

Ex-Kid

By

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1 INT. LUCKY DUCK PRODUCTION BUILDING HALLWAY - DAY

COLD OPEN

**SILVIO**, the Security Guard, is signing people in. A line has formed which includes **TANYA** and **TAMMY**, two 20-something flirty girls; **LAWRENCE T. CARROLL**, a man who is always trying to get into the production building any way he can; and **KEN SCHAEFER**. Silvio waves **MRS. LUCAS** on.

SILVIO

Thank you, Mrs. Lucas. Sorry about the cavity search.

Mrs. Lucas exits. Silvio turns his attention to Tanya.

SILVIO

How may I help you?

TANYA

(Flirting with Silvio)

Hi there! You're so cute in your uniform.

(Crowd in line groans)

Do you know what my girlfriend and I would love?

SILVIO

(Unimpressed)

To get up to central casting even though you don't have an appointment?

TAMMY

You are soooo good! You must be psycho! Could we just...

SILVIO

No.

TANYA

What if I...

Tanya whispers in Silvio's ear.

SILVIO

I'm sorry, that's what I have a wife for.

TAMMY

Oh yeah? What if I...

Tammy whispers in Silvio's ear.

SILVIO

That's what I have a mistress for.  
Goodbye, ladies.

Tanya and Tammy exit. Lawrence is next in line.

SILVIO

And how may I help you, Sir?

LAWRENCE

I have an appointment with the producer.

SILVIO

(Looking disapprovingly at the man)

Which producer would that be this week, Lawrence?

LAWRENCE

I'm not supposed to say.

SILVIO

And your name isn't on the list this time because...?

LAWRENCE

The script I have is for a very hush, hush project.

SILVIO

Lawrence, you know we don't accept any unsolicited or outside scripts.

Lawrence looks around.

LAWRENCE

Yes, I know. Listen...

Lawrence whispers into Silvio's ear.

SILVIO

As I've told you before, not everybody in Hollywood swings that way, Lawrence. Goodbye. See you next week.

Lawrence exits. Ken is up next.

SILVIO

And how may I help you, Sir?

KEN

I have an appointment with Leslie Pildegrass.

SILVIO

I'm sure you do.

(Looking at his list)

Name?

KEN

Ken Schaefer.

Silvio recognizes Ken.

SILVIO

Schaefer? Ken Schaefer? As in Little Kenny Schaefer of "Suburban Family"?

KEN

(A bit embarrassed)

Yes, that's me. Could you...

SILVIO

Wow, how long ago was that?

KEN

'80 through '83. Listen, I...

SILVIO

My family loved watching you ride  
that pogo stick all over the place.

KEN

Thank you. I just...

SILVIO

Didn't you get fired, join a cult  
and cut off all your hair?

KEN

No! I never joined a cult. I joined  
the Army.

SILVIO

The Army? Oh, of course...  
(Winking at Ken)  
The Army, riiiiight...  
(Looking at his list)  
Well, looky here! Somebody who is  
actually on the list. Isn't that  
unique?

The people in line look around them, trying not to make eye  
contact with Silvio.

SILVIO

Please, have a good meeting, Sir.  
(aside to Ken)  
Nice cover story about joining the  
Army.

Ken starts to say something but thinks better of it and  
exits through the door.

2 INT. LOBBY - DAY

ACT ONE - SCENE A

**TONI**, the receptionist, sits behind the reception desk. A  
**TIRED MAN**, looking as if he's been awake for three days,  
sits in a chair. Ken enters.

TONI

(On headset)

Yes, Ma'am, I'm sure that Sid Caesar is not looking for new acts for "Your Show of Shows". No, Ma'am, have you taken your medication today? Let me talk to the nurse. Loraine? Double Mama's medication today, okay? Okay, bye.

(She notices Ken)

Yes?

KEN

(Points at the tired man)

I believe he was here first.

TONI

Oh yes, he's waiting to see Ms. Pildegrass.

(Whispering to Ken)

We think he's a process server, so we're seeing how long he'll wait.

KEN

How long has he been here?

TONI

(Looking at her watch)

Since Tuesday. Now what can I do for you?

KEN

I have an appointment with Ms. Pildegrass.

TONI

And you are?

KEN

Ken Schaefer.

TONI

Oh, I wondered what you would look like now. I was in love with you once, you know.

KEN

Really?

TONI

Yea, when you were young and cute.  
Didn't you run off and join a cult  
or something?

KEN

No, just the Army.

TONI

The Army... right. Stick with that.  
(Looks at the tired man)  
Well, Ms. Pildegrass is expecting  
you, but she's not in right now.  
You can wait in her office if you  
like, though.

KEN

And where would that be?

TONI

Oh, it's simple. Just go up these  
stairs, through the door, go  
straight until the end of  
production runner's cubicles... You  
know what? Take a map.

Toni hands Ken a large map.

KEN

Just start at the stairs?

TONI

Right.

(Whispering to Ken)

She's in the office marked 'Interns  
closet' at the end of the cubicles.  
Good luck.

Ken exits up the stairs. The Tired Man watches Ken go, looks  
to see that Toni is distracted, and exits after Ken.

3 INT. CUBICLE CITY - DAY

ACT ONE - SCENE B

Ken enters cubicle city through a door and stops. The size of the room takes him by surprise. People can be seen walking quickly between cubicles and heads poke up around and over the cube walls. Ken looks at the map Toni gave. Behind him, we see the Tired Man enter and quickly hide behind a wall. Ken looks back bu doesn't see him.

Ken is following the map through the maze. An INTERN enters with an arm full of papers in front of him from one of the cubicles. The Intern simply stares at Ken.

KEN

Can you help me find the...?

INTERN

Get out! Get out now before it's too late!

KEN

What?

INTERN

I've said too much already.

The Intern exits, leaving Ken behind. Ken continues through the maze of cubicles until he comes to the door he was looking for.

4 INT. OFFICE OF LESLIE PILDEGRASS - DAY

**ACT ONE - SCENE C**

Ken enters the office and sees nobody.

KEN

Ms. Pildegrass? Ms. Pildegrass?

(No reply. Ken bends down and notices a woman's legs showing under the desk)

I'm not here to serve you with any court papers.

A voice comes from beneath the desk.

LESLIE

How do I know that?

KEN

I sound much too awake to have been  
in your reception area for three  
days.

**LESLIE PILDEGRASS** stands.

LESLIE

Good point. That poor man probably  
can't form a cohesive sentence by  
now. Who are you?

KEN

Ken Schaefer.

Ken extends his hand, but Leslie comes around the desk to  
hug him.

LESLIE

Pogo Boy!

KEN

(Not happy)

Yes, that's me.

(Leslie doesn't let go)

That was me in the '80's, that is.

(Leslie still hugs Ken)

Way back then.

(Still hugging)

Becoming a little strange here.

Leslie pulls Ken over to a chair in front of her desk. She  
sits on the desk in front of him.

LESLIE

I loved that show! My father used  
to sit my sister and I down in  
front of the TV every Wednesday  
night and tell us to enjoy your  
show while he taught our maid how  
to make the bed again. She was

terrible at it, his bed was always so messed up.

KEN

We were on Tuesday nights, Ma'am.

LESLIE

Are you sure?

KEN

Pretty sure.

LESLIE

Whatever. I was, uh, very young when it was in it's first run. VERY young. But even then, I loved watching you bounce around on that little pogo stick.

(Leslie looks up, remembering)  
Boing! Boing! Boing!

KEN

Yes, Ma'am, but I'm...

LESLIE

I remember the episode in which you bounced through the muddy garden and then across the new carpet in the living room. I dreamed of doing that. Do you remember that episode?

KEN

Yes, Ma'am, but...

LESLIE

So tell me, was your Mother as hot in real life as she was on the series?

KEN

Alright, just got a little creepy. Ma'am, I'm here about the new detective series your production company is filming.

LESLIE

You want a part? Great! We still need a suave kind of guy and a homosexual.

KEN

Uh, no, Ma'am. I don't want to be an actor.

LESLIE

Why not?

KEN

I don't much care for actors.

LESLIE

How can you say that? You are one!

KEN

WAS one, Sir... a long time ago.

LESLIE

Oh, come on. You were voted future film star of the 80's... twice!

KEN

I know. My father paid a lot of money for those awards. Do you know what it's like to have your father try to turn you into what he wanted to be when you're six years old? Name a child star who really fulfilled his or her potential.

LESLIE

No wonder you ran off and joined a cult.

KEN

Did I miss something in the trades? I've been in the Army for the past twenty years.

LESLIE

The Army? Did they kick you out when they found out about the cult?

KEN

No, I retired last month. Figured it was time to move on with my life on my own terms.

LESLIE

I noticed the wedding ring.

KEN

Married for 17 years.

LESLIE

Pity.

KEN

She filed for divorce right after I retired.

LESLIE

(Taking great interest)

Where did you say you wanted to work, again?

KEN

I want to be a writer.

LESLIE

You want to write? Why?

KEN

I feel like I need to be in this business again, but doing something worthwhile.

LESLIE

You think that writing on a detective series is worthwhile?

KEN

Writing in any way can open a world of imagination and possibilities that can give children hope for...

Leslie looks at Ken like he's lost his mind.

KEN

Not buying it, are you?

LESLIE

Ken, one of the things I realized when Daddy gave me this company just before he left us was that this is just television. You know, appeal to the masses, the lowest common denominator of humanity. The same people who think that voting for the winner of a talent show is more important than politics. MY people!

KEN

Don't you think that television can raise itself and the human race to a place they have never been?

LESLIE

Ken, you're so cute when you're naive. I'm a network producer. If you want to raise the nation's consciousness, work for NPR or PBS. But if you want to write about dead bodies, bad affairs and balding detectives, then you can work for me.

KEN

You drive a hard bargain. I'll try to keep my values in my pocket.

LESLIE

I'm sure you will. Welcome aboard, Pogo Boy. Report to the writer's cubes tomorrow morning. Is 10 a.m. too early or do you think you will be up... late... tonight?

KEN

No, I think I can handle that.

Leslie leads Ken to the office door.

LESLIE

Working with Pogo Boy. And my therapist said that my teenage dreams were silly.

Ken opens the door and they exit.

5 INT. CUBICLE CITY - DAY

**ACT ONE - SCENE D**

Leslie and Ken enter from the office.

KEN

Thank you, Ma'am. I'll do my best for you.

LESLIE

I'm counting on it. And please, call me Leslie. We'll get to know each other...

The Tired Man tackles Leslie from off-camera. Ken grabs him and shoves him against the wall.

KEN

What the hell are you doing?

TIRED MAN

(Pulling an official document out of his jacket pocket)

This is for her, tough guy.

Ken lets the Tired Man go, taking the paper. The Tired Man looks happy with himself until Ken looks at him menacingly.

Toni and Silvio enter as the Tired Man tries to run away, running into Silvio. Ken is reading the court paper.

TONI

So there he is! What was it?

KEN

She's being sued.

TONI

For what this time?

TIRED MAN

She flipped out and destroyed a  
girl scout cookie stand outside of  
a grocery store.

Leslie stands into frame.

LESLIE

Little brats kicked me out when I  
was 12. I still say the skirts were  
too long.

6 INT. KEN'S KITCHEN - LATER DAY

**ACT ONE - SCENE E**

Boxes and bags are laid on the counter tops in the kitchen.  
Ken has obviously just moved in and is not unpacked yet. Ken  
is removing his TV dinner from the microwave as KAREN  
enters.

KAREN

Dad, really? Do you know how bad  
that is for you?

KEN

What? I've been eating this way for  
years!

KAREN

Didn't Mom cook for you back in the  
day?

KEN

Why do you think I started eating  
this?

The doorbell rings.

KEN

Get that and I may even feed you  
tonight.

KAREN

(Going to the door)  
If it's that, I may just run away  
with whoever is at the door.

Ken starts to eat the TV dinner as we hear the door open.

KAREN (V.O.)

(Excitedly)  
Grandpa!

Ken nearly spits out his food.

MARTY (V.O.)

Hello, my dear!

Ken is trying to figure out where he can hide.

MARTY (V.O.)

Where's your father?

Ken shakes his head no vigorously.

KAREN (V.O.)

He's in the kitchen and I'm sure he  
can't wait to see you.

Ken hangs his head, knowing he's been had. MARTY SCHAEFER  
enters the kitchen with Karen.

MARTY

(Flinging his arms wide)  
Kenny!

KEN

Hi, Marty. Stop by for some free  
food?

MARTY

No, I just thought that since we live so close to each other for the first time in years, we could catch up.

KEN

(Looking at Karen)

I can't imagine WHO might have told you I am back or where we live.

KAREN

Don't you think it's about time you two buried the hatchet?

KEN

The last time Marty here wanted to catch up was because he owed money to a couple of goons and thought they couldn't get to him on a military base.

MARTY

A small set back in the game of life. Since then I've changed, my boy. I truly have.

KEN

(Going back to unwrapping his dinner)

Really? Just like you changed when you asked me to loan you enough money for a new office? Or just like you changed when you got Mom's credit card number?

MARTY

Why do you hate me so much when your mother is the one who took you back to corn country in the first place?

KEN

You want to know why, Marty? For my ninth birthday, Mom got me a cake and a pair of roller skates. What

did you get me? A Lincoln  
Continental.

KAREN

That sounds cool to me!

MARTY

See? Any other nine year old would  
have been thrilled to get a car!

KEN

First...

(To Karen)

No.

(To Marty)

And second, I couldn't drive for  
another seven years, Marty. You  
said it was for you to drive me to  
auditions.

MARTY

And it's a good thing I didn't let  
you drive that car. It almost  
killed me!

KAREN

What?

KEN

You were drunk and drove it into  
Morey Kline's pool! When the police  
took you away, you said you were  
snorkeling.

MARTY

Alright, I understand that you're  
mad at me...

KEN

No, Marty, I don't think that you  
do understand. You failed as an  
actor, then you tried to make me  
into you. Mom took me back to  
Indiana to save me. Now, if you  
don't mind, I am in the middle of  
making dinner for me and my

daughter.

KAREN

Don't count me into whatever that  
is.

Marty looks at the microwave meal and makes a disgusted  
face.

MARTY

What is that?

KEN

Easy and quick.

MARTY

That's pretty much what it smells  
like, too. Did your years in the  
military kill your taste buds...

(Looks at Ken's shirt)

...or just your taste in clothing?

KEN

We're not unpacked yet, Marty.

MARTY

You should have gone into a cult.  
At least they would've taught you  
how to cook.

KEN

Marty, are you just going to make  
fun of my food?

KAREN

I do.

MARTY

Let me see...

(Looking through the boxes)

...I could work with this.

KEN

Work with what?

MARTY

Move over. I'll make us a real meal.

KAREN

(Excitedly)

You can cook?

MARTY

I had a job for a short time as a cook at the Brown Derby, my dear.

KEN

Did this one last over two weeks?

MARTY

It's not how long a job lasts, it's how many recipe cards you can take with you when you leave.

KAREN

I'll help!

KEN

Wait a minute. Why are you helping me?

MARTY

I told you, so we can catch up.

KEN

No, it's never that simple with you. What's the scam?

KAREN

Dad...

MARTY

I just wanted time to talk to you about what you're going to do now that you're here.

KEN

What do you mean now that I'm here?

(Realizing something)  
No! No way! I am not going to be an actor again!

MARTY  
Come on, Kenny, with your talent and my management capabilities...

KAREN  
...and my help!

KEN  
YOUR help? What do you mean "your help"?

KAREN  
Well, let's face it, Dad, nobody knows who you are anymore.

KEN  
Exactly! I haven't been in front of a camera since 1983. You remember that year, don't you, Marty? The year that I broke my leg showing off for Olivia Newton-John on that damn pogo stick?

MARTY  
But you had so much talent, Kenny!

KEN  
I was nine, Marty!

KAREN  
Maybe there's a role for you at your new job, Dad.

Ken looks quickly at Karen who just smiles.

MARTY  
A job? Where did you get a new job?

KAREN  
He's writing for Lucky Duck Productions on their new detective series.

MARTY

I knew it! I knew you couldn't stay away from the Business.

KEN

I'm not acting, Marty.

MARTY

Writing, acting, what's the difference? It's in your blood, just like it's in Karen's.

KEN

Negative! When my daughter turns 18, she can make those decisions, but I will move us back to Indiana again before I let her lose her anonymity.

KAREN

Okay, Dad, put the Sergeant Major away. I don't want to be an actor, either.

KEN

Sorry, hon, I just don't want you having to go through it. Especially today.

KAREN

It's okay. I lean more toward the management side anyway. Maybe I'll be Grandpa's assistant.

KEN

Oh, god...

MARTY

That's fantastic, my dear! Just one thing... when we're around clients, call me Marty.

KAREN

Yay! Come on, Dad, I could be your manager...

MARTY

Co-Manager...

KAREN

We'll talk.

KEN

I want to write. That's it. No manager, no pressure in front of the camera.

MARTY

Well, then, it wouldn't do any harm if we poked around for parts to fit your age group, would it?

KEN

Can I stop you two with anything short of a restraining order?

MARTY/KAREN

No.

KEN

Then go ahead, ask around all you want.

MARTY

See, my boy, the family's back together!

Ken drops his head.

END OF ACT ONE

7 INT. WRITER'S CUBE - NEXT DAY

**ACT TWO - SCENE F**

**DANA MURRAY** and **MICHAEL ADLER** are working in the writer's cube. Dana is busily writing something in a notebook she keeps close at all times. Michael watches for a moment and blurts out random phrases.

MICHAEL

Cabbages... gratuitous sex... Milky Way... Samuel L. Jackson...

Dana gets frustrated.

DANA

Why do you do that? You know I can't concentrate when you do that. Now I have

(Reading)

"Our hero plunges through the cabbages on his way to gratuitous sex. If he can make it through the Milky Way, he could be Samuel L. Jackson."

Ken enters.

KEN

Excuse me, is this the writer's meeting for "Lonely Man"?

Michael gets up and goes to Ken as Dana goes back to writing.

MICHAEL

Yeah, come on in. You must be the new blood for this week.

KEN

New blood?

DANA

We've been in pre-production for over a month and been through four different writers besides us.

MICHAEL

We're the die-hards.

DANA

I prefer the term desperately stupid.

MICHAEL

Right. So anyway, I'm Mike Adler  
and my colleague here is Dana  
Murray.

KEN

Nice to meet ya'll. I'm Ken  
Schaefer.

Ken shakes Michael's hand and Dana quickly shakes his hand  
before returning to writing.

KEN

So I take it that Dana does all her  
writing freehand?

MICHAEL

No, Dana takes every thought around  
her and writes it down in case she  
needs it for a script someday... or  
to replay to her therapist.

DANA

You never can tell when a thought  
will blossom into something useful.  
(Thinking)  
Oh, that's good.

Dana quickly writes it down.

KEN

Then why are you having such a hard  
time keeping writers around?

**ROBERT LANDING** enters and speaks as he is walking.

ROBERT

Alright, people, time to shut your  
mouths and open your minds.

MICHAEL

(To Ken)  
That's why.

ROBERT  
We are going to get...  
(Notices Ken)  
Who are you?

Before Ken can answer, Michael responds.

MICHAEL  
New writer. Robert Landing... Ken  
Schaefer.

ROBERT  
(Pondering)  
Schaefer? Where do I know that name  
from?

KEN  
Suburban Family. I was Pogo Boy.

Dana suddenly looks up in horror.

ROBERT  
No, that's not it.

DANA  
You were an actor?

KEN  
Afraid so.

ROBERT  
Are you related to Marty Schaefer,  
the agent?

KEN  
Oh God, why?

ROBERT  
I have my reasons. Just filing that  
little tidbit away for future  
reference. Okay then, rookie,  
here's how these meetings work... I  
run the meetings, I call the shots,  
and if there is any argument, it  
gets done my way. Capisci?

Robert pronounces 'Capisci' incorrectly.

KEN

(Slightly amused and  
pronouncing the word  
correctly)

Oh yes, I capisco.

ROBERT

Good. Then first item. The bibles  
finally came in.

(He hands one to each writer)

Please turn to character  
descriptions.

Everybody opens the character bibles and reads. Ken is  
puzzled.

ROBERT

Now, as you can see, by episode  
seven, we need a story arc which  
brings our hero, Sebastian St.  
James, around to wanting to find  
out who his Mother really is...

Ken raises his hand.

ROBERT

Yes, the little boy in the second  
row?

KEN

I was just reading through the  
character descriptions. This show  
is set in the modern world, right?

ROBERT

Correct. Now that the time line is  
straight, let's go...

Again, Ken raises his hand.

ROBERT

Yes?

KEN

Then how is it that this guy is supposed to be 32 years old and a Vietnam veteran?

Robert laughs the "I know everything" laugh.

ROBERT

You see, Ken, our country was in a war, or conflict, if you will, a while back on the continent of Vietnam. It was in all the papers. Our hero, Sebastian St. James, was in that war as an Army Seal. It's all there in the background.

Ken is looking at Robert as if he is an idiot, Michael is bouncing his head on the table, and Dana appears very puzzled.

KEN

Who came up with that crappy background?

ROBERT

I did, what of it?

KEN

Okay, let me explain this slowly: number one, we pulled out of Vietnam in 1975. So your hero, Sebastian St. James, wasn't born yet. Secondly, It's the Army Rangers or Navy Seals, your choice. Lastly, Vietnam is a country, not a continent.

ROBERT

1975?

(To Dana)

Why didn't you research that date?

(To all)

Okay, quick, what war could he be a veteran of?

MICHAEL

How about Operation Enduring  
Freedom?

ROBERT

Enduring Freedom? When was that?

KEN

2001. You may have seen the  
stories. It was in a few of the  
papers.

ROBERT

You know, Ken, I'm thinking that we  
are not going to need you around  
much longer if you don't straighten  
up that atti--

Leslie enters and Robert's demeanor immediately changes.

ROBERT

Ms. Pildegrass! What a great  
outfit!

Dana begins writing furiously.

LESLIE

Come up with a great story idea,  
Dana?

DANA

Yes, Ma'am, it's called the kiss  
ass episode.

Michael and Ken snicker.

LESLIE

She's so cute with the little  
glasses and goodwill clothes. So  
Ken, how is your first day here in  
the pit?

KEN

Fine, Leslie. We're just getting a  
few of the character details ironed  
out.

LESLIE

(To Robert)

Isn't he hot when he says my name?  
All right all, listen up. I hired  
Ken because he has an extensive  
military background. Since our main  
character was in the military, any  
military questions will be referred  
to Kenneth. Understood?

ROBERT

What military background does he  
have?

Robert laughs and notices that nobody else is laughing.

KEN

(Looking angry)

I just retired as a sergeant major  
from the Army. I was IN Operation  
Enduring Freedom.

MICHAEL

Hey, Ken, don't you mean you were a  
Seal?

Robert looks disgusted as Ken and Michael have their joke.  
Dana even laughs.

LESLIE

The Army has its own Seals?

KEN

No, Leslie, that's the Navy.

LESLIE

Of course they are. Who can forget  
those tight little uniforms...  
Anyway, I'll leave you alone now to  
get to work. Remember, Robert, Ken  
is your military knowledge. Make  
sure nothing happens to him.

(Notices the character bibles  
in Robert's hands and takes  
one.)

Oh good, they're in! I'm just going  
to take this one and read through  
it. Robert, this says that it was  
completely written by you alone.  
You have help now, use it. Oh well,  
at least I know all of the facts  
will be correct.

Leslie exits, reading the character bible.

ROBERT

Leslie? Uh, Ms. Pildegrass?

Robert exits after her.

DANA

Why didn't we think of that to get  
rid of him earlier?

MICHAEL

Are you gonna stay or did he make  
you want to leave, too?

KEN

Are you kidding? I haven't had this  
much fun since I had my wife's car  
towed from the hotel she was having  
an affair in.

MICHAEL

I say that this calls for going to  
lunch, then.

KEN

At ten a.m.?

DANA

You may know the military, but you  
have a lot to learn about Hollywood  
now.

KEN

Alright, teach me.

MICHAEL

Hey, careful, contrary to what you've heard, not everybody in this town swings that way.

KEN

Got carried away. Shouldn't we leave a note for Robert in case he comes back?

Dana quickly jots something down and leaves it. The three exit. A beat later, Robert enters with the character bible in hand.

ROBERT

Alright, that was one...

He notices everybody is gone, sees the note, and picks it up to read.

ROBERT

(Reading)

"Gone to lunch. Be back at 1300 hours."

(Looks confused.)

Let's see, if you take a 12 hour clock, multiply if by... Oh, who cares! I'll show them. I won't come back until 1.

Robert exits.

END OF ACT TWO

8 INT. KEN'S APARTMENT - EVENING

TAG

Ken is on the phone with Valerie, his ex-wife, as he unpacks a box in the kitchen.

KEN

Yes, Val, I'm glad you're finally in a committed relationship. I hear he's an amazing guitarist.

Karen enters and listens for a moment. She mouths the word "Mom" to Ken who shakes his head yes.

KEN

Karen?

(Shaking her head no)

She's at the mall.

(Karen mouths "the mall" questioningly at Ken. He shrugs.)

Yes, life is good here. We're settling in.

Marty enters around the corner of the kitchen. Karen puts her finger up to her lips to keep him quiet and hugs him.

KEN

Whoops, there's the Jehovah's Witness I ordered. Gotta go, bye.

Ken hangs up.

MARTY

Valerie?

KEN

Yep. What brings you around tonight? I've already eaten.

MARTY

Now, that hurts. Really hurts. I wanted to find out how your first day back in the business went. Are you sure you don't have any leftovers?

KAREN

They're in the fridge, Grandpa.

Marty goes to the fridge to find food, taking out a few plates and fixing himself a sandwich.

KEN

It wasn't bad at all. It looks like I'll fit in pretty well.

MARTY

I told your Mother years ago that you would end up back here. You come from a long line of entertainment people.

KAREN

We do?

KEN

Marty, YOU are that long line. Nobody in our family lived out here until we moved here to get you a career. Grandma hated you for that.

MARTY

(Sounding melancholy)

I know. I was just hoping you wouldn't.

KEN

What?

KAREN

Grandpa, no one hates you.

MARTY

I know I've been wrong. God knows your mother knew I was wrong. You found out how wrong I was.

KEN

What do you mean?

MARTY

You were six, Ken. When I couldn't make it as an actor, I used you for everything you were worth. When you told me that you were moving back here, I almost asked you not to.

KAREN

Why?

MARTY

I knew what I would do. And I don't want your father or you to become me.

KEN

I couldn't be you. I'm not you. And Karen is smarter than either one of us ever was. But, good or bad, you are still my father.

They shake hands and end up hugging.

MARTY

Is your mother mad at you?

KEN

Only for taking her granddaughter so far away, but she's used to me being on bases everywhere else, so she's happy we're settling down to one spot.

KAREN

You should call her sometime.

MARTY

I'm not the brightest, angel, but I'm not a masochist, either. Besides, I have my little assistant here, now.

KAREN

I think you mean partner, right?

MARTY

Kenneth--

KEN

Huh-uh, Marty. You started this. Now I get to watch.

MARTY

Speaking of starting something, can you still ride a pogo stick?

KEN

I suppose so. I haven't tried in years. Why?

Marty takes a script out of his bag.

MARTY

"Suburban Family, the Return"!

KAREN

(Grabbing the script)

Sweet!

KEN

No, Marty!

MARTY

But there's this great scene where you have to pogo to work...

KEN

Absolutely not!

All three ad-lib lines as they exit.

FADE OUT