

PULLING WEEDS

1 EXT. SUBURBAN NEIGHBORHOOD - DAY 1

A landscape of cookie cutter, middle income, single family homes. A man is walking his dog without a bag. A school girl at the bus stop, the bus already turning the corner, she runs after it.

JAMES, mid 20's, shuffles through his mail box at the foot of his decrepit lawn in a silk bathroom and suede slippers.

2 INT. LORAININE'S HOUSE - KITCHEN - DAY 2

A woman in her early 60's with thick rimmed bifocals and matte red lipstick, LORAININE, is clawing through the cracks in her blinds. We see that she is looking at James. She is fixated. Entranced. Eyes glued.

3 EXT. SUBURBAN NEIGHBORHOOD - DAY 3

A preppy teenage girl, PENELOPE, with a small Chihuahua breed arrives in front James.

PENELOPE

Up early today. What are you gonna do when I leave for school?

JAMES

You wouldn't dare leave us.

He picks up the dog.

PENELOPE

It'll break my heart, but...

JAMES

Yeah, sure, you're gonna be late. See you tomorrow.

She turns and leaves blushing.

4 INT. LORAININE'S HOUSE - KITCHEN - DAY 4

She's almost pressed up against the glass trailing James as he enters his house. A series of windows gives her full access.

In the background of Loraine's kitchen we see several religious ornaments and a picture of her with a young man.

She looks content, as if tuning into her favorite Sunday morning cartoon.

5 EXT. SUBURBAN NEIGHBORHOOD - DAY 5

Outside their houses the sprinklers rise as water takes to the air, perfectly orchestrated.

In the street we follow a biker down a road that increasingly fades with value until we arrive a bright pink condominium complex.

6 INT. MONICA AND MARCO'S APARTMENT - MARCO'S BEDROOM - DAY 6

MARCO, 17, is sitting at his gaming desktop computer. His pants are lowered as he stares intensely at his monitor.

The door swings open, he makes an effort to cover himself.

MARCO
What the heck!

MONICA, 24, a woman with perfect hair, screams and slams the door.

MONICA O.S.
You fucking perv! Where are the car keys?

He zips up his pants and opens the door.

MARCO
Sorry I'm leaving for work.

7 INT. LIVING ROOM - CONTINUOUS 7

He pushes past her. He wear a black fast food uniform.

MONICA
Don't touch me.

MARCO
You should knock--

MONICA
Don't even. Just let me drop you off, there's some regional celebrity stopping by the shop and I got called in --

MARCO
Regional celebrity? And no way, it's my turn to use the car.

MONICA

Why don't you call James to pick you up? You can get cozy with the manager.

MARCO

What?

(then)

Fine.

He pulls the keys from his pocket, she reaches for them as if they were coated in dog shit.

8 INT. JAMES' HOUSE - KITCHEN - DAY

8

James stands peering out of his kitchen window through open blinds.

JAMES

You're late.

We see a post truck pull up. The mail box tag whirls up in the air.

JAMES CONT.

Bingo.

9 INT. LORIANE'S HOUSE - KITCHEN - DAY

9

Lorraine is peering out the blinds like a hawk. She is fixated on the mail truck.

LORAININE

He hates when you're late.

Her beady eyes magnified by her bifocals, trailing James.

We see James open the door.

LORAININE

Bingo.

10 EXT. JAMES' HOUSE - DAY

10

James emerges in the morning mist freshly dewed from the synchronized sprinklers. He darts toward the mailbox, pulling out several letters.

Lorraine emerges behind him in the distance.

LORAININE

James!

JAMES
(to himself)
Shit.

LORAININE
I'm glad I caught you

She plows through her garden making a direct path to his front yard.

JAMES
It's not a great time Loraine. I'm in my robe.

He makes an attempt to cover himself.

LORAININE
Did you get my email?

JAMES
Seriously? No I haven't seen your email.

(then)
To be quite honest, which one? You've practically filled my mail box with nonsense -- I have important messages Loraine!

He throws up his fist full of letters.

LORAININE
Well then you've seen my messages. The bushes. Are you going to fix them or--

JAMES
The bushes are fine.

She takes out a tape measure.

JAMES CONT.
I don't have time for this.

James walks up his steps. He wobbles on a loose step.

LORAININE
Wait!

JAMES
Good bye Loraine.

11 INT. JAMES'S HOUSE - DAY

11

James sits at his kitchen table taking a letter opener to his mail. A slight look of desperation in his eyes.

The first letter " The last will and testament...", " James Spears to inherit property of deceased...". James sighs.

JAMES

Uncle Malcolm, you're a life saver.

He holds up a cup of stale coffee.

JAMES CONT.

Where would I be without you.

He takes a swig, a bitter looking face.

His cell phone illuminates.

JAMES

Hello? Hello is anyone there?

He hangs up.

The phone rings again.

JAMES CONT.

(annoyed)

Yeah, Hello?

(calmer)

Marco, I'm so sorry what's...yeah no problem I'll head over now. Sorry again, alright bye.

James sinks in his chair.

12 INT. SNIP AND CLIP - DAY

12

CHOLE, a tall woman, a Laverne Cox type, is standing at the cash register filing down a nail. Monica walks in.

WOMAN

How nice of you to show up.

MONICA

I got called in for our special client.

WOMAN

What makes him so special?

Monica gets her station ready.

WAYNE, a kind, flamboyant guy, walks in from the back.

WAYNE

So nice of --

MONICA

She beat you to it. Chloe, what did the email say?

CHLOE

You're gonna get a real kick out of this one.

She laughs a bit to herself.

The email has an attached image, of a nearly bald man.

MONICA

Are you serious...

CHOLE

(underlining the text with her finger)

And I'd like a youthful look.

MONICA

That's not a lot of real estate to work with.

WAYNE

Martin Sweed?

MONICA

He's like a self help guy. A motivational speaker.

WAYNE

You're gonna need a lot of motivation to get that grass to grow.

13 INT. JAMES' CAR - DAY

13

James is going 50 in a 35. Marco is on his phone texting.

MARCO

Didn't you get fired last week?

JAMES

I didn't get fired, I was just --

taking a break. You didn't mention that to Monica did you?

MARCO

No. She thinks you're a driven guy who's successful and on the up and out of this piece of shit town.

JAMES CONT.

Good. Let's keep it like that. For now at least.

MARCO

Can I ask you about something?

JAMES

Yeah sure.

MARCO

You've obviously been with a few women --

JAMES

I wouldn't say a few but continue.

MARCO

Well I've never -- you know.

JAMES

Oh.

MARCO

Yeah.

JAMES

So you've never--

MARCO

Not exactly.

Marco falls silent, turns red.

JAMES

Open up the glove compartment.

Marco opens up the compartment. He digs around, pulling out a roll of condoms that looks like they came out of a ticket machine.

JAMES CONT.

Just take a couple. Show them to her.

Say that you're ready and things will go how they go from there.

MARCO

Thanks.

JAMES

Don't mention it. Like ever again.

They pull up to a fast food restaurant. "Magic Eight Burger Joint". The logo has a magic eight ball inside of burger buns.

They step out of the car putting on their aprons and hats.

14 INT. MAGIC EIGHT BURGER JOINT - DAY

14

They speed behind the counter. PAUL, the Manager, wearing a short sleeve polo's with a tie and a pen at his ear, chases after James.

PAUL

My office, now.

15 INT. BACK OFFICE - DAY

15

Paul's office is open, he's counting cash.

JAMES

Hey so about last week --

PAUL

Dude seriously? You don't have a job here.

JAMES

I started here a while back and besides a few, incidents, I think my performance--

PAUL

James. Cut the crap.

James sees a browser open on Paul's screen for a cruise line.

JAMES

Sir --

PAUL

You were late, constantly, when you were here you were pretending to be

the manager half the time.

JAMES

It was just an act, I was --

PAUL

I'll make this really simple for you

He reaches into a box and pulls of one of several dozen magic eight balls.

PAUL CONT

I'll leave your job up to fate --

JAMES

Seriously?

PAUL

Don't cut me off boy.

JAMES

You're just here jerking yourself off aren't you.

PAUL

Excuse me?

JAMES

Saw you're going on vacation, I haven't taken a sick day in 3 years.

PAUL

Yore a fraud. I've never pretended to be more that what I am, and I suggest you learn to do the same.

(then)

Now In the spirit of Magic Eight, take a chance.

He throws the eight ball to James who catches it.

PAUL CONT

Now, do you have a job here?

James shakes the ball. The small piece inside reads "Indefinitely"

JAMES

It says...No.

James is carrying a hidden rage. He leaves.

He gets a call.

JAMES

What!

MONICA O.S.

Nothing I just, neverminded. Have a
great day.

JAMES

Monica, wait.

She hangs up.

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