

MAMA'S BOY PILOT

Written by
Mohamed Osman

www.mo-osman.com

Cold Open

EXT. SUBURBAN SAN FRANCISCO STREET 1990 - DAY

RAINBOW HAYWOOD (early 20s) briskly walks down the street as her son JIM (5) tries to keep up with her. Rainbow is dressed in a floral sundress straight out of the 60s and carries an oversized backpack peppered with buttons that each have a slogan on them. Meat is murder. Make love not war. Green is the new black. You get the idea.

JIM (V.O.)

Believe it or not, at one point my mom was my biggest hero. As an only child raised by a single mother, my mom was everything to me. She was my biggest role model..

A closer shot of the younger Jim following his mother shows that he is dressed much like she is. He wears a bright yellow t-shirt with the peace symbol across the front and we can barely see his face behind his long dreadlocks and the oversized John Lennon style sunglasses that he is wearing. He struggles with a large beach ball he is carrying.

JIM (V.O.)

My first real teacher...

Jim suddenly sees an icecream truck approaching from the end of the street. He puts down the ball and perks up.

CHILD JIM

Mom can we get icecream? Can we? Can we?

YOUNG MAMA HAYWOOD

(without looking back)

Jim you know we can't. And did you forget what I told you? When the truck is playing music that means they're already out of icecream. Nothing to get your hopes up for.

Jim sighs and turns back towards his ball, which has now blown into the street. He dashes into the street to try to retrieve it - right into the path of the oncoming ice cream truck. Mama Haywood happens to turn around at that exact moment.

YOUNG MAMA HAYWOOD

JIMMY! HEY! HEY! STOP!!!

The truck squeals to a stop only a few feet in front of Jim and a hysterical Mama Haywood runs to comfort her son.

JIM (V.O.)

And the only family I really had.

YOUNG MAMA HAYWOOD

Are you alright?! Are you okay?
Jimmy Clearwater-Hendrix Haywood
don't you ever do anything like that
again! I thought I lost you for
sure!

(to driver)

And you! What do you think you're
doing driving so fast in this area?
Can't you see there are children
playing?!

Mama Haywood begins to give the driver an earful...

EXT. RUNDOWN APARTMENT BUILDING - DAY

Jim (still 5) and his mom walk up the steps of their shabby looking home. There is graffiti all along the side of the building. This particular wall is filled with every vulgar word you could ever imagine along with dick drawings - lots and lots of dick drawings.

JIM (V.O.)

I trusted mom more than anyone in
the world back then. And looking
back it now - Mom definitely took
advantage of it.

Jim points at one of the dicks.

CHILD JIM

Hey Mom, what's that?

YOUNG MAMA HAYWOOD

Um that is...an elephant. You see
the two big ears there? And the
trunk?

CHILD JIM

I could draw a better elephant than
that. It doesn't even have eyes!

YOUNG MAMA

I'm sure you could Jimmy. But you
have to promise me to never draw an
elephant or anything actually on
someone's home.

CHILD JIM

Why?

YOUNG MAMA

Because it's not nice.

CHILD JIM

What if I promise and I still do it?
How would you know?

YOUNG MAMA HAYWOOD

The same way I know you got that
scab playing football, even though
you said you didn't. Do you know
what intuition is?

CHILD JIM

No

YOUNG MAMA HAYWOOD

It's a special superpower of mine
that helps me know when you're in
danger and when you're doing
something wrong. It's like I can
read your mind or something.

CHILD JIM

You're a superhero! Cool!

EXT. SUBURBAN SAN FRANCISCO STREET - DAY

Jim, now slightly older and with even longer hair is on his way home from school. As he turns the corner he sees a group of WANNABE THUG KIDS spray painting a neighborhood power box.

JIM (V.O.)

This made it even more painful when
I found out that Mom wasn't as cool
as I thought she was.

Jim hesitates and looks around before deciding to get involved.

CHILD JIM

Hey stop that, that's not nice! And
elephant drawings? Real original!

The kids turn to see Jim standing there alone.

LEAD WANNABE THUG

You hear that guys he thinks it's an
elephant!

His crew laughs.

LEAD WANNABE THUG

I'll make you a deal. If you can
answer this riddle I promise we'll
stop all of this. It's pretty simple
actually. What's the most popular
item in an English supermarket?

EXT. SUBURBAN SAN FRANCISCO STREET - MOMENTS LATER

The group of kids has formed a circle around Jimmy and is holding him down. Although we really can't see much, the chant the kids are yelling pretty much tells us all we need to know.

WANNABE THUGS
TEABAG! TEABAG! TEABAG! TEABAG!

LEAD WANNABE THUG
How do you like those elephants huh?

CHILD JIM
Intuition! Intuition now!

INT. BARBERSHOP - DAY

Jim, who is now college aged sits in a barber's chair after just having received a fresh cut. An OLD ITALIAN BARBER lifts a small mirror to show Jimmy the back of his head and Jim nods in approval.

JIM (V.O.)
When I went off to college, I decided that I wanted a fresh start. So I bought some new clothes and went to school as far away from home as possible. I even cut my hair.

COLLEGE JIM
You sure I don't owe you more? I kind of came in with a lot of hair.

Jimi gestures towards the barbershop floor, which is littered with an insane amount of hair.

BARBER
Nope, a cut is a cut....Even if you come in looking like Tarzan.

INT. LIBRARY - NIGHT

Jim sits across the table from a CUTE LAWSCHOOL CLASSMATE. The two are laughing and clearly enjoying each other's company.

JIM (V.O.)
And by law school I was actually fitting in pretty well.

INT. FANCY RESTAURANT - NIGHT

Jim who is all grown up now sits across the table from his mother who looks extremely out of place in such a nice establishment.

JIM (V.O.)

After I graduated I got a job in the public defender's office back home. I thought it would help bring mom and I closer together again. Boy was I wrong.

JIM

So this soup is nice right?

MAMA HAYWOOD

Eh. Too much mushroom for me.

Their awkward small talk is suddenly interrupted by an OBNOXIOUS BLUETOOTH WEARING SUIT.

OBNOXIOUS SUIT

Hey, look who it is! How are ya Jim?

(seeing Mama Haywood)

Oh sorry didn't see that you were with a client. This guy.. always working huh? I'll see you at the office bud.

Jim opens his mouth to correct him but decides otherwise. His mother glares at him.

JIM (V.O.)

Sometimes I worry about --

Jim's voice over is suddenly interrupted by the sound of a bell RINGING followed by the DULL ROAR of a crowd.

CUT TO:

INT. SPEED DATING EVENT - NIGHT

Jim sits across the table from a ditzy looking woman. In the background we see a sign that says "What is your relationship with your mom like?". We suddenly realize that Jim has been answering this prompt the whole time.

DITZY WOMAN

Two tips. One, you should really give the girl more of a chance to talk. Two, your mommy issues? Not hot.

Act 1

INT. JIM'S BEDROOM - DAY

Jim lies asleep in his bed when his alarm clock goes off. Without opening his eyes, he reaches across to his nightstand to turn it off. Jim suddenly pauses - something doesn't feel right. He begins slowly feeling up and down the bed before opening his eyes to see that there is a really cute girl asleep in bed next to him.

JIM

Holy Shit.

INT. JIM'S APARTMENT - DAY

Jim (who is still wearing nothing but his boxers) slowly closes the door to his bedroom and walks across the apartment towards the bathroom.

INT. JIM'S BATHROOM - DAY

Jim opens up the bathroom door to reveal Theo Atkins sitting on the toilet. To be honest he's actually doing a lot more than just sitting on the toilet. He's eating a bowl of cereal while simultaneously reading a magazine while simultaneously sitting on the toilet.

JIM

Theo, what the hell are you doing here?

THEO

Take a whiff. You're seriously gonna ask me that?

JIM

You know what I mean. It's like 8am! Why do you even bother paying rent for your own place if you're just going to spend all your time here?

Jim walks into the bathroom and picks up his toothbrush. These two are clearly pretty comfortable with each other.

THEO

I was watching Survivor and I fell asleep on the couch. You can't get mad at a brother for getting his eight hours of beauty sleep.

(beat)

Although it was definitely more like seven and a half the way you and little miss sunshine were going at it in there! Oh yeah I heard it!

Theo puts down the cereal bowl and raises his hand for a high five. This is too far for Jim who stares at him and then backs out and closes the door.

INT. JIM'S APARTMENT - DAY [CONTINUOUS]

THEO
(behind the closed door)
Too much?

JIM
Hey did she mention her name last night? I can't seem to remember it.

THEO
Sorry buddy, all I heard last night was your name.
(fake sex noises)
JIM! JIM! JIIIIIIIM!

JIM
Pipe down man! She's still here you know.

THEO
Seriously? That's poor one night stand etiquette. Everyone knows the guest is supposed to get up and leave first.

We hear a flush from inside the bathroom.

JIM
Yeah I've never really had this happen to me before. Am I supposed to make her breakfast or something? I'm pretty sure I have some eggs in the fridge so I could--

Theo opens the bathroom door with his cereal bowl still in hand. There's no way he washed his hands that fast.

THEO
--Are you out of you're mind? You can't do that! That's an even worse violation of one night stand etiquette. Also you actually don't have any eggs left because I made an omelette last night....but mostly for the first reason.

JIM
So what am I supposed to do - just leave her here with you? I need to be in court in like an hour.

THEO

Listen, as someone that's had a lot of meaningless sex, trust me this is the best way to play it. I'll keep an eye on her when she gets up to make sure she's not crazy. I can even try to get her name! Let me be you're wing man...you're post coital wing man...your tail man!

JIM

I don't like it but it looks like I have no choice.

(pointing towards Theo's cereal bowl)

Hey make sure you--

THEO

-- yeah I won't leave it in the sink. I'll be sure to wash it.

JIM

I was going to say take it home with you. It's yours now.

THEO

Sweet!

Jim walks into the bathroom and closes the door.

JIM

(behind closed door)

Jesus!! What did you eat?!

EXT. COURTHOUSE - DAY

Jim screeches into an empty parking space in front of the courthouse and jumps out of his car. He grabs his suitcase out of the backseat and slams the door shut. He turns to leave but can't -- he has slammed the door on his tie.

JIM

Seriously?!

Jim unlocks the door and looks down at his tie, which now has a big oil stain on it.

INT. COURTHOUSE HALLWAY - DAY

Jim - now tieless and out of breath - quickly walks down the hallway.

INT. JUDGE DIGBY'S CHAMBER'S - DAY

Jim takes a deep breath straightens up his shirt and knocks on the already open door. Inside we can see JUDGE FRANKLIN DIGBY (60s) behind his desk while COUNSELLOR

MELANIE COLEMAN (late 20s) sits across from him. The two are in many ways total opposites. Melanie is a young black prosecutor full of life and eager to prove her worth. She wears a white blouse and a pencil skirt that subtly highlights her figure. Digby is an old white judge who is pretty much counting down the days to his retirement. He wears a bright Hawaiian shirt that highlights his complete lack of fashion sense.

DIGBY

How nice of you to finally join us
Jim. Come on in.

JIM

So sorry I'm late Judge Digby. Crazy
morning.

DIGBY

No worries, its fine! We were
actually just talking about how it's
normally her type that's usually
running late.

JIM

Her type?

DIGBY

You know what I mean.
(uncomfortable beat)
People of her kind. You're really
going to make me say it?
(another uncomfortable
beat)
Prosecutors. You public defenders
are usually so worried about making
a good impression that you're pretty
much always on time.

JIM

Yeah now that I think about it
you're right.

DIGBY

See Melanie! Even Jim doesn't find
that offensive. And he finds
everything offensive! He once tried
to convince me in court that the
term manhole cover was offensive.
And not even against women!

MELANIE

Alright maybe I jumped the gun a
little.

DIGBY

It's not your fault. My wife - ex
(MORE)

DIGBY (CONT'D)

wife was the same way. In all my years of living I don't think I've ever met a woman that could tell or take a joke. Must be some kind of genetic thing.

Melanie rolls her eyes. Comments like this are why she never gives Digby the benefit of the doubt.

DIGBY

Anyways enough with the chit chat or we'll all be late for court. The reason I called you two in here was to ask for a favor. That came out wrong. The reason I called you in here was to give you two an amazing opportunity. Next week some students from my high school alma-mater Oakville Prep Academy (Go Nads!) are going to be here. I'm going to show them around the courthouse, let them sit in on a couple of cases, have a little Q&A and show them what the legal system is like. Which is where you two come in. How would you two like to help shape the minds of tomorrow's leaders? Tell them a little bit about, what it's like working on either side of the courtroom, why you chose to become a lawyer - that kind of thing.

JIM

I don't know I've got a pretty big caseload right now. I'll have to check.

MELANIE

Same here. Between work and planning for the wedding, I don't think I've really got time to babysit.

DIGBY

I thought you two might react that way which is why I've decided to add a bit of incentive. Have either of you heard of the San Francisco Judge's Ball?

MELANIE

Of course. That's like the one event all year where pretty much all the judges in the city are in the same building. Even the mayor shows up to announce the new appointments.

DIGBY

Exactly and from your perspective it would be a great opportunity to rub elbows with the judicial nomination committee. And since I obviously won't be taking my wife - ex wife - this year I have an extra ticket.

JIM

But there's two of us.

DIGBY

Look at the brains on this one! Notice I said incentive not giveaway. Whoever has the better presentation for the kids next week will get to come with me to the ball. So are you two in or what?

Melanie and Jim stare at each other, they both know that Digby is trying to get them to turn on each other.

MELANIE

Yeah, I'll do it.

JIM

And just let her have it? I'm in too.

DIGBY

Excellent, I'll forward you guys the headmaster's email so you can get an idea of what type of stuff she is looking for. Remember guys, these are 14 year old boys you are going to be presenting for not the supreme court so try to make it at least somewhat entertaining. Creativity counts so use a little humor, incorporate some music and don't be afraid to think outside the box.

(to Melanie)

I was actually thinking that this would be the perfect opportunity to show off those amazing African American vocal chords I'm sure you were blessed with.

(off their reaction)

What?! I said African American!

INT. COURT DETENTION CENTRE VISITING ROOM - DAY [MOMENTS LATER]

We catch Jim and Melanie mid conversation as they sit in the waiting area of the room. There is a row of booths set up on one side of the room where inmates are chatting with their visitors on the phone.

JIM

No way..Our Digby?

MELANIE

Ya I'm positive. There was definitely some sexual tension between him and that headmaster lady. I think she might be his first rebound since Mrs. Digby.

JIM

Seriously? You said you were in the room with them for like 5 minutes - how would you even get to know all that?

MELANIE

The same way I know you probably got some recently too. I'm guessing things went well at that speed dating thing huh.

JIM

I can neither confirm nor deny that counselor.

MELANIE

No need to. But just let me submit some evidence. You were late this morning which you never are, you're wearing the same shirt as yesterday with a red stain on the collar which I'm going to guess is lipstick and I bet if I do this

(leaning in to sniff him)

Yup way too feminine to be yours.

JIM

I hate to burst your bubble Nancy Drew but that's all circumstantial.

MELANIE

Yet you still haven't denied it though.

JIM

Listen Mel, have I ever lied to you?

MELANIE

Yeah like all the time. There was just last week when you said you didn't eat my leftover sushi that was in the fridge when everyone saw you do it. And the time when I asked you if --

JIM

Okay that was probably a bad way to start.. But I'm not lying about this. If I could tell you the name of this "mystery lady" I would. You're just going to have to trust me on this one.

(beat)

Hey, you hear about this whole PETA B&E thing?

MELANIE

Of course! 30 rogue hippies break into a zoo to try to free all the animals? It was all over the news this morning. And guess who's lead prosecutor on the case?

JIM

No way, congrats! That's awesome! I'm actually meeting with one of them right now for their arraignment.

MELANIE

Cool which one did you get? Most of them are routine B&Es but a couple of them really went wild. One of the ladies even tried to fight three security guards.

JIM

Yeah mine got charged with assault too so that might actually be her.

Jim begins opening up his briefcase to find the case files.

MELANIE

I was reading her file this morning. She had a super hippie name too. Sunburst Hardwood? Or something like that.

Jim suddenly starts furiously going through the case files in his bag like a mad man. He is looking for something in particular.

OVERHEAD PA

Jim Haywood to booth five. Jim Haywood to booth five.

MELANIE

Looks like you're up.

Jim continues to go through his bag, completely oblivious to his name being called.

MELANIE

Jim?

Melanie grabs Jim arm and points to booth five where a familiar looking prisoner is waiting for him.

MELANIE

Hey are you okay? You look like you've seen a ghost.

JIM

Nope not okay. That lady that fought the guards? Her name is Sunshine Haywood. I know that because she's my mom.

Act Two

INT. DETENTION CENTRE VISITING ROOM - DAY [MOMENTS LATER]

Jim sits at the booth across from his mother.

JIM

What the hell are you doing here?

MAMA HAYWOOD

A mother can't check up on her favorite son at work? Orange always was my favorite color you know. Something so vibrant about it.

JIM

Seriously? It's the first time I've seen you in like 2 years - in handcuffs might I add - and that's all you got for me?

MAMA HAYWOOD

Well I'd love to catch-up but it seems like you're a pretty busy guy.

Mama Haywood points to a long line of inmates lined up behind her. All are waiting for their moment with their public defender.

MAMA HAYWOOD

Plus isn't talking to your clients about their personal lives frowned upon? Seems pretty unprofessional.

Jim gets flustered and opens his mouth to begin arguing but then abruptly stops. He takes a deep breath.

JIM

You know what you're right. Let's keep this professional. From now on I promise to treat you not like my mother but just another client.

Jim begins looking through his mother's file.

JIM

Now as your lawyer I have some important questions to ask you about what happened at the zoo that night. But before we get into that do you understand everything that you have been charged with? I mean this is quite the laundry list. Breaking and entering, theft....

As Jim continues to list off his mother's crimes we cut to..

INT. COURTROOM - DAY

JUDGE DIGBY

theft over 5k, and assault with a deadly weapon. These are very serious charges Ms. Haywood. Are you sure that you want to forego public counsel and represent yourself?

As Judge Digby asks this we pull out to reveal Jim standing awkwardly beside his mother at the defendant's table. Mama Haywood is clearly in charge here.

MAMA HAYWOOD

Yes I do.

JUDGE DIGBY

Well I can't say that I understand it but Jim it looks like your services are not going to be needed for this one. Have a seat I guess.

Jim sits behind his mother.

MAMA HAYWOOD

Your honor? Can I request that he leaves the courtroom.

JUDGE DIGBY

Well I can't legally make him leave but I can ask. Jim?

Jim throws his hands up and begins to exit the courtroom.

JIM

You gotta be kidding me.

INT. COURTHOUSE LOBBY - DAY [MOMENTS LATER]

Jim paces back and forth frantically in front of the courtroom. He stops pacing to try look through the glass window in the courtroom door when his phone rings.

JIM

Hey Theo, I was in court earlier. What's up?

INT. JIM'S APARTMENT - DAY [INTERCUT]

Theo sits on a sofa in Jim's living room. Across from him sits Jim's mystery girl from earlier and beside her sits OATMEAL a skinny baby faced kid in his early 20s. He is dressed like your favorite gangsta rapper from the 90s -

ridiculous chain and baggy everything. It's almost comedic until you notice that he is holding a gun.

THEO

Well we kind of have a good news bad news situation here. Remember that girl from this morning? The good news is I now know her name. It's Anna.

JIM

And the bad?

THEO

The bad news is that she's a...working girl?

JIM

So she has a job. How's that a bad thing?

THEO

Jim you're not hearing what I'm saying. She only works at night. In fact some people would refer to her as a lady of the night. And she was - how should I say this - mid shift when you met her last night?

Jim finally realizes what Theo means.

JIM

(way too loudly)
SHE'S A PROSTITUTE!
(waiting until passerby passes)
You're telling me I unknowingly slept with A PROSTITUTE?!

THEO

Yeah I think they prefer to be called escorts. But that's the general idea.

JIM

So did you pay her? Is she out of my house? I'm a lawyer, lawyers are not supposed to sleep with prostitutes. I'm going to lose my job. I'm going to go to jail - I'm not built for jail. Did you know that --

-- Jim's panic attack is cut short when the front door of the courtroom opens and a bailiff walks out.

BAILIFF

Counselor Haywood? Judge Digby is ready for you.

JIM

(To Bailiff)

Thanks, I'll be in in just a minute.

(Back to Theo)

Look I need to get back inside the courtroom but you need to get her out of my house. I don't care what you have to say, what you have to pay her or what you have to do but she needs to not be there anymore. I'm going to finish up here in about an hour and head straight over okay?

THEO

Okay Jim. Got it.

(To Anna and Oatmeal)

He'll be over in about an hour. I'm sure this is all a big misunderstanding.

(Beat)

Do you two want anything to drink? Water? Coffee? Tea?

Oatmeal does not look amused.

INT. COURT ROOM LOBBY - DAY

Jim bursts out of the court room in a rush and beelines to straight across the lobby to a glass window where the courthouse cashier sits. He opens his briefcase and hands her a form.

JIM

Hi I'm here to pay bail for Sunshine Haywood - case # 4346775

CASHIER

Okay sir, give me a moment to pull that file up. 4-3-4-6-7-7-5.

The cashier begins typing away on her computer for what seems like a ridiculously long time. Jim is clearly impatient.

CASHIER

Okay, bail for that case is set at \$50,000. How will you be paying?

JIM

I'm sorry did you say \$50,000? That must be some kind of mistake. She's a first time offender, there's no way bail would be set that high.

CASHIER

Excuse me Mr.

(looking down at sheet)

Haywood? Are you implying I don't know how to do my job?

JIM

No not at all. I'm just saying --

CASHIER

So you're not saying I don't know how to do my job. You're just saying I don't know how to read.

JIM

What?

The cashier tilts her computer screen towards Jim.

CASHIER

Take a look at this computer screen Mr. Haywood since you're *such* a better reader than me. Now does that amount section of the screen not say \$50,000? And maybe I'm reading this wrong but that comment section sure does look like it says "flight risk due to prior history and unusual living conditions".

JIM

Unbelievable. Who needs life savings anyway right?

CASHIER

Now I'm going to ask you this one last time sir. How will you be paying?

JIM

Debit.

Jim hands her his card.

CASHIER

And when was your wife's bail hearing?

JIM

This morning. She's my mother actually.

CASHIER

Okay Mr. Haywood since your mother is being held in the building we should be able to start processing
(MORE)

CASHIER (CONT'D)

her immediately and she should be out within the hour. You can use this pass to wait in the visitor's area.

JIM

That's not necessary I won't be sticking around until her release.

The cashier tries to hide her disapproval. She fails horribly.

JIM

Don't give me that look. My mother and I have a complicated relationship.

(beat)

I mean I just paid \$50,000 to bail her out didn't I?! Isn't that saying something?

The cashier gives him one more look of disappointment and goes to the back of the room to print off his receipt. Jim stands there fuming.

INT. JIM'S APARTMENT HALLWAY - DAY

Jim power walks down the hallway but slows down when he hears the sound of loud music coming from one of the apartments - his apartment. He stops at his front door, takes a deep breath and knocks. No answer. Jim knocks once more before taking out his key and unlocking the door.

INT. JIM'S APARTMENT - DAY

At first glance, it looks like Theo, Anna and Oatmeal are having just a small get together amongst friends. A speaker blasts aggressive rap music from the kitchen, Theo and Oatmeal are playing Madden and Anna is busy scrolling through Instagram on her phone. It's almost as if there isn't a loaded glock 37 on the coffee table. Oatmeal notices Jim at the door and puts down his control.

OATMEAL

Jim Haywood! The man of the hour! We've been waiting all afternoon for you my man. And I don't really like to wait. Where ya been bro?

JIM

I had some work stuff I had to--

Oatmeal picks the gun up off of the coffee table.

OATMEAL

-- it doesn't matter. Cause you're here now and that's all that matters right? This is quite the nice place you got here. You've really done well for yourself.

Jim doesn't know how to respond.

OATMEAL

(Suddenly remembering)
My bad bro, how rude of me.
(Turning Down Stereo)
My name is Oatmeal.

Oatmeal and Jim awkwardly shake hands.

OATMEAL

And of course you're already familiar with Anna over there. It seems you two had a bit of miscommunication last night.

JIM

There was no miscommunication. She didn't tell me she was a prostitute.

Oatmeal starts laughing hysterically. It gets uncomfortable.

OATMEAL

Jimmy, Jimmy, Jimmy. I have to give it to you. That's a pretty good one bro. I mean what were you expecting - a business card? A receipt at the end of the night? Hell maybe even a 30 day return policy!

JIM

I get it man. I was naive to think that --

OATMEAL

(pointing gun at Jim)
See I don't think you do get it bro.

JIM

Whoa look there's no need to get violent man! You're right it was all just a misunderstanding. Just put down the gun and let's talk! I mean I don't even know how much I owe you!

OATMEAL

Let's see. You had the sleepover
(MORE)

OATMEAL (CONT'D)
special. Plus a healthy late fee for
our time spent here. Add tax. Carry
the two. Let's just say 8.

JIM
Eight hundred? Seems a little high
but I guess I'm not really in a
position to haggle right now am I?

OATMEAL
Real funny playboy. Eight racks.

JIM
EIGHT THOUSAND? DOLLARS?! FOR ONE
NIGHT?!

OATMEAL
Yup. And that's with the first time
buyer's discount. I don't know why
you seem so surprised. I happen to
think that's a very fair price for
the service you received last night.
Service that was.. how exactly did
he put it again Anna?

ANNA
I believe the exact words were
"Fucking priceless"

OATMEAL
Priceless.

JIM
Look man I just literally spent
pretty much all my life savings
paying off my mom's bail. I don't
have that kind of cash.

OATMEAL
Ouch. Sounds like you're having a
really shitty day bro...
Unfortunately that's not my problem.
You really expect me to believe that
you're a big shot lawyer with no
money?

JIM
I'm a public defender. Big
difference.

Oatmeal turns the gun towards Theo.

OATMEAL
What about you?

THEO

Sorry man. I didn't even make it through law school. I mean every time I get my student debt letter in the mail all I can do is laugh. Why do you think I spend all my time over here all day in the middle of the day?

OATMEAL

Alrighty then. Can't say I didn't try. You guys know what has to happen next right?

Oatmeal turns the gun towards Jim and takes off the safety.

JIM

Wait Wait Wait! I can get you the money! I'm just going to need more time.

OATMEAL

How much time?

JIM

Two or three weeks tops. I work at the court house so I can try to get the case moved up. And once the case is settled I can get my money back and pay you.

OATMEAL

I like you Jimmy, and I'm not an unreasonable man. So you know what?
 (fake bangs gun on table
 like a gavel)
 I'll allow it.
 (beat)

Not a fan of legal jokes?...Of course I will be charging you interest, lets say \$100 a day? But that's standard on pretty much any business transaction nowadays. See that wasn't so hard was it?

Oatmeal puts down his gun. Before Jim can respond we hear a knock on the front door.

Oatmeal's smile fades and he raises his gun again.

OATMEAL

You expecting someone?

JIM

No.

OATMEAL
You call the police?

JIM
No I swear I didn't.

The person at the door knocks again. Oatmeal gestures at Anna to take a look. She looks through the peephole and comes back into the living room.

ANNA
Older lady and some dude. Dressed
kind of funny.

The knocking continues - it's more like banging now.

MAMA HAYWOOD (OS)
Open up I know you're in there.

OATMEAL
Someone clearly wants in on the
party. Any idea who this is?

MAMA HAYWOOD (OS)
It's your mother Jimmy, we need to
talk.

Act Three

INT. JIM'S APARTMENT - DAY

The knocking at the door continues. Oatmeal paces back and forth in the living room thinking things through.

OATMEAL

So do you think you can get rid of her?

JIM

Don't think so. My mom's pretty pushy.

MAMA HAYWOOD

Jimmy! If you don't open up I will sit here in the hallway and start talking to you through the door. You know I'll do it.

Oatmeal gives Jim a look as if to say "Will she really do that?"

JIM

Oh yeah she'll do it.

OATMEAL

Okay we're going to have to let her in. Anna you stay out here with Jim and keep an eye out to make sure nothing fishy is going on. Theo and I are going to be in the bedroom waiting. Jim, let her in let her say what she has to say and then get her out. Everybody understand?

Everyone nods. Oatmeal and Theo shuffle off to hide in the bedroom and Jim opens up the door.

Jim's mother and a much younger man stand at the door. They are both dressed in dashikis and the man holds a bag of takeout food. Were they just holding hands?

JIM

Hey mom.

MAMA HAYWOOD

Well you certainly took your time getting to the door! I wanted to talk about this morning.

JIM

Yeah well I'm not sure I do. Who's this?

MAMA HAYWOOD

Brian's a good friend of mine that I thought you should meet. He was at the protest too. Brian this is my son that you've heard so much about!

BRIAN

Nice to finally put a name to the face!

Brian smiles at Jim who doesn't reciprocate the affection.

MAMA HAYWOOD

Come on Jimmy, I'm sure you were surprised to see me this morning - I feel like I owe you an explanation. Plus it's been so long since we just talked. We have a lot to catch up on. We even brought dinner!

Brian gestures towards the takeout bag. Jim takes a moment and then opens up the door further - allowing his mother and Brian to enter.

INT. JIM'S DINING ROOM - DAY

Jim, Anna, Mama Haywood and Brian all sit around the table in mid conversation.

MAMA HAYWOOD

You know Anna, I have a feeling we wouldn't have met if I hadn't dropped by like this. Jimmy was always too shy to bring any of his girlfriends around the house when he was younger - he said I was too *intimidating*. How did you two lovebirds meet?

JIM

Oh just a bar.

ANNA

Work

ANNA

I'm a bartender. And he just kept coming back and ordering really complicated drinks night after night just to talk to me. It was pretty cute.

JIM

Yeah the worst part was that bar was really expensive. Like waaaay out of my price range. But I finally got her so it was definitely worth it. What about you Brian what do you do?

BRIAN

Oh I'm an artist. Mostly sculptures and ceramic work but the occasional painting. I also teach yoga on the side at the Twin Oaks community center. People often think those are two random careers but I actually think they are very similar. They're both forms of artistic expression. It's just that you're using materials for one and your body for the other.

MAMA HAYWOOD

Yeah Brian's got a lot going on. He's also thinking about going back to school to finish up his masters.

JIM

Cool what did you study?

BRIAN

Philosophy. My own perspective. I just needed time away to see that you know what I mean?

JIM

Um yeah definitely. What about you mom, how are things back home?

MAMA HAYWOOD

Well part of why I came over was to talk to you about that. I sold the house a few months ago. Brian and I are actually living together now over at the Heart Lake co-op.

JIM

The hippie commune over near Bayside?

BRIAN

We actually prefer the term intentional community.

JIM

I don't care what it's called it's a bunch of grown men and women sharing a house. Sounds pretty communal to me.

(beat)

What about work? That's on the other side of the city. How can you commute from there every day?

MAMA HAYWOOD

I don't. I quit my job. Now I can spend my time at Heart Lake doing work I actually care about like gardening and raising awareness about social justice issues.

JIM

You quit your job? Wow. What are you going to do once this "commune phase" doesn't work out?

MAMA HAYWOOD

It's not " a phase". I'm going to retire at Heart Lake. Look I know this is a lot to take in but I would appreciate a more supportive tone.

JIM

Supportive of what? A severely delayed mid life crisis? Your new inappropriately aged boyfriend? A mother who was a constant embarrassment a kid and has now graduated to embarrassing me at work?

MAMA HAYWOOD

Jim you don't mean that! And who said Brian and me were dating?

JIM

You guys are living together mom. I know what that means, I'm not a kid anymore. Just because you enjoy acting like a child doesn't mean you have to treat me like one. The least you can do is tell me the truth.

This is clearly the last straw for Mama Haywood. She stands up at the dinner table.

MAMA HAYWOOD

You know what maybe you're right. You're not a kid anymore. So yeah, am I dating Brian? You're god damn right I am! But guess what that's my decision to make and not yours. And maybe I'm not as perfect as the stepford wife mother you wish you had but I was a single mother working my ass off to make sure you got the best childhood possible. And since you are so interested in the truth all of a sudden. I have one more thing to tell you. The real
(MORE)

MAMA HAYWOOD (CONT'D)
reason that I sold the house was
because I couldn't afford the second
mortgage that I took out on it. You
know the same one that put you
through college and law school?
How's that for truth?
(to Brian)
Come on let's go, we're clearly
unwelcome here.

Mama Haywood and Brian exit the apartment leaving a heavy
awkward silence in the room. Theo and Oatmeal enter from
the bedroom clearly having heard everything that just
happened.

OATMEAL
You know for such a nice apartment
this place sure has some thin
walls...

THEO
Listen, I'm not saying that I'm
happy all of that just happened.
Because I'm not. I'm your friend and
I hate to see you go through
something like that. But to be
honest I really needed them to leave
.....cause I gotta go.

Theo rushes across to the bathroom.

Act Four

EXT. SAN FRANCISCO STREET - DAY

Jim Haywood pulls over, parks his car on the street and exits. Everything about Jim from his car to his suit to his haircut seems out of place in what is clearly a bad neighborhood. Across the street from him is what seems like a gated off park. A sign on top of the gate identifies this as "HEART LAKE INTENTIONAL COMMUNITY". Jim crosses the street and tries to open the gate.

The gate doesn't budge. Jim rattles it some more before noticing a buzzer box. He tries out a few of the buttons.

JIM

Hello? Is anybody there? Hellooo?

Just as he is about to give up and go back to his car, AN OLDER BEARDED MAN turns the corner. The man, who carries a big burlap bag and looks one step above homeless takes a moment to assess the situation before jumping in.

OLDER MAN

Hey, are you trying to get into Heart Lake?

JIM

Yeah, do you know how I can get in?

OLDER MAN

You're on the wrong side. The main entrance is over on York. I'm actually headed over there right now. I can show you the way if you'd like.

EXT. SAN FRANCISCO STREET - DAY [MOMENTS LATER]

Jimmy and the older man walk down the street together. It is clear that the older man has done most of the talking on this trip.

OLDER MAN

-- and that's why I think it's such a shame when people write us off. The conspiracy theorists community has been shunned and outcast for so long when if you really just sit down and think about it, the explanations that we are proposing are actually a lot more logical and rational than many of the official government -- oh look's like we're here.

The older man stops at a gate that is similar to the one that Jimmy was knocking on earlier. He gives it a push and it opens. The two men step inside.

Heart Lake looks underwhelming. There are four long log cabin buildings on one side and a small vegetable garden on the other. We can see a bit of the lake behind the cabins and there seem to be clothes drying everywhere.

OLDER MAN

Oh before I forget you are going to have to take off your shoes.

JIM

Huh?

The older man begins rustling around in his burlap bag.

OLDER MAN

Those are leather right?

JIM

Yeah

OLDER MAN

Heart Lake doesn't support animal cruelty you're going to have to take those off. Put them in here.

The older man pulls an empty burlap bag out of the burlap bag he has been rummaging through.

JIM

Uhhh but I don't --

OLDER MAN

You can wear these.

The older man pulls out pair of sandals. They have seen better days.

OLDER MAN

Any other cow skin?

JIM

My wallet?

The older man holds out the second burlap bag and Jim drops his wallet in there.

OLDER MAN

What about electronics? Sweatshops and child labor are a major issue around the world you know.

Jim drops his phone in the bag as well.

OLDER MAN

Okay you stay here. I'm going to go put these away in a locker and then we'll go and find your mom.

Jim opens his mouth to say something but the older man is already on his way. He instead takes a seat on a wooden bench.

EXT. HEART LAKE INTENTIONAL COMMUNITY - DAY [MOMENTS LATER]

Jim is still sitting on the bench when Brian (Mama Haywood's new boy toy) happens to walk by. He is smoking marijuana out of an obnoxious English pipe.

BRIAN

Dude, Jim! What are you doing here?

JIM

I'm here to see my mom. To kind of go over everything that happened last night.

BRIAN

Well I think she's in the back. Do you want me to show you where she is?

JIM

Nah I'm alright. I already have this guy showing me around - his name is Daniel I think? He's just putting my shoes and stuff away in the lockers right now.

BRIAN

I don't think anyone named Daniel lives here dude.

JIM

Maybe he just works here?

BRIAN

Well if he worked here he would know we don't have lockers. Once you move into Heart Lake your stuff kind of becomes the community's stuff.

JIM

So what are you saying?

BRIAN

Dude I think you might have just been robbed.

EXT. HEART LAKE INTENTIONAL COMMUNITY - DAY

Jim sits across a picnic table from his mother as she eats her breakfast.

MAMA HAYWOOD

So you just gave your stuff to him?
Even though you just met him?

JIM

Not exactly how I would put it but
yeah you could say that

MAMA HAYWOOD

And the fact that he was carrying a
bunch of stuff in a giant bag -
including extra clothing - didn't
ring any alarms?

JIM

I thought he was just another weirdo
hippie guy! I was trying not to be
rude! He really didn't look *that*
much more homeless than half the
people here!

A pretty rough looking guy seated further down the picnic table gives Jim a dirty glare.

JIM

(to bench guy)
No offense man.
(back to Mama Haywood)
Anyways can we quit talking about
it? That's not why I'm here.

MAMA HAYWOOD

No you're here to talk me out of my
- how did you put it? Oh yeah
"Severely delayed midlife crisis"
that was it. Well here it is Jimmy!

JIM

Look mom I'm sorry about yesterday.
Is there somewhere more private we
could do this?

MAMA HAYWOOD

Too embarrassing for ya? Take a look
everyone my only son is embarrassed
of me!

MAMA HAYWOOD

You know what the worst part of
yesterday was. Not the insults. Not
that we know nothing about each
(MORE)

MAMA HAYWOOD (CONT'D)
 other's lives. Not even the look of
 disappoint in your eye. It was that
 you never even asked me if I did it.

There is an uncomfortable moment of silence as Jim
 reflects on this.

JIM
 Well did you?

MAMA HAYWOOD
 That's not the point! It's that you
 didn't even ask!

JIM
 Mom as your lawyer it doesn't matter
 whether you --

MAMA HAYWOOD
 I thought I made this clear
 yesterday Jim, you're not my lawyer
 - he is.

Mama Haywood points to someone seated a few tables away.
 We do not see him.

JIM
 That guy's you're lawyer? He's like
 a million years old.

MAMA HAYWOOD
 He's experienced.

JIM
 In what? Medieval law? He's dressed
 like a wizard!

MAMA HAYWOOD
 He's unconventional - like me.

JIM
 Is he talking to himself? Yup, he's
 totally talking to himself.

MAMA HAYWOOD
 What?

Mama Haywood turns to look and we finally get to see her
 mystery lawyer. He is an elderly bearded man dressed head
 to toe in a long purple robe. He looks like Gandalf's
 sketchier and less put together cousin. Sketchy Gandalf
 mutters to himself and gestures weirdly as he paces back
 and forth.

MAMA HAYWOOD

Oh you really scared me there for a second. Danny is just working on his fantasy novel. He says acting out the parts helps him come up with better dialogue. Looks weird but you get used to it.

Jim looks down at his watch.

JIM

Well as much as I'd love to stick around and kick it with you and Dumbledore all day, I can't. I've gotta get back to the office. The bottom line is while I can't make you make me your lawyer, you can't stop me from working on the case on my own time. And when sketchy Gandalf over there screws up or when you finally realize how serious this is you're going to be really happy I did. Enjoy your breakfast mom.

Jim gives his mother one last look and leaves.

Ok maybe it wasn't his *last* look.

JIM

Hey can I borrow some cash?

INT. COURTHOUSE FOYER - DAY

Jim sits on a bench waiting for someone in particular. He sees Melanie exit a courtroom while speaking with a buff uniformed officer. Jim waits for them to finish their conversation before going over to speak with her. The two begin walking out of the building together as they talk.

JIM

What was that?

MELANIE

What was what?

JIM

That long talk you just had with Gino. You hate Gino Scapenelli. If I recall correctly you once said you wanted to and I quote "slice him up into salami like the Italian meathead that he is"

MELANIE

Gino's just helping me out with this case I'm working on.

JIM

No I've seen you talk with him about work and that was not a work conversation. The fake giggling the light brush on the shoulder before he left. Do you have a thing for Gino?

MELANIE

Come on you're being ridiculous.

JIM

Is it the mullet or the pornstar stache? I always heard women love the stache.

MELANIE

If you must know Gino's helping me out with my presentation for the Oakville Prep kids.

JIM

Oh so you're going the whole we-get-to-work-with-the-cops-to-tak-down-the-bad-guys route? I can respect that.

MELANIE

And getting to show a bunch of angsty teenage boys a live gun? I've got this in the bag.

JIM

You run this by Digby? Because I'm sure there has to be a rule against this. This is basically cheating.

MELANIE

Already did.

JIM

It's like I just can't catch a break this week can I.

Jim and Melanie turn down a hallway.

MELANIE

How are things with your mom after yesterday?

JIM

You know when you're a teen and you're biologically predisposed to hating your parents? It's worse than that.

MELANIE

That bad huh?

JIM

Except it's like she's the teenager and she doesn't understand just how much trouble she is really in.

MELANIE

Yeah and with that surveillance video Jamie is really pushing for me to go to trial.

Jim immediately stops.

JIM

What video?

The security footage that I sent in with the discovery docs last night. Wait did your mom not put you back on the case? Is she still trying to do this solo?

JIM

Nope unfortunately I am not the attorney on record but luckily I have a pretty good idea who that email went out to. Hey sorry to do this but I've gotta take a rain check on lunch.

Jim turns around and immediately begins to walk back in the direction that they were coming from.

MELANIE

(yelling back at him)

Can you at least say where you're going?

JIM

I HAVE TO GO FIGHT A WIZARD!

EXT. COURTHOUSE PARKING LOT - DAY

Jim rushes out of the building towards his car. He gets to the front door and immediately begins fumbling through his pocket to try to find his car keys.

OATMEAL (O.S.)

It's open dude.

Jim looks up to see Oatmeal leaning against the trunk as he smokes a cigarette.

OATMEAL

I would've hid in the backseat but it just seemed cliché and tacky.

JIM

What are you doing here?

OATMEAL

The real question is what are you doing talking to the police? A little birdy told me that you reported a robbery this morning.

JIM

CAUSE I GOT ROBBED!

OATMEAL

So you're telling me your report had nothing to do with our little agreement last night? You have to admit that's a little convenient bro. You really expect me to believe that?

JIM

To be honest at this point I don't really care what you believe. It's the truth. I was going to visit my mom when I got robbed.

OATMEAL

Okay I'm sensing a bit of a tone there that I don't like but it sounds like you've had rough past couple of days so I'm going to let that one slide.

JIM

Listen if you're here to shoot me just shoot me. It's not like my life could get any worse right now.

OATMEAL

Oh believe me bro, I've thought about it.

Oatmeal lifts the bottom of his shirt to reveal he is packing.

OATMEAL

But that would be bad business. How am I supposed to get my money from a dead guy right? Like I said Jimmy I'm a business man bro. So I thought to myself what do business men do when they don't think they're going to get paid?

There is an uncomfortable moment as Jim waits for Oatmeal to continue his monologue.

JIM

Oh that wasn't rhetorical? I'm sorry
I don't know.

OATMEAL

Come on Jim! A smarty pants lawyer
like you? I'm disappointed. You take
collateral. Excuse me.

He pulls out his phone and calls someone.

OATMEAL

(on the phone)

Yeah put him on.

Oatmeal puts his phone on speakerphone mode.

PHONE VOICE (O.S.)

Jimmy is that you?

JIMMY

Theo?! What's going on? Where do
they have you?

PHONE VOICE (O.S.)

I really don't know. They
blindfolded me so I couldn't
really--

Oatmeal abruptly hangs up the phone.

OATMEAL

Your friend Theo is going to be
our...houseguest...until we get our
money. If we don't get our money by
when you promised you don't get Theo
back...ever. You get the idea?

Jimmy remains silent as he processes all of this.

OATMEAL

It's not a contract until you agree
Jimmy. You should know that.

JIMMY

Yeah I get it.

OATMEAL

Great. Enjoy the rest of your day
bro.

(as he walks back to his
car parked further down)

You should really start locking your
doors, that's pretty unsafe.

Act Five

EXT. SAN FRANCISCO ZOO ZEBRA ENCLOSURE - NIGHT

Grainy security footage shows the entrance to the zoo's zebra enclosure. Behind the fence we can see two zebras grazing. A masked and hooded figure suddenly enters the frame carrying a pair of large bolt cutters.

The figure walks up to the camera and swings wildly at it with the bolt cutters, bashing it multiple times. The camera shakes violently and there are now cracks all over the lens. The hooded figure stops and stares at the camera for a moment clearly wondering - is the camera off?

Unfortunately for them it isn't.

The figure begins using the bolt cutters to break the locked zebra enclosure. It takes a moment but they are eventually able to cut through the lock and open up the fence. The figure motions for the zebras to exit.

They don't budge.

The hooded figure enters the enclosure and motions more vigorously. Still nothing. Finally the figure resorts to chasing after them while waving the bolt cutters. This does the trick and both zebras gallop out of the enclosure.

The figure, who is breathing heavily and clearly tired at this point, stops outside of the enclosure to catch their breath. They put down the bolt cutters and take off their hood revealing long dark hair. They then remove their mask and we can clearly see that it is MAMA HAYWOOD.

The video freezes.

INT. HEART LAKE COMMUNITY CABIN 2 - DAY

Jim and sketchy Gandalf sit across from a small laptop having just watched this video. They are in a small bedroom with one bunk bed on either side of them.

SKETCHY GANDALF

Yeah I'd say that's pretty bad.

JIM

Thanks for the great legal analysis Professor Merlin. I can see why my mom wants such a top notch lawyer.

SKETCHY GANDALF

No need for the sarcasm son.

JIM

I'm not your son. Where is she anyways?

SKETCHY GANDALF

I'm not sure. I haven't seen her since this morning. If it makes you feel more comfortable I can talk you through how I plan on approaching the case.

JIM

You still think you're going to be taking on this case? Wow. I hate to break it to you old man but this is it for you. I'm taking over from here. I can't let you mess this up.

SKETCHY GANDALF

And what makes you think I would do that?

JIM

Because I've never heard of any competent lawyer that wears a purple bath robe all day. Or one that lives in a commune. You're a seventy year old man that sleeps in a bunk bed, you're clearly washed up! I mean you didn't even know about this email until I told you!

SKETCHY GANDALF

I would have checked my webmail eventually.

JIM

Yeah? How often is it that you check your "webmail"?

SKETCHY GANDALF

(clearly lying)

About the same as the average legal professional..

JIM

And how often is that?

SKETCHY GANDALF

A couple times a month.

JIM

That's it. Look are you going to show me where my mom's room is or am I going to have to find someone else to show me?

INT. HEART LAKE COMMUNITY CABIN 3 - DAY

Jim and Sketchy Gandalf stand at the door of a room identical to the room they were just in. This room is a little messier than the last with women's clothing strewn about. Three of the beds look slept in while one of the beds has been made.

SKETCHY GANDALF

This is it. You're mom is in bunk D which is....that one.

Sketch Gandalf points to the empty bed that has been made.

SKETCHY GANDALF

That doesn't seem right. Maybe this isn't the right room.

Jim walks over to the empty bed and picks up an envelope that is laid on the pillow.

JIM

No it's definitely the right room.

The envelope has Jim's name and address on it. He rips it open and begins reading it.

JIM

Of course she would try to run..What...The...

INT. UNIDENTIFIED WAREHOUSE - NIGHT

OATMEAL

FUUUUUCKK! I can't believe you scored that one! I brought the middle linebacker over on that side too! They made Marshawn Lynch too good in this game. It's impossible to stop him!

Theo, Oatmeal, one of Oatmeal's scary looking henchmen and an unknown gorgeous blonde girl are in some kind of garage or workshop. They sit in one corner of the room that has been setup to be a temporary "living area" with a couple of couches a rug and a big TV. A pretty intense game of Madden has just gone down between Theo and Oatmeal, while the others are killing time on their phones.

THEO

Well I like to think that I had something to do with it too. You know I'm pretty legendary on the sticks.

OATMEAL

Nah man I'm telling you it's the way they made him in the game.

THEO

Yeah but when you had him you only scored 1 touchdown. I scored five!

Oatmeal stands up and the light flickers off of his gun which is tucked in his pants waistband. Theo instantly remembers that this is an argument that he probably doesn't want to start.

OATMEAL

That was because I didn't want to be a rude host and take advantage of the obvious imbalance within the game. Nobody likes a sore winner Theo.

THEO

Of course. My bad guys.

INT. COURTHOUSE HALLWAY - NIGHT

Jim is on his way out of the building after a long day's work. He stops when he hears his name called out of one of the many offices in the hallway.

DIGBY

Jim is that you?

Jim backs up to the only office that still has a light on.

INT. DIGBY'S CHAMBERS - NIGHT

Digby sits back with his feet on his desk. He is drinking scotch and watching a baseball game on a small TV in an armoire across the room.

DIGBY

Thought that was you. Late night huh?

JIM

Just had a bunch of stuff to catch up on.

DIGBY

How are things going with your mother?

JIM

Honestly? You don't want to hear the half of it.

DIGBY

Hey, it's not like I got anywhere to be. Let me grab you a drink.

Digby grabs a second glass from behind his desk and begins pouring Jim a glass. Jim puts his bag down and grabs a seat.

INT. UNIDENTIFIED WAREHOUSE - NIGHT

Theo, Oatmeal and the gorgeous blonde girl sit in the corner watching TV when Oatmeal's phone rings.

OATMEAL

Yo Chicken Finger whaddup?

(beat)

What? What do you mean it's not ready? Hold on give me one sec.

Theo stands up and exits the room to continue the call.

GORGEOUS BLONDE

You know if you ever wanted to run, now would be the time.

THEO

Nope I'll take a hard pass on that one. It doesn't really feel like a "piss off mentally unstable dude with a gun" type of day.

GORGEOUS BLONDE

Ouch. You know that's my brother you're talking about.

THEO

Oh you're related? I thought you were..

GORGEOUS BLONDE

You thought I was what?

(beat)

His girlfriend? A hooker?

Theo remains silent. The gorgeous blonde stands up in front of the TV.

GORGEOUS BLONDE

Come on spit it out! First impressions are important.

Theo sighs. She is not going to let him off the hook.

THEO

Yeah, I thought you were a hooker... but not one that you could just get
(MORE)

THEO (CONT'D)
on the street. Like a high class
one.

GORGEOUS BLONDE
Wow. Thank you? I guess?

GORGEOUS BLONDE
You sure you don't want to make a
break for it? There's a gas station
a couple blocks from here. I'm sure
they would let you use their phone.

THEO
What's in it for you?

GORGEOUS BLONDE
I don't know, you didn't do anything
wrong. So it just seems a little
unfair that you're the one here.
Plus it doesn't hurt that you're
cute.

THEO
You think I'm cute?

GORGEOUS BLONDE
It's what I said isn't it?

She moves in closer towards Theo. Eventually sitting down
right next to him.

GORGEOUS BLONDE
What about me? Do you think I'm
cute? If I was a hooker would you
sleep with me.

Theo is surprised by her straight forwardness.

THEO
Yeah, like I said I think you're
very ...attractive.

The gorgeous blonde begins leaning in.

GORGEOUS BLONDE
You know what can happen when two
attractive people end up alone
right?

THEO
I think I have an idea.

The gorgeous blonde is just about to kiss Theo when he
suddenly pulls away.

THEO

Sorry, I have to go use the bathroom again. Must be all the sodas.

INT. WAREHOUSE BATHROOM - NIGHT

Theo stands inside a dirty industrial bathroom. You know those disgusting gas station restrooms that are the worst to use? This is *barely* one step above that. Theo turns on the tap and washes his face. He looks at himself in the water stained mirror.

THEO

We are not going to do this Theo. We are not going to do this. I don't care what she said. I don't care how good she looks. This is a bad, bad, BAD idea.

Theo sees that he has something in his teeth. He rinses out his mouth.

THEO

There are only two ways this can turn out and they are both not good.

Theo notices a bottle of mouthwash sitting on the sink. He covers his mouth and nose with his hand in attempt to smell his breath and then immediately takes a swig of the mouthwash.

THEO

Scenario one. Oatmeal finds out and he doesn't approve. He has a gun. He seems to have anger issues. Enough said.

Theo looks up his nose in the mirror to clear out any stray boogers.

THEO

Scenario two. Oatmeal finds out and he *does* approve. Perfect now I'm stuck dating the sister of the guy that blackmailed my best friend out of \$8000. Just what every little boy dreams of right?

Theo begins tousling his hair. He is going for messy but not too messy.

THEO

It's time to use our smart rational logical almost lawyer head okay buddy? Not our other head. We are going to go out there and do the
(MORE)

THEO (CONT'D)
responsible thing. She'll
understand. She has to.

Theo adjusts his shirt.

THEO
Alright we got this.

Theo looks back in the mirror and tousles his hair one
last time.

Act Six

INT. UNIDENTIFIED WAREHOUSE - NIGHT

Theo and the blonde girl are straight up making out on the couch. Things are getting pretty hot and heavy between them when Theo starts to pull away.

THEO

You hear that?

BLONDE GIRL

(between kisses)

Nope. Stop being so paranoid. He's going to smoke a couple of cigs..we have time.

The two go back to making out when they hear the sound of one of the warehouse side doors creaking opening. This one is unmistakable. They immediately split and sit on opposite ends of the couch. Theo takes a throw pillow and covers his lap with it. They try really hard to look casual.

INT. DIGBY'S CHAMBERS - NIGHT

We catch Jim and Digby mid conversation. The nearly empty scotch bottle on Digby's desk indicates that they have had a lot more than one drink each.

JIM

What about you? What are you doing here so late?

DIGBY

Me? This is a typical weeknight for me now Jim. Where else am I going to go? I'm in my 60s my wife hates me and my kids are assholes. This..this is the only place that feels right.

JIM

And I thought I was being a mood killer.

DIGBY

(raising the scotch
bottle)

I know that last one was the last one but...last one?

JIM

Last one.

DIGBY

If there's one thing that I learned from my whole ordeal it's that fragile is better than broken. For a long time my wife and I were fragile and then one day I came home after a late night of work and things were broken. Don't ever let things get broken with your mom Jim.

JIM

I'll toast to that.

Jim and Digby drink in silence.

DIGBY

So how are things going with the presentation? You planning on dropping any of these inspirational jewels on those kids?

JIM

Oh yeah all of it. Enjoy it while you can kids it's all downhill from here!

(beat)

Nah I honestly haven't even started. You know you really screwed me by letting Melanie use Officer Scapenelli in her presentation? How the hell am I supposed to compete with that?

DIGBY

I'm sure you'll figure it out. I never have to worry about you and Melanie. You're like the awesome kids I never had.

JIM

(mocking)

Awww that's sweet.

(beat)

Although it's definitely a little less sweet knowing that you know - you actually do have kids.

DIGBY

Hey, what if you did the same thing as Melanie?

JIM

Hmm?

DIGBY

What if you brought in a guest too?
(MORE)

DIGBY (CONT'D)

A former client, someone you've helped turn their life around.

JIM

Sorry but these are immature horny hormone fuelled teenage boys. I don't think that they are really going to be the type to go for that sort of thing.

DIGBY

Good point.

JIM

Although it would be funny in an entirely different way if I brought in someone who hasn't turned their life around.

(pretending)

"Hi Kids! This is Crackhead Ricky. He's still a crackhead. The end."

DIGBY

I mean crackheads can be really entertaining.

JIM

Remember that time that guy seriously asked if he was going to get his drugs back?

DIGBY

How could I forget? He asked it so matter of factly.

(imitating)

"Yes sir those are the ones that were found in my possession. Hold up. I'mma get that back right?"

Digby and Jim laugh.

INT. JIM'S APARTMENT HALLWAY - NIGHT

A drunk Jim struggles to pick out the right key to open his apartment door. After a few attempts he gets frustrated and pretends to use "the force" to open the door. He then tries opening the door - it works. Jim is impressed.

INT. JIM'S APARTMENT - NIGHT

Jim walks across the dark living room straight to his room and falls asleep. A few moments later, Mama Haywood, who has apparently been asleep on the couch this whole time get's up, turns off the bathroom light and goes back to sleep.

INT. JIM'S BEDROOM - DAY

Jim wakes up to the sound of someone in the kitchen. And is that the smell of fresh pancakes?

JIM
Theo? Is that you?

Jim gets up and exits his bedroom.

INT. JIM'S APARTMENT - NIGHT

Mama Haywood is in the kitchen cooking up a storm. She stops when she sees Jim.

JIM
So do I even want to know how you got in here?

MAMA HAYWOOD
Probably not. Pancakes?

Jim nods and takes a seat at the kitchen table. He notices the blankets and pillow on the couch.

JIM
Wait you were here all night? Guess that scotch really hit the spot.

MAMA HAYWOOD
So Brian and I broke up.

JIM
Oh. I'm sorry to hear that.

MAMA HAYWOOD
Are you?

JIM
Okay maybe those were the wrong words... Are you okay though?

MAMA HAYWOOD
(gesturing to two wine bottles by the couch)
I had to do some drinking of my own last night to get over it. But I think I'll be alright.
(beat)
You were right you know.

JIM
What?

MAMA HAYWOOD
You were right.

JIM

Just wanted to hear that one more time...Wait what is this I'm right about?

MAMA HAYWOOD

You're a grown man now and I need to start treating you that way. And part of that means accepting your help when I might be too proud or embarrassed to.

JIM

Wait does this mean?

MAMA HAYWOOD

Yup. Jimmy Clearwater-Hendrix Haywood? Will you be my lawyer?

JIM

(mock crying)

Yes! Yes! Yes!

Cut to:

INT. COURTROOM - DAY

JUDGE MATHERS

No.

Judge Mathers is a stern looking woman in her 50s. She peers over her glasses to review some documents that have just been presented to her. Melanie stands behind the prosecutor's desk while Jim and his mother stand on the other side of the court room. They all look a little shocked.

JUDGE MATHERS

I can't accept this plea bargain counselors. I mean this proposed sentence drastically understates severity of the crime that was committed. It's well below what I had in mind.

MELANIE

But Judge Mathers the --

JUDGE MATHERS

-- Counselor Coleman. Do I need to remind you both of the purposes of sentencing? Number one, to ensure the safety of law abiding citizens. Number two, to deter both that criminal and others from committing that same act in the future. And

(MORE)

JUDGE MATHERS (CONT'D)
finally, to offer them a chance at rehabilitation. While I can see how community service and probation meets the last standard, this proposed sentence seems to have conveniently left out the first two.

(beat)

Now Ms. Haywood I take it that Counselor Haywood informed you that this plea bargain would be subject to my approval?

MAMA HAYWOOD

Yes but he said that wouldn't happen. That judges almost always agree.

JUDGE MATHERS

Almost being the operative word there. You also understand that this is a binding plea bargain even if I choose to impose a harsher sentence than proposed?

MAMA HAYWOOD

Yes.

JUDGE MATHERS

Look I believe you Ms. Haywood. I believe that you have learned from your mistakes and that you are genuinely going to try to turn your life around. But there are still consequences to your actions. So I am going to have to add some jail time in addition to the community service and parole set out in this proposed sentence. But I am also going to do something I don't normally do which is give you a choice. You have the option of either taking 1 year of jail time, which can be reduced with good behavior, or a full 18 months under house arrest. Do you understand?

MAMA HAYWOOD

I think so. Do I have to choose now?

JUDGE MATHERS

You do.

MAMA HAYWOOD

The second one. House arrest.

JUDGE MATHERS

I had a feeling you would say that. Now your records say that you have no fixed address. Is this still the case? I am going to need a fixed address for house arrest to be an option.

There is a long awkward silence.

JUDGE MATHERS

Ms. Haywood do you have somewhere to stay?

The silence continues until --

JIM

She will be living with me ma'am.

JUDGE MATHERS

Okay looks like we are all in agreement. The final sentence is 18 months under house arrest during which you will have to complete your 400 community service hours. I wish you the best of luck Ms. Haywood.

Judge Mathers bangs her gavel making her verdict official. Mama Haywood and her son hug. It's all finally over.

JIM (V.O.)

Losing a case you really care about is one of the first real tests to see if you're cut out to be a public defender. Not only because it's a crappy feeling to have but more importantly because it changes your perspective on why you're doing this in the first place.

Melanie gives Jim a look as if to say "we tried".

INT. UNIDENTIFIED WAREHOUSE - NIGHT

Theo, Oatmeal, his henchman and the blonde girl are all asleep on different sides of their makeshift living room. A big glop of drool hangs from Oatmeal's mouth.

JIM (V.O.)

When I decided to become a public defender I did it for the same reason most people do - to help people. In my mind I wasn't fighting for the typical criminal who actually did the crime.

Theo opens one eye. He scopes out the room to make sure everyone is asleep before slowly getting up and heading towards the bathroom.

JIM (V.O.)

I was fighting for the innocent. The poor and disenfranchised that really didn't do it and were being taken advantage of.

INT. UNIDENTIFIED WAREHOUSE - NIGHT

Theo is in the bathroom rubbing one out. That girl really got to him.

JIM (V.O.)

Now don't get me wrong, getting to be the lawyer in shining armor is awesome. Helping someone who really needed it is one of the greatest feelings in the world. And as soon as you get a taste of it you instantly crave more and more.

Theo is really going at it when Oatmeal suddenly busts the bathroom door open waving his gun. At first he is relieved that Theo hasn't tried to escape but then he quickly pieces together what Theo was doing in the bathroom.

JIM (V.O.)

But if that's the only reason you want to be a PD you're in for a rude awakening.

EXT. HEART LAKE INTENTIONAL COMMUNITY - DAY

Jim watches as his mother says bye to her friends at the commune.

JIM (V.O.)

Because the truth is that most cases don't finish with that fairy tale ending. Most cases end with either a settlement or a conviction. And every time that happens you're going to have to deal with the other feeling - the bad one.

INT. JIM'S APARTMENT - DAY

Jim watches his mother eat breakfast.

JIM (V.O.)

The one that asks did I really do what's best for my client? Did I
(MORE)

JIM (V.O.) (CONT'D)
 really use every legal option
 available to give this client a fair
 defense?

INT. DETENTION CENTRE VISITING ROOM - DAY

Jim reviews some documents at the booth as he waits to meet his next client. When he looks up he sees that it is a young girl 14-15 years old at most.

JIM (V.O.)
 And while it's tempting to try to
 turn this feeling off, it's really
 important that you don't. Because
 this feeling means that you're doing
 your job well and that you are
 seeing them for the people that they
 are and not just a number on a page.

INT. COURTROOM - DAY

Jim stands in front of the courtroom giving his presentation to the Oakville Prep kids. We realize that all of his previous voice over has been a part of this speech.

JIM
 And that's really why you do this
 job. You don't do it because you
 think everyone is innocent. You do
 it because you think everyone
 deserves this.

There is an awkward beat. This was a pretty depressing speech to give to highschoolers.

JIM
 Any questions?

INT. COURTHOUSE FOYER - DAY

Jim sits on one a bench until he sees Oatmeal and Theo enter the foyer. They sit next to him on the bench.

OATMEAL
 So do you have the money?

JIM
 Yup. But how do I know you aren't
 going to try to blackmail me for
 more?

OATMEAL
 Like I said I'm a businessman I
 wouldn't do that.

JIM

I don't know I'm thinking I'm going
to need --

Jim is interrupted when an old woman who has just exited the courtroom across from them interrupts him. She is dressed in a sweater vest and looks about nine million years old. A pair of glasses hangs around her neck.

HEADMASTER THORNE

Jim? Oh there you are! I thought you left! I just wanted to thank you for that lovely presentation you gave in there to my students. A little harsh but I think it provided an accurate description about what life on your side of the courtroom is like. I really appreciate you doing that.

HEADMASTER THORNE

You're very welcome. It was my pleasure Ms?

HEADMASTER THORNE

Headmaster Thorne.
(looking over his shoulder
at Oatmeal)
And if I'm not mistaken this is...

Headmaster Thorne puts on her glasses.

HEADMASTER THORNE

...yes it is! Logan Mathews! How are you Logan? You certainly look different.

Oatmeal/Logan shakes hands with Headmaster Thorne. These two know each other?

HEADMASTER THORNE

This fine young fellow actually graduated from Oakville Prep what was it five, six years ago?

OATMEAL

Five

HEADMASTER THORNE

How do you two know each other?

JIM

Oh, business.

HEADMASTER THORNE

It's always business with this one!
His father has been grooming him to
(MORE)

HEADMASTER THORNE (CONT'D)
take over XL software ever since I
can remember. Well I'll let you two
get back to your business.

Headmaster Thorne goes back to her class in the courtroom.

JIM
Your father owns XL software? You're
rich?

OATMEAL
Rich is a state of mind bro....
I'mma still need my money. This
doesn't change anything.

JIM
No that's where you're wrong. I know
who you are now which changes
everything. Suddenly you're a lot
less scary. I'm telling your father
and everyone I know about this and
if anything happens to either me or
Theo they are going to go straight
to the police. You're not getting a
cent...bro.

Oatmeal begins gesturing as if he has a gun.

OATMEAL
Are you sure about that?

JIM
You're in a courthouse idiot. You
had to pass a metal detector just to
get here.

Oatmeal realizes his bluff has been called. All of his
confidence disappears.

OATMEAL
Alright! Alright! I'll call off the
debt. Just don't tell my dad!

JIM
Now why wouldn't I do that? It seems
like the obvious thing to do.
Unless there was something in it
for me..

OATMEAL
What do you mean?

JIM
You're a business man right? Make me
an offer.

Tag

INT. COURTHOUSE FOYER - DAY

Jim and Theo sit on of the benches in the foyer catching up.

THEO

It honestly wasn't *that* bad. Just lots of videogames and lots of daytime TV. And oh yeah, I met this girl.

JIM

Theo only you could fall for one of your kidnapers.

THEO

Yeah I'm not really sure if it was Stockholm syndrome or if she was just genuinely...hot.

Their touching moment is interrupted by the sound of a gunshot and screaming. A moment later Melanie rushes out of the courtroom where her presentation was taking place.

MELANIE

Jim can you get a medic?

JIM

What happened?

MELANIE

Meathead shot himself in the leg.

JIM

In front of the kids?

MELANIE

In front of the kids.