

Gibson Family Values

"Pilot"
(multi-camera comedy)

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COLD OPEN

FADE IN:

INT. GIBSON HOUSE - FAMILY ROOM - DAY (DAY 1)
(JORDAN, PARKER, SIMON)

PARKER GIBSON, 13, A WHIZ KID WITH A JACK KEROUAC-MEETS-JAMES DEAN SOPHISTICATION, STORMS ANGRILY INTO THE LIVING ROOM FROM THE PATIO DOORS! HE'S A LITTLE SHORT FOR HIS AGE, WITH BLACK, HORN-RIMMED GLASSES ON HIS SANDY BROWN FACE.

HIS FATHER-- SIMON GIBSON, 40-- A TALL, BOYISHLY HANDSOME MAN IN FLANNEL SHIRT AND JEANS, FOLLOWS HIM INSIDE. A GOOD HUSBAND AND EVEN BETTER FATHER.

PARKER

This is unacceptable!

SIMON

Parker, calm down.

PARKER

No! You are making a decision for me
that I do not approve of!

SIMON

But it's the best decision I will ever
make for you!

PARKER

Says who? For all you know I was on
the right path and now I'm spiralling
into hell. Literally.

SIMON

Figuratively.

PARKER

Please do not disrupt my teenage rant
with semantics, it distracts me and
makes this argument less colorful.

SIMON

My apologies. Continue.

SIMON TAKES A SEAT IN AN ARMCHAIR.

PARKER

Thank you. I...

HE FORGOT WHAT HE WAS SAYING.

PARKER (CONT'D)

See?

JORDAN GIBSON, 38, AN ATTRACTIVE BLACK WOMAN IN A PARAMEDICS
UNIFORM ENTERS THROUGH THE FRONT DOOR. SIMON'S KIND-HEARTED,
AND DOWN-TO-EARTH BETTER HALF. BUT SHE'S BEAT, EXHAUSTED.
GRAVEYARD SHIFT SUCKS.

PARKER (CONT'D)

Now I remember. (POINTS TO JORDAN)

You're to blame, too. *J'accuse!*

JORDAN

(YAWNS) Oh, good, you told him.

JORDAN CRASHES ON THE SOFA. FACE FIRST.

PARKER

Is this funny? Is this funny to you,
too? My functioning as a human being
in society is humorous to the both of
you.

JORDAN SITS UP WITH A EXASPERATED SIGH.

JORDAN

Parker, we're your parents. We love you and care about you. That is why we are doing this *for* you. Not *to* you.

PARKER

I believe that's a matter of opinion.

SIMON LET'S OUT A FRUSTRATED GROAN! JORDAN PLOPS BACK DOWN.

SIMON

Park, this doesn't need to be discussed any further. The plans have been made, the wheels are in motion, and come Monday you'll be going to Essex Academy. Period. The end. Understand?

PARKER STARES AT THEM BLANKLY A MOMENT.

PARKER

This is child abuse and I'm calling social services.

PARKER RUNS UPSTAIRS.

SIMON

I think he's really doing it.

JORDAN

Probably.

A BEAT.

SIMON

So... You making dinner, sleepy-head?

JORDAN SITS UP WITH A GLARE IN HER HUSBAND'S DIRECTION.

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(CO)

SIMON (CONT'D)

(GETS UP) Or I can do it.

ROLL CREDITS OVER THEME SONG ("*SIGNED, SEALED, DELIVERED*" BY STEVIE WONDER).

END OF COLD OPEN

FADE OUT.

ACT ONE

SCENE A

FADE IN:

INT. GIBSON HOUSE - KITCHEN/INT. UPSTAIRS HALLWAY/INT. LOGAN
AND PARKER'S ROOM - LATER (DAY 1)
(Meighan, Simon, Logan)

SIMON BUSIES ABOUT THE KITCHEN COOKING.

MEIGHAN GIBSON, 13, AN ADVENTUROUS INSTIGATOR-- RUSHES INTO
THE KITCHEN FROM THE BACK DOOR! SHE'S TALLER THAN HER TWIN
BROTHER, PARKER; WITH LONG, BROWN HAIR.

MEIGHAN

(EXCITED GRIN) Did I miss it? Tell me
everything. Did he cry like a
sniveling baby, or did a single,
lonely tear run down his melancholy
cheek as you told him he's officially
a tool now?

SIMON

Meighan, what did I tell you about
taking joy in other people's misery?

MEIGHAN

I don't know. Some Buddhist bull--

SIMON

Hey. You know the deal. You want to
curse in this house you need to give
me the definition of a four syllable
word first.

MEIGHAN

(GROANS) Fine. Uh... Copulation, verb.
Sexual intercourse: the act of sexual
procreation between a man and a woman;
the man's penis is inserted--

SIMON

Just curse.

MEIGHAN

I don't know. Some Buddhist
bull[bleep].

SIMON

"Men may not get all they pay for in
this world; but they must certainly
pay for all they get." Fredrick
Douglas. Not the Buddha, my dear.

MEIGHAN

Same crap, different toilet. Where is
he? I want to ask him when is he going
to start wearing an ascot and polo
shirts. (LAUGHING) With the freaking
loafers.

MEIGHAN CACKLES WITH JOY AS SHE RACES UPSTAIRS TO TEASE HER
BROTHER.

SIMON

What an evil child.

LOGAN GIBSON, 16, A SWEET, SHY KID WITH A HEART OF GOLD,
ENTERS FROM THE BACK DOOR. A NOVEL TUCKED UNDER HIS ARM.

HE'S TALL, SKINNY; WITH FAIR HAIR AND EYES, LOOKING NOTHING LIKE HIS PARENTS.

LOGAN

Hi, dad.

SIMON

Hey, you. I haven't seen you all day.

Where were you?

LOGAN

I went for a bike ride, then the bookstore.

SIMON

What you get?

LOGAN

Some Hemingway. *The Old Man and the Sea*.

SIMON

Loved Hemingway when I was your age. Still do. "I love sleep. My life has the tendency to fall apart when I'm awake, you know?" First time I heard that quote I was a freshman in high school. Thought it was the most profound, and the saddest thing I ever heard.

LOGAN

Hate to see your reaction to Camus or Nietzsche.

SIMON

Nietzsche? No. All that philosophy of
existentialism is my cousin Danny's
deal. Which might explain why he has
his own room at Bellevue...for the
last 12 years. Great moustache though.

LOGAN

Cousin Danny?

SIMON

No. Nietzsche. Must've gave a lot of
rides with that thing.

LOGAN

Ew.

SIMON

That's it? A bike ride and then the
library?

LOGAN

I went and saw grandpa for a while,
too.

SIMON

Good. He likes when you go see him.

LOGAN

I'm going to go and take a shower.

SIMON

Okay. Try and be quiet though. Your
mom's taking a nap.

LOGAN

Okay.

LOGAN TURNS TO EXIT--

SIMON

Logan. Everything all right?

LOGAN

Yeah. I'm fine.

SIMON

You sure?

LOGAN

Yeah. Just a little anxious about
school starting, you know?

SIMON

Yeah.

LOGAN EXITS. SIMON KNOWS THERE'S SOMETHING ELSE ON HIS SON'S
MIND, BUT WHAT?

INT. UPSTAIRS HALL - CONTINUOUS
(Meighan)

LOGAN TROTS UPSTAIRS.

A BEDROOM DOOR OPENS AND MEIGHAN IS THROWN OUT INTO THE
HALLWAY!

SHE STANDS WITH A GRIN ON HER FACE.

MEIGHAN

Totally worth it.

MEIGHAN EXITS INTO HER ROOM.

INT. GIBSON HOUSE - LOGAN AND PARKER'S ROOM - CONTINUOUS
(Parker, Logan)

LOGAN ENTERS. PARKER IS ON HIS BED SULKING.

PARKER

I think I'll cut her hair off in her sleep. Or Xerox parts of her diary and hand them out on the first day of school. Which idea do you like most?

LOGAN

The diary one. But too bad you won't be at the same school come Monday.

LOGAN TAKES A SEAT BESIDE HIS BROTHER.

LOGAN (CONT'D)

Why do you let her get to you? You know that's her motive, so why let her push your buttons?

PARKER

We're twins. She'll always get to me. Unfortunately.

A BEAT.

PARKER (CONT'D)

I don't want to go to this school, Logan.

LOGAN

Why?

PARKER

I just don't.

LOGAN

Do you even know how amazing it is
that mom and dad can send you there?
And just how awesome it is that you
can go?

PARKER

I heard Grams say they're nothing but
a bunch of blue blood snots who treat
people like they're beneath them in
some way.

LOGAN

Yeah. They probably are. But so what?
You don't need to know them. That's
not why you're going there.

PARKER

I don't want to go there at all.

LOGAN

Brandon goes there. He's your best
friend.

PARKER

And an exception to the status quo.
He's nothing like them.

LOGAN

You don't have to be either.

PARKER

Sometimes people's environments take over their better judgement forcing them to conform so they won't be outcast from the larger population. In other words: you go to the tool academy, you'll probably come out one, too.

LOGAN

Brandon's not a tool.

PARKER

Yeah, but...he's got that strong personality thing.

LOGAN

You have a strong personality, too.

PARKER

No, I don't.

LOGAN

Yes, you do.

PARKER

Yeah?

LOGAN

Yeah. I think you're a total ass[bleep].

PARKER

Yeah? Really?

LOGAN

Of course.

PARKER

You're just saying that.

LOGAN

I give up. I've said all I had to say
and meant every word. Nothing else I
can do.

PARKER

You can take a damn shower. Did you go
for a bike ride or fall asleep in a
dumpster?

LOGAN

I went to visit grandpa, too. Must be
the meat.

PARKER

I've been to grandpa's butcher shop a
million times and never have I left
smelling like a dead cat wrapped in an
adult diaper.

LOGAN TAKES OFF HIS SHIRT AND PLAYFULLY TOSSES AT HIS LITTLE
BROTHER. PARKER KICKS IT AWAY FROM HIM IN DISGUST. LOGAN
EXITS.

CUT TO:

SCENE B

INT. GIBSON HOUSE - FAMILY ROOM - LATER (DAY 1)

(Simon, Police Officer #1, Police Officer #2, Aubrey,
Meighan, Logan)

MEIGHAN, SPRAWLED ACROSS THE COUCH, WATCHES TELEVISION.

SFX: THE DOORBELL RINGS!

MEIGHAN DOESN'T BUDGE.

IT RINGS AGAIN. STILL NO MOVEMENT FROM MEIGHAN.

KNOCK, KNOCK, KNOCK...

SIMON POKES HIS HEAD INTO THE FAMILY ROOM. HIS EYES ON
MEIGHAN AS SHE CONTINUES TO STARE BLANKLY AT THE TELEVISION,
IGNORING THE UNANSWERED DOOR.

KNOCK, KNOCK, KNOCK.... SIMON CROSSES THE FAMILY ROOM.

SIMON

Please. Don't trouble yourself,
Meighan. I'll get it.

FRONT DOOR

SIMON OPENS THE FRONT DOOR. ON THE OTHER SIDE: TWO POLICE
OFFICERS FLANK AUBREY GIBSON, 15, IN HANDCUFFS.

SHE-- A FLOWER CHILD AND SCI-FI NERD-- LIKE PARKER AND
MEIGHAN, LOOKS LIKE THE PERFECT BLEND OF SIMON AND JORDAN.

SIMON (CONT'D)

Hey, guys.

POLICE OFFICER #1

(NEW ENGLAND ACCENT) Hey, Simon. How
are you?

SIMON

Good.

POLICE OFFICER #1

We bothering you?

SIMON

No. Just cooking dinner.

POLICE OFFICER #2

(NEW ENGLAND ACCENT) Something good
from your father's shop, right?

SIMON

Yeah. He gave me some lamb.

POLICE OFFICER #1

All right. Good. Good. Hey, uh, we
sort of had to arrest Aubrey for the
fifth time this month.

SIMON

Yeah. I see that. Come in.

THE POLICE OFFICERS ENTER THE HOUSE. THE SECOND POLICE
OFFICER UNCUFFS AUBREY.

POLICE OFFICER #2

Aubrey, you want to tell your dad what
you did?

AUBREY

What they do to those animals is cruel
and despicable!

SIMON

What exact-- wait. What-What is on
your--

HE OPENS HER JACKET. HER SHIRT COVERED IN WHAT LOOKS LIKE BLOOD.

SIMON (CONT'D)

Aubrey are you hurt?!

AUBREY

It's food coloring and corn starch. It was apart of my demonstration about how traveling circuses are abusive when training their animals.

POLICE OFFICER #2

And that's when we came in.

SIMON

I don't see why. She's permitted to express her opinions and beliefs freely in order to make her voice heard about her convictions. She has the freedom of assembly and the right to protest about any issue she feels strongly about.

POLICE OFFICER #1

A little too strongly. The troupe manager asked her and her other demonstrators--

SIMON

(IMPRESSED) You got supporters?

AUBREY

Almost 100 people came. I love
Twitter.

MEIGHAN

(MEIGHAN ENTERS) Daddy, I think there
was somebody at the door-- You got
busted again? Awesome, big sis!

MEIGHAN AND AUBREY HI-FIVE EACH OTHER.

SIMON

And she got nearly 100 people to show
up.

MEIGHAN

See? I told you. Twitter is the
business.

POLICE OFFICER #2

(TO POLICE OFFICER #1) What's Twitter?

POLICE OFFICER #1

Look, the whole protest started out
fine, but when the troupe manager
asked Aubrey and her fellow activists
to take their assembly across the
street they refused.

AUBREY

He called me "little girl." Wasn't so little when I tossed all that garbage at him.

SIMON

What garbage?

POLICE OFFICER #1

Feces.

POLICE OFFICER #2

Feces.

SIMON

Aubrey!

AUBREY

He spends all day trotting around in it, smelling it, making the animals sit in it with barely any food or water. A couple of pelts with an elephant turd wasn't going to kill him.

SIMON

Aubrey, there's a difference between activism and buffoonery. The latter doesn't get your point across. I can not believe you threw excrement at someone! That was uncalled for!

AUBREY

I'm sorry.

POLICE OFFICER #1 CLEARS HIS THROAT.

AUBREY (CONT'D)

And I'm sorry that I sort of...decked
him.

SIMON

You hit the guy?!

AUBREY

(LOW) After I spit on him.

SIMON

Oh. My. God.

POLICE OFFICER #1

He wanted to press charges but we
talked him out of it. By assuring him
that Aubrey and her merry band of
naysayers will not be hounding their
traveling show for the remainder of
the week.

POLICE OFFICER #2

Isn't that right, Aubrey?

AUBREY

I guess.

SIMON

(STERN) Aubrey.

AUBREY

Yes.

POLICE OFFICER #1

Good. Glad that's straightened out.

SIMON

Thanks, guys. I appreciate it. And I'm
really sorry.

POLICE OFFICER #1

It's fine. Meighan, the missus told me
to tell you she looks forward to
seeing you come Monday.

MEIGHAN

School blows. Especially English
class.

SIMON PINCHES MEIGHAN.

MEIGHAN (CONT'D)

Ow!

SIMON

Thanks again, guys.

POLICE OFFICER #2

No problem. Tell Jordan we said
'hello'. Aubrey.

THE TWO POLICE OFFICERS EXIT.

ARMS CROSSED, SIMON GLARES AT HIS ELDEST DAUGHTER.

AUBREY

What?

LOGAN ENTERS FROM THE STAIRS, FRESH FROM HIS SHOWER IN CLEAN CLOTHES.

LOGAN

Saw the cop car out front, Aubrey or Meighan?

MEIGHAN

(GIGGLING) Aubrey. She threw poop at some guy then punched him. After she hocked one on him.

LOGAN

Classy.

AUBREY

I'm not sorry for what I did. I was making a point. Look what they were doing to these poor animals.

AUBREY PULLS A SMALL VIDEO CAMERA FROM HER JACKET POCKET. SHE SHOWS FOOTAGE FROM THE CAMERA TO SIMON, MEIGHAN, AND LOGAN.

AUBREY (CONT'D)

I sent a copy to the local news station and my contact at PETA.

THEY WATCH IN HORROR.

LOGAN

That's horrible!

MEIGHAN

Oh, my God!

AUBREY

I told you! It's inhumane! (TO SIMON)
Well...?

SIMON

Make sure you hit him twice tomorrow.
No spitting though. Gross.

MEIGHAN

Can I go, too?

SIMON

No. You already have two strikes. Next
stop is juvie. Wash up for dinner.
Especially you Aubrey.

INT. GIBSON HOUSE - KITCHEN - CONTINUOUS
(JORDAN, LOGAN, MEIGHAN, PARKER, SIMON)

SIMON ENTERS.

SIMON

Parker! It's your turn to set the
table!

PARKER ENTERS THE KITCHEN. HE GRABS PLATES FROM THE CABINET
AND SETS THE TABLE, NOT BOTHERING TO MAKE EYE CONTACT WITH
SIMON.

SIMON (CONT'D)

Ignoring me, are we?

PARKER GRABS DRINKING GLASSES FROM THE DISHWASHER WITH A
HARSH STARE AT HIS FATHER, ANSWERING HIS QUESTION. PARKER
SETS THE GLASSES ATOP THE TABLE.

SIMON (CONT'D)

You know, there were two more before
you. So, I know this game, and can
play it longer and better than you.

PARKER GRABS THE SILVERWARE.

PARKER

Doubtful.

SIMON

You know I love a challenge. Dinner!

JORDAN ENTERS THE KITCHEN, WIDE AWAKE AND ENLIVENED BY HER
REST. SHE KISSES SIMON.

JORDAN

Smells good.

SIMON

Lamb chops, peas, steamed carrots, and
dinner rolls.

JORDAN

Sounds good, too. Right, Parker?

PARKER IGNORES HIS MOTHER AS WELL.

JORDAN (CONT'D)

Aw, I love this game. We always win.

LOGAN, MEIGHAN, AND AUBREY ENTER. SIMON PUTS THE FOOD ATOP
THE TABLE.

JORDAN TAKES HER RESPECTIVE SEAT AT ONE END OF THE TABLE.
SIMON GRABS PARKER BEFORE HIS BUTT EVEN HITS THE CHAIR,
MOVING HIM TO THE SEAT BESIDE HIM.

SIMON GRINS AT A SCOWLING PARKER. EVERYONE SITS.

SIMON

Before we eat, I'd like to try
something. I would like for us to say
Grace.

EVERYONE FREEZES, EYES ON SIMON, STUNNED.

MEIGHAN

What house am I at?

LOGAN

Are-Are you serious?

JORDAN

Really, Simon?

SIMON

Yes. Parker will you do the honors?

PARKER TURNS WIDE-EYED AT HIS FATHER.

PARKER

Grace? You want me to say Grace?

SIMON NODS. PARKER REALIZES THIS IS ALL APART OF HIS FATHER'S
GAME TO GET HIM TO TALK TO HIM.

PARKER (CONT'D)

Sure. Fine. Bow your heads. Um...
"It's easy to grin, when your ship
comes in. And you've got the stock
market beat. But the man worthwhile,
is the man who can smile; when his
shorts are too tight in the seat."

MEIGHAN

Caddyshack. Nice.

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(I / B)

PARKER

(TO SIMON) Doubtful.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE C

FADE IN:

INT. GIBSON HOUSE - FAMILY ROOM/INT. KITCHEN - NIGHT (DAY 1)
(JORDAN, LOGAN, MEIGHAN, SIMON)

LOGAN SITS IN AN ARMCHAIR READING HIS HEMINGWAY NOVEL.

SIMON ENTERS AND PUTS ON HIS JACKET.

SIMON

So far so good?

LOGAN

Yeah. I like how he gets straight to
the point. His language isn't
saturated with description, flower-y.

SIMON

Right. His short stories are better.
Hey, Logan--

JORDAN ENTERS.

SIMON (CONT'D)

You sure you want to go to a movie?

JORDAN

Yeah. The nap helped, and I don't do
another double until Sunday.

LOGAN

What are you going to go see?

SIMON

Four Wheels of Steel. And we're taking
your brother.

LOGAN

That Nicholas Cage action movie?
Parker hates action movies.

JORDAN

(GRINS) We know. Parker!

MEIGHAN (O.S.)

He left. He went to grams and
grandpa's. And he told me to tell you
two, "doubtful" or whatever.

SIMON

Damn.

JORDAN

Damn.

JORDAN (CONT'D)

Oh, well. Let's go to the South Bridge
theatre and see *Brief Encounter*.

SIMON

Okay. I'll just make him something he
hates for breakfast in the morning.

JORDAN

You okay looking after your sisters
for a couple hours?

LOGAN

Park's obviously not here so I don't
have to worry about him and Meighan
killing each other, which means I
should be cool.

JORDAN

Okay. (PECKS LOGAN) Thanks, sweetie.
Be back in a while.

JORDAN EXITS. SIMON TURNS TO FOLLOW HER OUT--

LOGAN

Dad. You were going to say something
earlier.

SIMON

Oh, um... You're a good kid, you know?

LOGAN

(HUMBLE SMILE) That's it?

SIMON

Do I need to say more than that?

LOGAN

No. Thanks.

SIMON EXITS.

LOGAN TURNS BACK TO HIS BOOK.

(3 BEATS)

KNOCK, KNOCK, KNOCK... AT THE BACK DOOR.

LOGAN PUTS HIS BOOK DOWN.

INT. GIBSON HOUSE - KITCHEN - CONTINUOUS
(BRANDON, LOGAN)

LOGAN ENTERS.

LOGAN

Mom and dad are gone, troublemaker.

LOGAN OPENS THE BACK DOOR. ON THE OTHER SIDE IS BRANDON ADAMS, 14, PARKER'S BEST FRIEND. HE'S ADORABLE, WITH A PAUL NEWMAN-COOL ABOUT HIM AS HE LEANS AGAINST THE DOOR FRAME.

BRANDON

Who's a troublemaker?

LOGAN

Um, no one. I-I thought you were Parker. He's not here. He's at my grandparents'.

BRANDON

That's okay. I came to see you anyway.

LOGAN

Me? Why?

BRANDON HOLDS UP THE DVD IN HIS HAND.

BRANDON

You see this?

LOGAN

The Exorcist? No. Not really into scary movies.

BRANDON

Well, this one is the best there is. This, and *The Omen*. Creepy kids are always terrifying.

BRANDON COMES IN.

INT. GIBSON HOUSE - FAMILY ROOM - CONTINUOUS
(Brandon, Logan)

BRANDON ENTERS. LOGAN FOLLOWS.

BRANDON

What were you doing before I got here?

LOGAN

Reading. Hemingway.

BRANDON

I thought you were in a Mark Twain
phase.

LOGAN

I was. Who told you that?

BRANDON

No one. Every time I saw you you had
something he wrote in your hands.
Where's Aubrey and Meighan?

LOGAN

Upstairs.

BRANDON

Heard Aubrey got arrested again today.

LOGAN

Where'd you hear that?

BRANDON

The grocery store...from the mayor.
You know how small this town is.

(MORE)

BRANDON (CONT'D)

You break wind and there's a town hall
meeting on which direction the smell
should blow.

BRANDON PUTS THE DVD IN THE PLAYER. HE TAKES A SEAT ON THE
SOFA. LOGAN STANDS AWKWARDLY OFF TO THE SIDE.

BRANDON (CONT'D)

You going to stand there like a
scarecrow the whole movie?

LOGAN HESITANTLY MOVES TO THE SOFA. HE SITS AT THE FAR END,
AWAY FROM BRANDON. HIS LEG SHAKES NERVOUSLY AS HE BITES HIS
NAILS.

BRANDON (CONT'D)

You need an Adderall?

LOGAN

No. I just... I told you. I don't like
scary movies.

BRANDON MOVES CLOSER TO LOGAN.

BRANDON

It's only a movie. Right?

FEELING AWKWARD, LOGAN MOVES TO THE OTHER END OF THE SOFA.

LOGAN

Right.

CUT TO:

SCENE D

INT. MOVIE THEATRE - LATER (DAY 1)
(CONCESSION VENDOR, JORDAN, SIMON)

CONCESSION STAND

JORDAN

Okay, what's up? You've been quiet since we left the house. With that worried-dad look on your face.

SIMON

I don't know. Logan seem...distant to you?

JORDAN

He lives in his head a lot.

SIMON

A lot more than usual.

JORDAN

You think he's hiding something?

SIMON

He keeps finding reasons to leave the house.

JORDAN

He just needs to clear his head.

SIMON

Of what...? You know. You know what's going on with him!

JORDAN

Of course I do. I'm his mother.

SIMON

Well, are you going to tell me?!

JORDAN

You already know, too, Simon. And when he's ready, Logan will talk to you about it.

SIMON

What's with that cryptic response, Mr. Miyagi?

JORDAN

You'll get it. Don't worry.

CONCESSION VENDOR

Can I interest either of you in our Tuesday night deal: buy a jumbo-sized popcorn and get a medium soda for a dollar?

SIMON

No. We would actually like just two small sodas to pour this-- (REVEALS BOTTLE OF RUM)--into.

CONCESSION VENDOR

(LEANS IN) Dude, if you give me a little you can have the sodas for free.

SIMON AND JORDAN SHRUG. WHY NOT?

CUT TO:

SCENE E

EXT. GIBSON HOUSE - UPPER DECK - LATER (DAY 1)
(Aubrey, Parker)

AUBREY SITS ON A LARGE PILLOW, LEGS CROSSED, EYES CLOSED,
MEDITATING.

HER QUIET TRANQUILITY INTERRUPTED BY PARKER CLIMBING THE SIDE
OF THE HOUSE ONTO THE DECK.

AUBREY

Have you found the answers you seek?

PARKER

I hate when you talk like Rafiki from
The Lion King.

AUBREY

I was going for Yoda but whatever.

PARKER SITS NEXT TO AUBREY.

PARKER

What exactly does meditating do for
you?

AUBREY

Calms me. I feel even. Centered. Okay
with not being in control.

PARKER

Then clearly you don't do it before
the police show up.

AUBREY

Your sarcastic language is not
necessary.

PARKER

Sorry. I'm fluent and sometimes my
accent slips out at the wrong moments.

AUBREY

At all moments. I take it grams and
grandpa didn't help to enlighten your
attitude about prep school.

PARKER

No. Not really.

AUBREY

You're being selfish with this whole
thing.

PARKER

I don't think it's selfish not wanting
to be surrounded by the very people
we're raised not to be.

AUBREY

Fine. Dislike that part. But at least
appreciate what it's taking to get you
there. Like mom working graveyard
shifts and doubles three times a week.
Dad driving 30 miles out for jobs.
Grandpa selling his Red Sox tickets.

PARKER

Grandpa sold his season tickets?!

AUBREY

Don't tell that I mentioned that one to you! Park, everybody knows you're a genius. They're just trying to make sure you end up doing something good with it. And let's face it, the public education system in this country is not exactly progressive, in Massachusetts or otherwise.

PARKER

Their school colors are yellow and gray. And I have to wear a yellow blazer.

AUBREY

You'd look good in yellow.

PARKER

I have to join a sports team or club.

AUBREY

And who would be better on the Debate Team than you?

PARKER

And a language class--

AUBREY

You already know sarcasm. Imagine if you knew it in Spanish.

(MORE)

AUBREY (CONT'D)

Stop finding reasons to hate a place
you've never even been to yet.

A BEAT.

PARKER

He sold his tickets...!

AUBREY

Cried like a baby. Grams had to put
shrooms in his food just to stop the
hyperventilating. Watching him trip
was *awesome* though.

CUT TO:

SCENE F

INT. GIBSON HOUSE - FAMILY ROOM/INT. KITCHEN - LATER (DAY 1)
(Brandon, Logan)

LOGAN AND BRANDON SIT ON THE SOFA, EYES ON THE TV SCREEN.
LOGAN SQUEEZES THE THROW PILLOW IN HIS ARMS.

THE EXORCIST THEME MUSIC PLAYS. END CREDITS. BRANDON TURNS
THE TV OFF.

BRANDON

You okay?

LOGAN

Yup. Just peed myself though.

BRANDON

Couldn't have been that bad. I was
here.

BRANDON TAKES LOGAN'S HAND AND ENTWINES THEIR FINGERS.

BRANDON (CONT'D)

I like your hands. You used to hold
mine when we would jump from that big
tree into the lake behind your
grandparents' house.

LOGAN

I think that was Aubrey.

BRANDON

No, it was you.

THEY SHARE A MOMENT.

BRANDON TURNS OUT THE LIGHT ON THE END TABLE BESIDE LOGAN.

INT. GIBSON HOUSE - KITCHEN - CONTINUOUS
(Jordan, Simon)

JORDAN AND SIMON ENTER THROUGH THE BACK DOOR.

JORDAN

God, I love that movie.

SIMON

It's good, but it's no *Casablanca*.

JORDAN

What movie is?

SIMON

Hey.

HE WRAPS HIS ARMS AROUND HER.

SIMON (CONT'D)

Let's go upstairs, check on the kids,
make sure they're in bed, sound
asleep...

JORDAN

Uh-huh.

SIMON

Open a bottle of wine, take a bath,
and I'll do that thing that makes you
forget your own name.

SHE PLANTS A DEEP, PASSIONATE KISS ON HIM.

SIMON (CONT'D)

So, that's a no?

THEY KISS AGAIN. SIMON TAKES OFF HER JACKET. HE SWEEPS HER
OFF THE FLOOR, INTO HIS ARMS.

INT. GIBSON HOUSE - FAMILY ROOM - CONTINUOUS
(Simon, Logan, Brandon, Jordan)

IT'S PITCH BLACK.

SIMON

Why are the lights out?

FLICK! JORDAN TURNS ON A LAMP. LOGAN AND BRANDON SCRAMBLE AWAY FROM EACH OTHER, BUSTED MAKING OUT! SIMON, IN SHOCK, DROPS JORDAN ON THE FLOOR!

LOGAN

Hello, father.

BOTH LOGAN AND BRANDON'S HAIR WILD AND JUMBLED ATOP THEIR HEADS. BRANDON'S SHIRT IS BUTTONED WRONG. LOGAN HOLDS A THROW PILLOW IN FRONT OF HIM.

JORDAN STANDS.

SIMON

Brandon?

BRANDON

Hi, Mr. and Mrs. Gibson. I-I-I was
just--

LOGAN

Leaving.

BRANDON

That's it!

BRANDON BOLTS OUT THE FRONT DOOR!

AWKWARD SILENCE...

LOGAN LETS OUT A GOOFY, NERVOUS LAUGH.

LOGAN

I'm going to my room. 'Night.

LOGAN RUSHES UPSTAIRS.

SIMON

This is the thing you knew?! With
Brandon?!

JORDAN

I didn't know it was with Brandon! I
thought it was some other boy! I'm
just as stunned as you are!

SIMON

Brandon! Brandon? He's fourteen!

JORDAN

Come on, Simon, everyone knows Brandon
Adams is fourteen going on forty.

SIMON

Wunderkind or not he's still young.
And Parker's best friend.

A BEAT.

SIMON (CONT'D)

I knew this. He could have told me
this. Why didn't he tell me this?

SHE PECKS HIM.

JORDAN

Go find out.

SIMON NODS.

CUT TO:

SCENE G

INT. GIBSON HOUSE - LOGAN AND PARKER'S ROOM - LATER (DAY 1)
(Parker, Logan, Simon)

LOGAN PACES THE FLOOR NERVOUSLY.

PARKER

Just now?!

LOGAN

Uh-huh.

PARKER

Well, it's about frigging time! All he's done for the last 6 months is talk about you. On and on and on. Finally I just had to tell him to either nut up or shut up.

LOGAN

You knew he was coming over tonight?

PARKER

Well, not tonight. Truth of the matter is I thought you'd turn him down flat. (GRINS) Seems I was wrong.

LOGAN

I can't believe I got busted by mom and dad.

PARKER

What are you so frantic about? This isn't Texas and our parents aren't the Bushes. Have you really forgotten what house you've grown up in?

LOGAN

I don't... I don't want to disappoint anyone. I don't want to disappoint dad.

MOVE ON, SIMON IN THE DOORWAY.

SIMON

You could never disappoint me, Logan.
Give us a minute, Parker.

PARKER EXITS.

SIMON (CONT'D)

Sit.

THEY SIT ON LOGAN'S BED.

SIMON (CONT'D)

What in the hell makes you think you could disappoint me by being who you are?

LOGAN

I just didn't want to be something you didn't ask for.

SIMON

When you were born-- all of you-- what I wanted was a good, healthy kid that would be all the great things I'm not. I meant what I said today. You're a good kid. A wonderful kid. And twice the man I wish I was when I was your age. So, I got what I wanted. Understand?

LOGAN

(FIGHTS BACK TEARS) Understood. I just don't know yet if I, you know, or--

SIMON

You don't need to rush and try to figure that out now. But when you do, me and your mom will be here. Okay?

LOGAN NODS. SIMON PULLS HIM CLOSE. A TENDER, SWEET MOMENT.

SIMON (CONT'D)

Brandon? Really? I didn't even think he was into other boys.

LOGAN

Your gay-dar is so bad.

CUT TO:

SCENE H

INT. GIBSON HOUSE - MASTER BEDROOM - LATER (DAY 1)
(Jordan, Simon, Parker)

JORDAN, IN HER BATHROBE, PULLS DOWN THE COVERS ON THE BED.

SIMON ENTERS.

JORDAN

Everything okay?

SIMON

Yeah. We're good for now.

JORDAN

The girls?

SIMON

Aubrey meditated herself to sleep, and our dear Meighan is writing a "spirited" letter to our former governor, Mitt Romney, after watching him on *Hardball* this afternoon.

JORDAN

You told her no death threats, right?

SIMON

Of course.

JORDAN

Good. So that means the kids are preoccupied...

JORDAN TAKES OFF HER ROBE REVEALING HERSELF IN SEXY LINGERIE.

JORDAN (CONT'D)

You said something earlier about me
forgetting my own name?

SIMON ATTACKS. THEY FALL TO THE BED KISSING.

KNOCK, KNOCK, KNOCK...

PARKER (O.S.)

Mom. Dad.

JORDAN

Your parents have been kidnapped and
taken to a place where their children
do not disturb them.

PARKER (O.S.)

Oh, gross!

JORDAN AND SIMON CONTINUE KISSING.

PARKER (O.S.) (CONT'D)

Are you guys really about to do it
because I want to talk.

SIMON

Not anymore. Come in.

PARKER ENTERS.

PARKER

(COVERS EYES) Ah, mom!

JORDAN PUTS ON HER ROBE.

JORDAN

Sorry.

PARKER

I just wanted to apologize for being such a brat about the whole Essex Academy thing. I still don't want to go, and I'm pretty sure I'm going to hate it there, but I didn't realize what it's taking for you to send me to a better school. And for that I'm sorry.

JORDAN

You're a brilliant, gifted kid, Parker. Whose talents unfortunately can't grow at Bellhaven Middle.

SIMON

That's why you were so bored there, acting out: arguing with your teachers, cutting class, fighting. Essex Academy will stimulate your intelligence better.

PARKER

I get it. But there is no freaking way I'm joining a yacht club and playing golf or something stupid like that.

SIMON

Parker, you're half-black. They don't want you to join the yacht club.

PARKER

Oh. Yeah. Thank God for racism.

HE HUGS BOTH HIS PARENTS.

PARKER (CONT'D)

'Night.

JORDAN

Goodnight.

SIMON

'Night, buddy.

PARKER EXITS.

SIMON (CONT'D)

I'm still making him boiled beets and
liver in the morning. "Doubtful," my
ass.

FADE OUT.

END OF SHOW