

JEFFERIES

"Pilot"

Written by

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&

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NETWORK THIRD DRAFT

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ACT ONE

SCENE A

FADE IN:

INT. STUDIO - NIGHT - (N-1)

JIM ON THE SET OF HIS SHOW, *MY WEEK WITH JIM JEFFERIES*, IN FRONT OF A LIVE STUDIO AUDIENCE, ADDRESSES THE CAMERA.

JIM

Hi, I'm Jim Jefferies. Welcome to the show. Look, parenting is tough. I'm a single dad. I love my son, but I'll be honest with you. I like him the same way I like cigarettes. I enjoy him for about five minutes every hour, and the rest of the time I think about how he's killing me. Look, kids are great. But they're not! All they do is make you worry. When they're born, your main concern is: "Are they healthy?" Great. Next: "Are they happy?" Ok, they're happy and healthy. Then you have to worry about: "Are they dumb?" And if they are, you're not even allowed to tell them. It'll hurt their feelings and then they won't be happy anymore. But at least they'll still have their health.

(MORE)

JIM (CONT'D)

Right now I'm trying to get my son
into a school. Just kindergarten.
All these schools want to assess him.
Assess him for what? He hasn't
started yet. He's six. Let me tell
you about my week...

CUT TO:

SCENE B

INT. SCHOOL - DAY (D1)

A SCHOOL ADMINISTRATOR'S OFFICE. JIM, WEARING A POLO SHIRT UNDER A JACKET, SITS. CLEO (30S - 40S, ACTS TOUGH; BUT ISN'T, THINKS SHE'S GOT HER SHIT TOGETHER; DOESN'T) ENTERS WEARING L.E.D. GLASSES.

CLEO

Sorry I'm late.

JIM

Where did you come from, the future?

CLEO

(AS SHE TAKES THEM OFF) Oh, these.
They de-puff your eyes. There's a rumor they cause cancer, but I may have an audition this afternoon, so small price...

SHE NOTICES SOMETHING ON JIM'S STOMACH AND POINTS TO IT.

CLEO (CONT'D)

Oh no.

JIM

I know I'm fat.

CLEO

No, you have a stain on your shirt.

C'mon, we'll turn it around.

DURING THE FOLLOWING CLEO HELPS HIM TAKE OFF HIS JACKET, PULLS HIS ARMS INTO THE SHIRT AND TURN IT AROUND.

JIM

Is this really necessary?

CLEO

We need to make a good impression.
And you need to be likable.

JIM

I'm likable.

CLEO

To some people. After a while.
And don't try to be funny. When you're
nervous you try to be funny.

JIM

I'm a comedian.

CLEO

On the application I put "TV writer."
Makes it sound like you work in an
office.

JIM

Why can't I be a comedian?

CLEO

Because they'll Google you and see all
the tasteless things you say and Walt
won't get in. (NOTICING SOMETHING ON
BACK) Good god, get that looked at.

JIM

(TRYING TO SEE IT) What?!

CLEO

Don't make this about you. Oh, and if things really go south, say your mom died recently.

JIM

I'm not going to do that.

CLEO

Okay, but you've only got like six months to use that one.

JIM

Can't I say I host my own talk show?

CLEO

It's only been on a few weeks, who knows how long that's gonna last?

JIM

Vote of confidence noted.

CLEO FINISHES PUTTING THE JACKET BACK ON.

CLEO

Maybe that's better?

JIM LOOKS AT HIMSELF IN A REFLECTIVE SURFACE. THE POLO SHIRT COLLAR NOW LOOKS LIKE A SHORT CLERICAL COLLAR.

JIM

Is it? I look like a priest.

CLEO

A hip priest, but still.

THEY SIT.

CLEO (CONT'D)

This is a great school.

JIM

I know. It is. This is important.

CLEO

You and I never went to a school like this. And what's the one thing we've always agreed on when it comes to Walt?

JIM

He can't turn out like us.

THEY CLASP HANDS IN SOLIDARITY. A SCHOOL ADMINISTRATOR, LILY, ENTERS.

LILY

Hi, I'm Lily Jones, thanks for waiting. (NOTICING) Always nice to see a couple holding hands.

JIM

Oh, we're not a couple.

CLEO

Just friends.

LILY

But you are Walter's parents.

CLEO

Yes. But it was just the one time. We'd both gotten dumped. We were watching *When Harry Met Sally*. I

(MORE)

CLEO (CONT'D)

wasn't in my right mind. I was very,
very, very sad.

JIM

Three "verys" is a lot.

CLEO

I barely remember it.

JIM

Unnecessary detail.

CLEO

It was over so fast.

JIM

That you remember.

LILY

We called you in to let you know that
we've reviewed your application and
you've been waitlisted. Along with
one other family.

JIM

Only one? So if that family, say, got
in an accident...

CLEO

This one. Obviously not a comedian.

LILY

Of course there will be a few more
hoops to jump through and we'll be
weighing various factors.

CLEO

Hoops. Right.

JIM

Factors. Gotta weigh 'em.

LILY

I also wanted to go over some testing results on Walt. This has no impact on his acceptance, but he seems to be having some issues with reading readiness.

JIM

Reading issues... you're a school - isn't that more of a "you" problem? Roof over his head issues, that would be a "me" problem.

CLEO

(UNDER BREATH TO JIM) You're being you. (TO LILY) We'll talk to Walt.

LILY

Now, Cleo, next to "occupation" there are a lot of cross-outs.

CLEO

I wrote actress, but can I really put that if I haven't booked a thing in three years? You're lucky you have a job that's not dependent on looking young. Take that as a compliment.

LILY

Difficult to do.

CLEO

I also have a license in real estate,
yoga, interior design, tattoo artistry...

JIM

Been quite a journey. Not an
inexpensive one, but hey, mother of my
child.

LILY

So what should I put down?

CLEO

(UNSURE) Actress. (SURE) Definitely
actress. (THEN) Can I let you know?

LILY

And Jim, you're a TV Writer.

JIM

I write TV.

LILY

What show?

JIM

I don't know.

LILY

You don't know where you got to work
every day?

JIM

I know it's in an office. (LONG BEAT,
THEN) Me mum died.

CUT TO:

SCENE C

INT. HOUSE - KITCHEN - LATER THAT DAY (D1)

JIM ENTERS A KITCHEN UNDER CONSTRUCTION, EVERYTHING COVERED WITH SHEETS OF PLASTIC. HE TRIES TO GET AT A COFFEE MUG. IT'S NOT EASY. JIM'S DAD TREVOR (60S, OLD SCHOOL AUSSIE) ENTERS THROUGH THE PLASTIC.

TREVOR

Looking good in here, eh?

JIM

It looks like a kill room from *Dexter*.

(THEN) Any ETA on this?

TREVOR

Rome took a long time to be built.

JIM

(CORRECTING HIM) Rome wasn't built in a day.

TREVOR

I was there in the 60s and it still wasn't finished. (THEN) So, just got off the phone with your cousin Terry.

JIM

How is Terry?

TREVOR

He's gay.

JIM

I know he's gay, Dad, but surely that doesn't take up all his time. He must have other hobbies.

TREVOR

I have no problems with the gays.
They can do whatever they want, in
their own homes, behind closed doors,
as long as they don't involve me.

JIM

When are they trying to involve you?
In what scenario are there two guys,
making out on the couch and just as
they're about to go further, one of
them goes, "Maybe we should involve
Trevor Jeffries?"

OFF SCREEN WE HEAR PEOPLE COMING THROUGH THE OPEN FRONT DOOR.

JIM (CONT'D)

(CALLING OUT) In the kitchen.

CLEO, CLEO'S BOYFRIEND, VICTOR (30S - 40S, AFRICAN,
BIGHEARTED, UNFILTERED), AND WALT (6, SWEET) ENTER. VICTOR
HOLDS A GIFT BAG. THEY ALL AD-LIB HELLOS. WALT RUNS TO JIM
AND HUGS HIM, THEN VICTOR CROSSES TO JIM.

VICTOR

Jim.

VICTOR HUGS JIM. IT'S AWKWARD.

VICTOR (CONT'D)

Trevor.

VICTOR HUGS TREVOR. IT'S EVEN MORE AWKWARD.

CLEO

(RE: ROOM) Coming along in here, Trev.

TREVOR

JIM

(TO JIM) It's like Rome.

(TO CLEO) Don't do that.

JIM (CONT'D)

So, Walt, your mum and I we went to
look at a school today.

WALT

I don't wanna go to school.

CLEO

C'mon baby, you have to go to school.

JIM

They'll teach you how to read.

WALT

I don't think reading's for me, Dad.

JIM

Mate, everyone's gotta read.

WALT

Yeah, but if everyone jumped off I
bridge should I do it?

JIM

No, no, no! The bridge thing is just
for bad stuff like taking drugs, or
driving recklessly. You can't use it
on good things.

WALT

Can I go play video games?

JIM

CLEO

No, I'm trying to teach you something.
Sure.

WALT EXITS.

JIM (CONT'D)

Cleo, you're a lovely woman and our son does not lack for hugs and kisses, but you can not discipline. Not at all.

CLEO

That's why we have to get him into that school. They're strict. They'll do the parenting we don't want to do.

JIM

(CONSIDERS) It would free up the day.

TREVOR PICKS UP A HAMMER.

TREVOR

Well, I'm going up on the roof. Saw some loose shingles. Back home I used to tell your mother I was going on the roof. Now she's dead and I live here so I'm telling you.

JIM

(SOTTO TO TREVOR) Y'know, Dad, if you ever want to talk about her...

TREVOR

We just did.

TREVOR EXITS. VICTOR HOLDS UP THE GIFT BAG.

VICTOR

I brought you presents. Back from
Africa.

HE TAKES OUT A TRIBAL DASHIKI T-SHIRT AND HAT.

VICTOR (CONT'D)

Put it on, Jim. I want to get a
picture to send back home.

JIM

Yeah, sure, okay.

JIM GOES BEHIND A PLASTIC SHEET TO CHANGE. THERES A KNOCK ON
THE KITCHEN DOOR FRAME. IT'S JIM'S ASSISTANT, FORD (20S -
30S, EAGER, GUILLELESS), HOLDING A BAG.

FORD

Okay, if I come in?

VICTOR

Jim, your nervous little manservant is
here.

CLEO

(TO VICTOR) Sweetie, you know he's not
a manservant.

FORD

(TO JIM) I got your shoes shined and a
cream for your backrash. Would you
like me to apply it?

VICTOR

(TO CLEO) How is that not a
manservant? Sorry, my English is not--
is it...slave?

CLEO

Hey, Ford.

FORD

Ma'am.

CLEO

No, no. I'd rather be called the "C"
word than the "M" word.

JIM

Okay, coming out.

JIM STEPS OUT FROM BEHIND THE PLASTIC IN THE AFRICAN GARB.
IT IS WAY TOO TIGHT ON HIM. VICTOR FILMS ON HIS PHONE.

CLEO

Oh... Jim, that does not look right.

FORD

I think it looks great, sir. It
really shows off your... figure.

VICTOR

Why is it so tight, man? Cleo said
you were a large.

JIM

Yeah, an American large. This is a
starving Ethiopian large. I remember
sponsoring a kid in Africa, he's gotta
be thirty-five by now. He still sends
me letters. Loads of spelling
mistakes. I don't know what education
I paid for.

VICTOR

(LAUGHING) Fat Americans. My friends
back home will be pleased to see this.

FORD GETS AN ALERT ON HIS PHONE AND GASPS.

JIM

What have I said about the gasping?

FORD

I'm sorry. It's that lady again.
Megan. About your date tomorrow
night.

JIM

Oh yeah, that. Tell her I'm out of
town for like a month.

FORD

But you're not out of town.

JIM

Nonetheless, that is what I wish you
to tell her.

FORD

It's just, as a son of a minister, I
was raised to believe lying was a sin.

VICTOR

Do as your master says.

JIM

It's not a sin. It's a kindness.
When you tell the truth you can hurt

(MORE)

JIM (CONT'D)

people. When you lie, no one gets hurt. Unless you get caught.

FORD

Well, I guess I'm not in Kansas anymore. I know that joke works without actually being from Kansas. But I actually am from Kansas. Buttermilk, Kansas. It's near Topeka.

CLEO

Jim. All this empty dating. You think you're having fun, but you're not having fun.

JIM

But if I think I'm having fun, aren't I having fun?

CLEO

You don't know what fun is.

JIM

I think I do.

FORD'S PHONE BUZZES AGAIN. HE LOOKS AND GASPS AGAIN.

JIM (CONT'D)

What has she written now?

FORD

Sorry, but this one really is gasp worthy, sir. (RE: PHONE) Some video

(MORE)

FORD (CONT'D)

of you has gone viral... lots of
negative comments.

JIM

This is what is so effed up about
social media. So, what, they dug
something up I did fifteen years ago?

FORD

No five minutes ago.

HE PLAYS VIDEO OF JIM WITH SHIRT.

JIM (V.O.)

...This is a starving Ethiopian large.
I remember sponsoring a kid in Africa,
he's gotta be thirty-five by now.

JIM

How did they even get that?

VICTOR

I posted it. What's wrong? Fat man
in T-shirt. It's fun.

JIM

Not fun. (TO CLEO) I know fun!

FORD

(READING) Hashtag racism, hashtag
cultural appropriation, hashtag hack.

JIM

Who called me a hack?

CLEO

This is what I was talking about, Jim.
We're trying to get Walt into school.
They're weighing factors!

JIM

Stupid factors. (LOOK) Everyone calm
down. It was so clearly a joke.

JIM'S PHONE RINGS. HE ANSWERS.

JIM (CONT'D)

Hello... Yes... I understand...
Goodbye, then. (HANGS UP) That was the
school. They did not think it was a
joke.

FORD GASPS AND WE...

FADE OUT.

END OF ACT ONE

ACT TWOSCENE DINT. STUDIO - NIGHT (N1)

JIM

...So someone at the school lodged a complaint. Ok, first of all. The t-shirt was a gift from my friend Victor who happens to be black. Please note, I didn't say my black friend Victor. Because I do have several friends who also happen to be black. What was I meant to do? Not wear it? Imagine if a German fella gave you lederhosen and told you to wear it. You'd wear it. The real problem is that it didn't fit. It would've been just as offensive if it was a white t-shirt... or a black one! How can it be cultural appropriation if the culture told you to wear it? This was cultural cooperation... Anyways, the school didn't see it that way so I had to go down to apologize. And I brought Victor, my b-- my friend, to help out.

SCENE E

INT. SCHOOL - DAY - (D-2)/INT. STUDIO

JIM, VICTOR AND CLEO SIT ACROSS FROM LILY.

VICTOR

... so of course I was not offended, I gave him the shirt. "Cultural appropriation," this is bad? We should share our cultures, freely, openly.

JIM

Exactly. Bravo.

VICTOR

Yes, he lied about his size--

JIM

Didn't lie.

CLEO

And he makes his "jokes," clearly he's not for everyone.

JIM

I'm not.

VICTOR

Jim is a good man, very generous of spirit. I am with the mother of his child, and he bears me no ill will.

JIM

None.

VICTOR

Even though Cleo has been open that she prefers me as a lover.

CLEO

(TO VICTOR) Maybe let's keep our focus on--

JIM

No, no. (TO CLEO, SINCERELY) I'm glad you're having a good time.

VICTOR

Believe me, I will watch out for Walt. You have nothing to worry about.

LILY

Worry... why would we worry?

CLEO

(TO LILY) You shouldn't.

VICTOR

Obviously, Jim is not a mature man, can't throw a ball, drinks too much--

CLEO

Victor, you're just here to explain the T-shirt.

VICTOR

And, of course, the womanizing.

JIM

It's not "womanizing." I'm single.

VICTOR

He has not discovered, as I have, that
a man should love one woman.

CLEO

Thank you, baby. (THEN) But getting
back to the point--

JIM

Just a sec. Yes, I date, but--

SFX: JIM'S PHONE VIBRATES

JIM (CONT'D)

I am always respectful and gentlemanly.

(CHECKS PHONE) I'm so sorry, my office.

HE ANSWERS. INTERCUT WITH FORD AT THAT STUDIO.

JIM (CONT'D)

Ford, what, I'm at the school.

FORD

Sorry, sir. Bit of a glitch in the
Megan date cancellation. When I told
her you were out of town she asked
where and I panicked and said you were
actually not out of town. So what
would you like me to do now?

JIM

I don't care, tell her anything. Just
get rid of her. (HANGS UP, THEN OFF
LILY'S LOOK) Listen that was not what
it sounded--

LILY

Jim, Cleo, I'm beginning to think our school isn't a good fit for you.

CLEO

No, no. I can change him. Don't make this a factor.

JIM

So not worth weighing. Surely there's some hoop we can jump through. You won't believe the things I'll throw money at.

LILY

We do have a fundraising mixer tonight, but I don't think--

CLEO

We'll be there.

JIM

Checkbook in hand, but mostly to show what a great fit we are with this school.

VICTOR

Should I come as well?

JIM

No, you've done enough.

CUT TO:

SCENE H

INT. HOUSE - LIVING ROOM - NIGHT (N2)

TREVOR IS WATCHING TV. JIM HEADS DOWN THE STAIRS DRESSED FOR THE SCHOOL EVENT.

JIM

(RE: TV) How are we getting cricket?

TREVOR

The very question I asked the cable company. They said a bunch of stuff I couldn't follow about this package and that package, I finally just said, "Give me everything." Come sit. You're missing it, there's only three days left.

JIM

Can't. Got this thing at the school.

TREVOR

Lot of nonsense if you ask me. You went to one down the street. I said, "There it is, off you go."

JIM

Yeah, but Walt needs a good school. He's got reading issues. Like me.

TREVOR

You don't need to be able to read, everything you need to know is on the internet.

JIM

But Dad, you've got to read the internet.

TREVOR

I've never been on the bloody thing.

JIM

It's times like this I really wish mum was around. She could tell me what she did for me.

TREVOR

I was there, too. You can ask me.

JIM

Okay. Tell me.

TREVOR

Well, I remember you couldn't read...
And then you could.

JIM

(BEAT, THEN) I miss her.

TREVOR

Now, none of that. Don't you have somewhere to be?

JIM CROSSES TO THE DOOR, STOPS.

JIM

Did you do any parenting?

TREVOR

I took you to the Rugby League Grand
Final. (THEN) Oh, wait. That was your
brother.

CUT TO:

SCENE J

EXT. SCHOOL - COURTYARD - NIGHT (N2)

AN OUTDOOR PARTY IN A COURTYARD OF THE SCHOOL. THERE IS A SEA OF WELL-DRESSED PARENTS. CLEO, EXCITED, RUSHES OVER WITH PLASTIC CUPS OF WINE AND GIVES ONE TO JIM.

CLEO

Oh my god oh my god, Gal Gadot is one of the parents here.

JIM

Where?

CLEO

Two o'clock.

JIM LOOKS TO HIS RIGHT.

CLEO (CONT'D)

No, further.

JIM

(TURNS) That's four o'clock. You're terrible at the o'clocks! (THEN) Wow, that's her alright.

CLEO

We're both actresses. If we get in this school, I could be friends with her.

JIM

I could date her.

CLEO

(SNORTS) Sure. Sure you could.

JIM

I'm a celebrity.

CLEO

Barely.

JIM

Women love a man who can make them
laugh.

CLEO

She wants Idris Elba to make her
laugh.

JIM

He's not funny.

CLEO

She'll buy him a joke book. (THEN)
Lily's heading over.

JIM

Does it look like she's weighing
factors?

CLEO

Big time. Let's do some hoop jumping.

LILY

Jim, Cleo, are you enjoying the
evening?

JIM

So much.

CLEO

Such a beautiful event.

JIM (CONT'D)

It feels like home already.

CLEO

Better than home.

A WOMAN APPROACHES.

MEGAN

Jim? It's me, Megan.

JIM

(UH-OH) Megan! What are you doing here?

MEGAN

I'm a parent at this school. What are you doing here? Why aren't you in rehab?

LILY

Rehab?

MEGAN

(TO JIM) Your assistant said you needed to cancel our date because you were in rehab.

JIM

I was, I was fixed.

CLEO

Completely.

MEGAN

Isn't that wine?

JIM

Ah, yes, but it's non-alcoholic.

LILY

No it's not.

JIM

You're right. I'd better give that
bartender a piece of my mind.

JIM QUICKLY CROSSES OVER TO THE BAR, LOOKS BACK OVER HIS
SHOULDER, THEN DOWNS THE DRINK. A MAN, KEVIN (40S) IS THERE.

JIM (CONT'D)

(TO BARTENDER) Water, please.

KEVIN

Jim Jefferies, right? The comedian?

JIM

I am.

KEVIN

My brother's your biggest fan.

JIM

That's great. (BEAT) And do you like
me?

KEVIN

Sorry. Not so much.

JIM

I'm not for everyone.

JIM STEPS AWAY. STOPS. COMES BACK.

JIM (CONT'D)

But have you seen my new special?

KEVIN

I've seen enough.

JIM

Got it.

JIM STEPS AWAY AGAIN. STOPS. COMES BACK.

JIM (CONT'D)

When you say "enough," what did you mean by that?

KEVIN

I just feel like some topics should not be joked about. Like making fun of other cultures.

JIM

Wait... It was you, wasn't it? You lodged the complaint against me!

KEVIN

Someone had to. For the good of the school, I couldn't stay silent.

JIM

I disagree. I think you could have. In fact, it's easier.

KEVIN STEPS AWAY AS CLEO APPROACHES JIM.

CLEO

I smoothed things with Megan, convinced her she dodged a bullet with you. Bad in bed and so forth.

FROM ACROSS THE ROOM LILY, ON A MIC, TAPS A GLASS.

LILY

Excuse me, before the auction, I just wanted to welcome everyone.

KEVIN RAISES HIS HAND.

KEVIN

Would it be alright if I gave a toast?

LILY

Of course.

AS KEVIN CROSSES TO LILY AND TAKES THE MIC:

JIM

(TO CLEO) He's the guy who lodged the complaint about the video.

CLEO

Really? What a douchebag.

KEVIN

I have a story to share - although I am not currently a member of this school - just on the waitlist.

HE CROSSES HIS FINGERS. POLITE LAUGHTER.

CLEO

He's the other family!

JIM

That's why he didn't stay silent!

CLEO

Why didn't we find out and sabotage him?

JIM

Because we're stupid.

KEVIN

Many years ago, when I was in Mel's Diner on Sunset, I saw four young men sitting in a booth. One of the boys had been crying and the other boys were comforting him. And that's not something you see everyday. So, intrigued, I said, "Excuse me," and all four boys looked me in the eye and I could tell that those young men had integrity.

CLEO

JIM

(SOTTO) A-hole.

(SOTTO) Wanker.

KEVIN

And I said, "What school do you go to?" They said Crestwood. And I remember thinking, "I'm gonna keep that name in my back pocket." That's why we'd be honored if you'd have our child at your school.

AS EVERYONE APPLAUDS:

JIM

(FAKE SMILE) Applause? They're applauding that? Oh, no no no, this can't stand. Someone's got to do something.

LILY

That was lovely. Would anyone else like to say something?

JIM

(RAISING HAND) I would.

CLEO TRIES TO PULL HIS HAND DOWN.

CLEO

Don't do it, Jim. Hoops! Factors!

JIM

Don't worry about it, I've got this.

JIM CROSSES AND TAKES THE MIC FROM KEVIN.

JIM (CONT'D)

Hello, everyone. I have a very different story on why I wanted my child at this school. I too was on Sunset near Mel's Diner. And I was jumped by four street punks. They stole my watch, my wallet and they kicked me on the ground and they looked me right in the eye as they did it. I lay there bleeding and as the four young men ran away I yelled, "What school do you go to?" And they said Crestwood. Anyway, my son is a bit of a pussy and I was hoping the kids here could toughen him up.

EVERYONE LOOKS HORRIFIED INCLUDING CLEO. JIM REALIZES WHAT HE'S DONE.

JIM (CONT'D)

Hey, let's get to that auction!

HE OFFERS THE MIC TO LILY AND WE....

FADE OUT.

END OF ACT TWO

ACT THREE

SCENE K

EXT. ROOFTOP. - LATER THAT NIGHT (N2)

TREVOR SITS ON THE ROOF HAVING A BEER. JIM APPEARS AT A WINDOW NEAR THE ROOF, CLIMBS OUT AND JOINS HIM.

TREVOR

How'd it go with the school?

JIM

Not well at all. Got mad. Couldn't keep my big mouth shut.

TREVOR

It happens. Here, have a beer.

JIM TAKES IT AND SITS.

JIM

Cleo's not speaking to me.

TREVOR

Ah. Well, let me tell you a story about the reason I get on the roof. There was a woman in my life who could make things difficult.

JIM

Yeah, Mum.

TREVOR

I'm not saying it's your mother.

JIM

You were with Mum for fifty years, so the woman's Mum.

TREVOR

You don't know everything about me,
but yes, it was your mum. My point is
when a good woman is the mother of
your children you do what you can to
make them happy, even if they are
pains in the ass.

JIM SIGHS. A BEAT, THEN:

JIM

Dad, you never really talk--

TREVOR

Why, why talk? What is there to say?
Me and your mother didn't have the
perfect relationship - she wasn't
perfect, I wasn't perfect - but we
spent a lifetime together. If I had
my time over, I would've complimented
her more. Said sorry more often.

JIM

Or once.

THEY SHARE A LAUGH.

TREVOR

Working on the house helps me through
the days. Needs it, too. Whoever
sold you this place saw you coming.

WE HEAR A CAR DOOR SLAM, THEN:

JIM

(LOOKS DOWN) It's Cleo.

TREVOR

Stay still.

CLEO

(CALLING) I can see you on the roof,
you idiot!

TREVOR

Well she's talking to you again,
that's something.

FORD APPEARS AT THE WINDOW AND KNOCKS.

FORD

Sorry to interrupt. Just wanted to
give you a heads up on the whole tee-
shirt thing. There's a big opinion
piece on you in *Buzzfeed*.

JIM

(BLEEPED OUT) Fuck.

FORD

It's not flattering.

JIM

Figured.

FORD

(READING) The headline is: "Portly
Australian Comedian Exposed."

JIM

Maybe they'll think it's Hannah
Gadsby.

FORD

Yeah, but they've got a picture of
you. (RE: PICTURE) Could still be
Hannah Gadsby.

AS FORD MAKES HIS WAY TO JIM, VICTOR APPEARS IN THE WINDOW.

VICTOR

She's on her way up, Jim. Might want
to get out of here.

HE CLIMBS ONTO THE ROOF.

JIM

I'm three stories up.

VICTOR

You get in trouble here or (POINTING
DOWN) you can get in trouble there.

CLEO APPEARS AT THE WINDOW.

CLEO

What is everyone doing here? Eh, I
don't care. Jim, what is wrong with
you?

JIM

Plenty.

TREVOR

Cleo, you look lovely. That's a very
fitted blouse.

CLEO

(HUH? NOW?) Thanks. (TO JIM) What were you thinking?

JIM

I wasn't. I wanted to show him up, make a point. I dunno.

TREVOR

Do women still like to be complimented? I don't know... You can't say anything anymore.

JIM

Look, I know I messed up, okay, and everyone's always mad at me all the time, but doesn't it count for anything that I pay for everything for all of you?

THERE IS AN UNCOMFORTABLE PAUSE.

CLEO

Oh my god, I can't even with you.

JIM

Look, Cleo--

CLEO

No. C'mon, Victor. (TO JIM) There's nothing more I can say to you.

CLEO GOES AWAY FROM THE WINDOW.

TREVOR

(TO VICTOR) Why aren't you going?

VICTOR

There is sometimes more.

CLEO COMES BACK TO THE WINDOW, EVEN ANGRIER, AND CLIMBS OUT.

CLEO

You have to understand, it's different now. There are all kinds of things you can get away with when kids are babies, but now Walt's going to school, what you do and say matters, he's going to see it online, hear about it from other kids.

FORD'S PHONE DINGS.

FORD

(RE: PHONE) *Buzzfeed* piece just dropped.

CLEO

(TO JIM) About you?

FORD

It's not flattering.

TREVOR

Might be good the kid can't read.

CLEO

Maybe we're two screwups that made a kid but we can't be screwups with the kid! You've got to fix this!

JIM

How? What do you want me to do, go back to that school and tell them I've had a psychotic break but I'm back on my meds now?

CLEO

Oh my god, would you?

JIM

No! There's no coming back from this.

CLEO

Well, you've got to do something. You sure as hell have a lot of people to apologize to.

TREVOR

Jefferies men are not good at that.

JIM

He's right.

CLEO

Fix it!

CLEO EXITS. JIM PUTS HIS HEAD IN HIS HANDS.

TREVOR

Yeah, I know... When did women start coming up on the roof?

CUT TO:

SCENE 1

INT. HOUSE - WALT'S BEDROOM

WALT IS IN BED PLAYING A VIDEO GAME. JIM AND CLEO ENTER.

JIM

CLEO

Hey, Walt.

Hi, Sweetie.

*

CLEO (CONT'D)

Your dad has something he wants to
tell you.

WALT

What?

JIM

That school your mum and I were
talking about, it doesn't look we're
going to get in.

WALT

They don't want me?

JIM

No, no, no, they don't want me. It's
all my fault. I wasn't polite, said
things I shouldn't. Who wouldn't want
you?

JIM PUTS HIS HAND ON WALT'S HEAD. CLEO SOFTENS.

CLEO

Look, your dad did something
thoughtless, well more than
thoughtless, dumb, actually beyond
dumb, it was--

JIM

He gets it.

CLEO

But the truth is it could have just as easily been me. I say dumb things, too. We can both do better.

WALT

So I don't have to go to school?

JIM

No, you have to go to school. I know you're nervous about it, but when I was in school I didn't want to go either. It was hard for me and the other kids made fun of me. So to make them stop, I made jokes. And it worked, it was like a magic trick. So when I get nervous or feel awkward or get angry, I make jokes... even when I shouldn't.

WALT

But telling jokes is how you pay for everything for us.

JIM

Thank you! (HUGS WALT, TO CLEO) Smart boy.

AND WE...

CUT TO:

SCENE M

INT. STUDIO/INT. HOUSE - LIVING ROOM - NIGHT (N1)

JIM

(INTO CAMERA) Although I won't apologize for wearing the t-shirt, I'd like to apologize for my words. Even if I didn't know they were being filmed, I should carry myself better than that. So to my son, my son's mother Cleo, I am sorry. And to the school, I do wish I behaved better.

INTERCUT WITH:

JIM AND CLEO WATCHING THIS, A SLEEPING WALT BETWEEN THEM.

CLEO

Not bad.

BACK TO STUDIO:

JIM

But I'm not going to apologize for an ill-fitting shirt. Why should I? If I was a woman I wouldn't have to apologize. You see fat chicks walking around in crop tops and no one says anything.

BACK TO THE LIVING ROOM, OFF CLEO'S LOOK:

JIM (CONT'D)

Don't say anything, I already have an appointment with HR tomorrow.

BACK TO STUDIO:

JIM (CONT'D)

I'm Jim Jefferies. I think we can all
do better. I'll see you next week.

THEY TURN OFF THE TV. CLEO STROKES WALT'S HAIR.

CLEO

We got the best one, didn't we?

JIM

We did. We'll figure out this school thing.

CLEO

He's going to be alright, right?

JIM

He's going to be fine. He's got your looks.

CLEO

Why would that matter?

JIM

Good looking people's lives are easy.
They get everything handed to them. You
people don't even need to be able to read.

CLEO

Well, that's offensive.

JIM

You know what's offensive? Taron
Egerton.

CLEO

The actor?

JIM

He played Eddie the Eagle and Elton John. Two of the ugliest people to have ever walked the planet. But he's really good looking. He does ugly face.

CLEO

Ugly face.

JIM

Yes! It's like people playing outside of their race. We all agree blackface is bad, we all agree white people shouldn't play Asian. But the uglies, we're never heard. It's Ugly Face! Those roles could've gone to ugly people...

CLEO WALKS AWAY, OVER IT.

JIM (CONT'D)

...but the attractive. They have to take everything, do they? Charlize Theron gains thirty pounds for a role and everyone comments on how brave she is. You know what's brave? Being ugly every day... (SHOUTING AFTER HER)
Anyway Walt's going to be fine.

FADE OUT.

END OF SHOW