASHA

Can I order Sushi?

INT. GIA'S ROOM - CONTINUOUS

Gia stands with Guy, staring at the Sasha welcome shrine.

GIA

And then I thought, "Just go for it," you know? Get the picture enlarged. Pick a frame. Write down your feelings in a journal and leave it for her... I'm going to go see if she needs help.

She exits, passing Tina who stands in the doorway.

TINA

Guy. Time to go.

He waves her over. She takes in the shrine.

GUY

This just doesn't seem like it's going to end well.

He pulls out the envelope from before.

GUY (CONT'D)

Take the check. You could use it to add on another bedroom. Or, possibly a panic room.

She reluctantly takes the check. They exit, passing Gia on her way back in.

Gia inspects Sasha's boxes, piled in the middle of the room. She opens one, finds some clothes, and begins to unpack them, and put them in drawers.

After a beat, Reiner walks by the open doorway, stopping when he sees this.

REINER

What are you doing?

GIA

Putting Sasha's clothes away.

REINER

Tell me you got her permission.

GIA

No. I want to surprise her.

REINER

(entering)

Oh my God. She's going to think we're freaks. You have to put everything back in the boxes. Now!

GIA
(holds up a sexy bra)
You think she's had sex?

Momentarily transfixed, Reiner takes it out of her hand.

GIA (CONT'D)
Because you don't wear a bra like
that for practical reasons.

REINER
How would you know?

GIA
I bet she's done it. I wonder who
she's done it with. I bet she'd
like to do it with Nick.

REINER
Shut up and help me put all this
stuff back!

Gia ignores him, pulling out another bra, and trying it on
over her shirt. Reiner looks on, incredulous.

Hearing voices coming down the hall, Reiner quickly throws
his bra back at the box, but it bounces off. He goes to
retrieve it, and the door opens. Sasha stands there.

SASHA
What's going on? Are those my
bras?

REINER
It's not what you think.

For the first time, Sasha sees Gia's shrine. She stares in
horror.

REINER (CONT'D)
Yeah, that is probably what you
think.

INT. NICK'S BEDROOM AT MALLORY AND KARL'S - MOMENTS LATER

Nick sits at a tricked out computer workstation. Reiner lies
on one of two twin beds.

NICK
Why were you wearing her bra?

REINER

That was Gia. I was just holding one.

NICK

Well, that sounds totally normal then.

REINER

The worst part is, she's obviously into you.

NICK

And you... want to get in her pants.

REINER

No, I mean, even if I could, she's going to be my step-sister, so that would be... wrong.

NICK

Uh huh. So, what if she wanted to teach you how to kiss -- like sisters sometimes do?

REINER

They do?

(off Nick's shrug)

Well, I suppose if there was an educational component...

NICK

And if that somehow led to more advanced lessons, that no one would ever know about...?

REINER

That would never happen. But yes, I'd like to think I'd... say no.

NICK

So what's the problem?

REINER

I just can't deal with having it rubbed in my face what a loser she thinks I am. And all of her kind. But you, they're so into.

NICK

It is ironic.

REINER

Why can't I tell her the truth?
Doesn't it pain you to be living a
lie, with so many of your people
"out and proud"?

NICK

Nice try. We've been over this.

REINER

I know, it would kill your dad.
But it would really help me.

NICK

You want her to see you in a
different light?

REINER

Great, rhetorical question time.

NICK

Get a hot girlfriend.

REINER

Perfect, I'll just head down to the
hot girlfriend store. Isn't that
next to the big penis emporium?

NICK

I didn't say she had to be real...

Off Jackson, wondering what he means by this --

END OF ACT ONE

ACT TWO

INT. JACKSON'S KITCHEN - EVENING

Tina incompetently cuts chicken breasts using a bread knife.

As Mallory enters through the door to the office, carrying several full containers of tupperware, Tina nicks herself.

TINA

Ow! Damn it!

MALLORY

Third drawer on the right.
(off Tina's blank look)
Band aids.

TINA

No, actually I moved them to the bathroom.

MALLORY

I put them back.
(off Tina's surprise)
It's what we're all used to.

She sets the tupperware on the counter.

MALLORY (CONT'D)

I brought some leftovers. They all like it when I do that. I know cooking isn't really your thing.

TINA

I guess knocking isn't yours.

MALLORY

Well, I come and go so much. The kids often need me when they're over here.

TINA

Of course, but in the future, if you could knock, that'd be super.

MALLORY

But they're my family, so that would feel...
(scrunches up her nose)
...wrong.

TINA

Yeah, but since it's my house now,
not knocking feels...

(scrunches up her nose)

...wrong. You understand.

Mallory just looks at her. Tina stares back -- both with fake smiles.

MALLORY

(noticing something)

Is that oyster sauce you're using?
For Jackson?

TINA

Yeah, why?

MALLORY

Oh, no reason. It looks like
you're making something yummy. You
might try using this knife instead.

She pulls a long chef's knife out of knife block, and holds it up for Tina -- who regards it with fear.

INT. GIA'S ROOM - EVENING

Gia lies on her bed, watching as Sasha hangs clothes in an armoire, frustrated by the severe lack of space.

GIA

So you had a T.V. in your room?

SASHA

Only a seventy-two-inch flat
screen. And a fifty over the tub.

GIA

So you like to take baths! Me too!
(beat)

I'm gonna go ask dad if you can use
his bathtub -- it's really big!

She races out. A nervous Reiner appears in the doorway.

REINER

Hey Sasha. Nick was asking your
last name so he could find you on
Facebook.

(MORE)

REINER (CONT'D)

I didn't know if I should tell him, so I suggested I'd friend-request you, and you could find him on my friends list. If you want.

SASHA

Oh. Okay. I guess...

REINER

So I just did that. If you want to, like... check it out.

She stares coldly. He turns and exits.

INT. JACKSON AND MALLORY'S OFFICE - MOMENTS LATER

Jackson and Mallory shake hands with THE DIXONS, a conservative older couple. Tina ducks her head in, just as --

MRS. DIXON

(to Mallory)

You have one handsome husband here, Mallory. I hope you hold onto him.

Mallory grabs Jackson's arm, playing along uncomfortably.

MALLORY

I will! Nobody's taking my man!
(aside to Jackson)
What is that, a muscle? Who are you?

Jackson finally notices Tina.

JACKSON

Oh! Mr. and Mrs. Dixon, our very special new clients, this is, um...

MALLORY

The housekeeper.

Everyone looks at Tina, who reluctantly goes along with it.

JACKSON

But she is a lot more than that.

MR. DIXON

We couldn't survive without our Josefina. She's almost a part of the family.

TINA

Yeah, that's how I feel.

MALLORY

Let me walk you two out.

She quickly leads the Dixons out an exterior door.

JACKSON

(to Tina, busted)

It was not my idea. It was only for this one, very rich client who assumed we were still married, and it seemed to matter to them. We never actively lead people on like that.

Tina looks up at the bus bench photo -- where Jackson stands behind Mallory with his arms around her waist.

TINA

And this isn't deceptive at all.

JACKSON

It's just cheaper to lie. Do you have any idea how expensive it would be to buy new ads?

(off her look)

But we should. Obviously. You're right.

She turns to head back to the kitchen.

TINA

Dinner's almost ready.

JACKSON

I love you...

INT. GIA AND SASHA'S ROOM - MOMENTS LATER

Sasha is on her iPad.

INSERT: REINER'S FACEBOOK PAGE

The screen scrolls down to his "friends list." Then it stops, moving back up to "relationship status," where it says, "IN A RELATIONSHIP, WITH HEATHER UNDERHILL."

BACK ON SASHA

She snorts at this.

BACK ON THE FACEBOOK PAGE

She clicks on the name "Heather Underhill", revealing Heather's Facebook page. She's a very pretty girl.

BACK TO SASHA

Looking at this in disbelief. She then reads aloud:

SASHA

"Wish you were here tonight,
pumpkin." Eww. "I can't wait till
we live in the same state some
day."

Gia walks in.

GIA

Thumbs up on the tub situation.
(whispers)
You can borrow my loofah.

INT. JACKSON'S DINING ROOM - MOMENTS LATER

Jackson and Gia are seated at the table. Tina frantically finishes getting dinner assembled.

JACKSON

You sure you don't need any help?
Don't try to be a hero...

TINA

I can't talk right now!

JACKSON

Well this wine is... beguiling.

He picks up the bottle and reads the attached gift card.

JACKSON (CONT'D)

"To help deal with the stress of
having to cook for yourself again.
Love, Guy." How sweet.

Reiner enters, wearing a blazer, his hair slicked back.

GIA

What are you wearing?

REINER
Nothing. Just... my usual garb.

Tina sets some food in front of Jackson.

TINA
Will you taste this?

He takes a very small, wary bite.

JACKSON
Hey! This is good! Honey!

As he takes another --

TINA
He exaggerates. I cooked
sometimes.

GIA
Reiner has some big information he
probably wants to share with us.

REINER
No, I really don't.

Sasha runs in, and grabs Tina in an awkward back hug.

SASHA
Daddy told me the good news.
(off Tina's wary look)
About my new room! I so appreciate
that you're thinking about how hard
this is on me, and I want you to
know that I can be very reasonable
in terms of the level of
furnishings we pick out, what
designer we use...

TINA
We did not agree to that.

SASHA
But Dad said he gave you the money.

JACKSON
What money?

Mallory and Karl burst in through the office door. She
addresses Reiner with excitement --

MALLORY
So when were you planning on
telling us?

TINA
Still not knocking...

JACKSON
Tell you what?

MALLORY
About Heather!

JACKSON
Who is Heather?

GIA
(to Reiner)
I texted them.

JACKSON
Texted what?

KARL
Are those really her photos?

JACKSON
Seriously, whose photos and what
money? And who is Heather?
Somebody tell me what's happening!

A sick look overtakes him.

JACKSON (CONT'D)
Oh no...

He bolts for the bathroom. Gia turns to Sasha, concerned:

GIA
You want to move out of our room?

END OF ACT TWO

ACT THREE

INT. JACKSON AND TINA'S BEDROOM - EVENING - HOURS LATER

Tina is waiting outside the master bathroom wearing a silk robe, concerned. Sounds of RETCHING come from within.

TINA

You sure you don't want me to come in? I am so sorry... It just never occurred to me that oyster sauce would have the same effect on you as shrimp.

Jackson appears in the doorway, drained and pale.

JACKSON

It's a shellfish allergy. So for future reference, that includes clams, mussels, scallops, lobster...

TINA

Crabs.

JACKSON

Crabs. Sure. Anything with a shell.

TINA

Wait a minute. Does Mallory know about this? Because she knew I was using it!

JACKSON

Really? Okay. Alright. I see what's happening here. Let's stay calm.

TINA

She killed our first night together.

JACKSON

Well, she did kind of have an assist.

TINA

I was going to tell you about the check. Like tomorrow. I just didn't want to ruin the night.

JACKSON

Thank God we avoided that.

TINA

Hey, my ex- gave us money. Yours called me the housekeeper, then poisoned you.

She grabs Guy's envelope from a nightstand, and thrusts it at him. He takes it, not looking inside.

TINA (CONT'D)

I thought we should discuss it before I told him no. In case you wanted to keep it --

JACKSON

Why would I want to keep it? You're the one who says money is how Guy controls people! He'd love it if you kept needing his help...

He waves the envelope around wildly as he speaks. Her eyes follow it closely -- it is a lot of money.

JACKSON (CONT'D)

Speaking of which, did you get off his cell phone plan yet?

TINA

Yes! It was only for the family discount. I always paid it. God, it's so high now.

JACKSON

You have to pull away from him.

TINA

I have to pull away? Your ex-wife is constantly over here, never knocks, and she moved the bandaids back!

JACKSON

I work with her. Our office is in the house. What do you want me to do?

TINA

Nothing, Jackson. Don't do anything.

She turns to get ready for bed, in a huff, taking off her robe to reveal sexy lingerie underneath.

JACKSON
 (taking her in)
 Wow... I guess you thought we still
 might be able to...

TINA
 Not anymore.

JACKSON
 I think I'm on final vomit here.
 Plus I'm really sorry for
 everything I said... and did. And,
 I was totally wrong.

She gets under the covers, ignoring his pleas.

JACKSON (CONT'D)
 And if we don't do it, I'm pretty
 sure we let them win.

TINA
 I'm okay with that.

She turns off the light.

INT. JACKSON'S KITCHEN - NEXT MORNING

Gia and Reiner talk to Sasha over breakfast as she tries to read a magazine. Jackson makes coffee and attempts to eavesdrop.

REINER
 Yeah, so when we first went out, I
 was like, "I don't know if I want a
 relationship or to just date
 around," but it was important to
 her --

SASHA
 Is that right?

GIA
 (to Sasha)
 Another idea is I could sleep on
 the couch some nights, when you
 want extra privacy...

Tina moves through to pour some cereal, avoiding contact with Jackson. He tries to offer her coffee. She ignores him.

REINER

(to Sasha)

I mean the Arizona thing is a drag,
but we work around it. And having
a girlfriend keeps me more focused.
You know, versus playing the field.

Mallory enters from the office.

MALLORY

I need to speak with Reiner.

Tina glares at Jackson. He rises to confront Mallory.

JACKSON

Uh uh. You and I need to talk.

She heads toward Reiner and he blocks her path. She tries to
get around him. Weirdered out, Sasha heads off for her
bedroom. Gia follows her.

GIA

I mean, those are just six ideas.
I say we keep brainstorming.

JACKSON

(to Mallory)

Number one: our house. Boundaries.
Must knock first, and be asked in.
Number two: I threw up last night.
Not cool. But I'm not known as the
type who would seek vengeance. So
I wouldn't worry at all about that.

TINA

But maybe you should, because I am.

Reiner starts to exit, but Mallory stops him:

MALLORY

Tell me the truth, honey. Does
Heather really exist?

REINER

What, you don't believe she likes
scuba diving and Radiohead? Of
course she does!

He walks out of earshot and whips out his phone to call
someone. Jackson gives Mallory a look that says, "Really?"

REINER (CONT'D)
 (into phone, *sotto*)
 Nick. We got trouble. They know.
 I can't say more on an unsecure
 line. You gotta get over here.

MALLORY
 (calling to him)
 You left your e-mail open. We saw
 that you were the one who created
 her Facebook profile.

REINER
 That's because... she needed help
 getting it set up.

MALLORY
 Reiner. Listen. I'm sure you had
 a good reason, for doing something
 so very troubling and wrong.

REINER
 I don't believe you! I would never
 leave my e-mail open! Not with you
 as a mom!

JACKSON
 He makes an interesting point...

SFX: DOOR BELL

Sasha runs through to answer it, but Reiner beats her to it.
 Nick stands there in the doorway, having just run over.

SASHA
 Oh, hey!

REINER
 (forced casualness)
 Nick! What's up?

NICK
 I guess the jig is.

Karl appears next to Nick, out of breath from following him.

KARL
 Nick can explain the whole thing.
 He just told me what's going on.

NICK
 I put him up to it. It's an
 experiment for psych class.
 (MORE)

NICK(CONT'D)

To test how this would change people's perceptions. He was game enough to play along.

REINER

(huge relief)

Yeah, it was for his psych class.

MALLORY

(to Reiner)

So you told everyone you had a girlfriend who doesn't exist, so Nick could do a project about it?

KARL

Why would you question Nick?

SASHA

She doesn't exist? But you were telling me all that stuff... about how you met!

Reiner could crawl in a hole and die.

REINER

She was based on someone I know. And that was all... part of it.

NICK

I'm doing a paper on how each family member deals with this information.

(to Sasha)

We could talk later, about your reaction. Just you and me.

SASHA

Oh. Okay!

That's good enough for her. She heads back to her room. Nick winks at Reiner, and exits. Reiner turns to Mallory --

REINER

I don't know how you found this out, but I do not forgive you.

He heads off to his room.

MALLORY

Why do I always get blamed, for being the one who cares so much?

(beat)

Tell me no one's buying that ridiculous story.

JACKSON
Of course not. He obviously did it
to impress Sasha.

MALLORY/TINA
(realizing)
Ohhh.
(then)
Ewww.

KARL
Yeah, that would make sense.

JACKSON
What I don't get is how you figured
it out.

MALLORY
That's really not the issue here.

JACKSON
I set up his e-mail to log off
every five minutes. He was worried
if you ever saw anything about his
personal life, you might overreact.

KARL
Smart kid.

MALLORY
(shoots Karl a look)
Fine. It was Karl's idea. He put
something on Reiner's computer...

KARL
Came in handy, didn't it? A
keystroke recorder. Told the whole
pathetic story.

JACKSON
That sounds like some really top-
notch parenting you've got going
on. You two should teach classes.

MALLORY
I'm an involved mom, okay? And I'm
going to stay involved, no matter
what changes around here!

JACKSON
And it's good that he knows what
that entails. I'm going to go talk
to him about it.

MALLORY

No! You can't tell him.

JACKSON

You're right, it's probably better coming as an apology from you, in front of all of us. I'll get him.

He heads off to fetch Reiner, as Mallory fumes.

SFX: DOOR BELL

Sasha breezes through to get the door. It's Guy.

SASHA

Hi Daddy!

GUY

Who's ready for a bangin' weekend?
I got us a table tonight at
Boulevard.

Gia enters from the bedroom, carrying a couple of heavy suitcases. She sets them down next to Sasha.

MALLORY

Why are you carrying those?

GIA

I wanted to.

SASHA

There's still two more...

Gia turns to head back to their room.

TINA

(stopping her)

No. Sasha can get her own bags.

SASHA

It was her idea!

TINA

I don't care.

Sasha trudges back to her room. Mallory is momentarily pleased with Tina. Guy exits to his car with the first two bags, as Reiner and Jackson rejoin the group.

REINER

What is it?

MALLORY
 Honey, we need to confess
 something. I wasn't telling the
 truth about how I found out
 Heather's not real.

GIA
 What? Heather's not real?

KARL
 Huge shocker, huh?

Guy reappears in the doorway, with Nick, chuckling at
 something Nick just said. Mallory doesn't notice.

MALLORY
 (to Reiner)
 Karl used special software to...
 look at things on your computer.

KARL
 (to Nick and Guy)
 It's pretty cool. I caught him
 signing in as this fake girl, then
 posting messages as her... Bam!

NICK
 I wouldn't call that cool, dad.

KARL
 No, totally. I know. I shouldn't
 have done it. Sorry, kid.

MALLORY
 And we're going to remove it. I
 apologize. And I promise never to
 do anything like that again.

REINER
 You spied on me? What kind of
 family is this? Unbelievable!

MALLORY
 Out of love, and concern. About
 the effect on you of all the
 changes around here --

She gestures vaguely in the direction of Tina, and Sasha.

MALLORY (CONT'D)
 And technically, Karl was the one
 who did it.

REINER

And I'm supposed to trust you now?

The words hang there as Sasha emerges from her room, lugging more bags. Guy takes all this in, bemused.

GUY

(to Tina)

So things are going well, then?

Everyone turns to look at him. Tina seethes.

TINA

Yes, actually. Things are. Going well.

GUY

I guess it's true that your dinner didn't actually kill anyone...

SASHA

He's hiring Mr. Shichirobei --

(she pronounces it authentically)

-- to come make sushi three times a week. Isn't that amazing?

GUY

Just for the first month... To take some of the pressure off.

(to Karl, also pronouncing it authentically)

Shichirobei's great.

JACKSON

(pronouncing it wrong)

Who's... Shichirobei?

TINA

(saying it authentically)

Shichirobei is not cooking for us.

SASHA

Why not?

TINA

(to Guy)

And I have something to give you.

She looks at Jackson. He realizes she means the check. He fishes the envelope out of a desk drawer. Having never seen the actual check, he can't resist taking a peek at the amount. His eyes widen --

JACKSON
Holy shi... Wow.

Guy grins at this. Tina goes to Jackson, to grab the check out of his hand. It's a momentary struggle before he lets go. She crosses to Guy and gives it to him.

GUY
Okay... You sure?

Tina nods. Guy looks at Jackson.

JACKSON
(with difficulty)
Yes. We really are sure. Guy.

MALLORY
What is it?

GUY
You're kind of a hoot, aren't you?

TINA
Thanks for coming by, Mallory.
It's been fun.

Guy hefts Sasha's heavy new bags. He gives her a look.

SASHA
It's a long weekend. I wanted options. Bye mommy.

TINA
I'm not the only one here.

SASHA
(sighs)
Bye Jackson. Bye Gia. Bye... I forget your names.

MALLORY
Mallory. And Karl.

SASHA
Bye Nick. Bye Reiner.

Reiner's slightly touched that she addressed him with no attitude. Nick gives her a grin as she and Guy exit.

MALLORY
(to Gia and Reiner)
You guys want to come over for dinner tonight? Pizza!

REINER
Yeah, not really, no.

Reiner heads off to his room. Mallory's face drops.

GIA
(taking pity on her)
I'll come.

MALLORY
Great!

JACKSON
(to Mallory)
I'll talk to him. Maybe he'll
change his mind.

Mallory nods, grateful. She exits with Karl, Gia and Nick.
Jackson and Tina are finally alone.

JACKSON (CONT'D)
I'm having regrets already. Think
of the boarding school tuitions
that could've paid for.

TINA
The security systems we could have
installed...

JACKSON
You want to beg for the check back,
or should I?

She makes like she's bolting for the door. He chases her
down. As he throws her on the couch --

END OF ACT THREE

TAG

INT. PHOTOGRAPHY STUDIO - DAY

A PHOTOGRAPHER readies a camera aimed at a backdrop. Karl tries to help him and is rebuffed. The four kids stand in an awkward group, dressed for a photo shoot. Guy whispers something to Mallory that makes her blush. Then Mallory approaches Jackson, as Tina adjusts his tie.

MALLORY

(re Guy)

When were you going to tell me he offered to pay for all the ads?

JACKSON

Umm... Never?

MALLORY

It's a crazy expense, and you know it will probably hurt business.

JACKSON

Then I guess it's good we got that three-point-two-million-dollar listing.

PHOTOGRAPHER

We're ready here!

Mallory and Jackson move into position in front of the backdrop, with Tina and Karl at their sides.

JACKSON

Come on, kids.

SASHA

Are you sure I should be in it?

JACKSON

Are you part of the family?

She considers this skeptically.

KARL

Nick, you and her should probably be in front, for obvious reasons.

Nick and Sasha come over and crouch in front of the two couples. Gia and Reiner join them, each wanting to be near Sasha.

The photographer begins to snap photos, as everybody jockeys their positions:

- Mallory leans in closer to Jackson; he leans away
- Gia worms her way between Reiner and Sasha
- Guy takes a position in the center for one shot
- Sasha pulls away from Gia, moves towards Nick
- Tina snuggles close to Jackson
- Mallory pulls Karl's arms around her in response

Finally:

EXT. STREET - DAY

An imperfect candid shot of the group, with only Mallory and Jackson smiling at the camera, and the tag line:

"NEW FAMILY, GROWING FAMILY, OR STARTING OVER...
JACKSON AND MALLORY HAVE GOT YOU COVERED."

We PULL BACK to reveal the ad is on the side of a bus, stopped to unload passengers. As it begins to move again, we

PULL UP ABOVE THE STREET

Ascending higher and higher, to a view that takes in the entire neighborhood, and the hills above it...

END OF SHOW