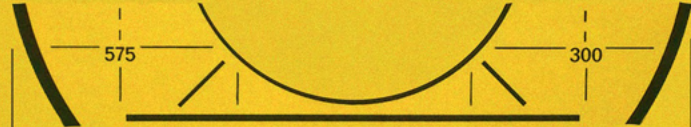
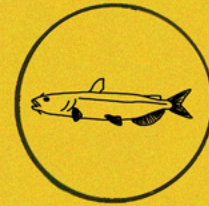


GOVERNMENT CHEESE



PLEASE STAND BY



Episode 101

“The Gospel of Kenny Sharp”

Written by

Paul Hunter

&

Aeysha Carr

6th REVISED NETWORK DRAFT - March 15, 2023

5th REVISED NETWORK DRAFT - March 3, 2023

4th REVISED NETWORK DRAFT (Previously APPLE DRAFT) - February 1, 2023

3rd REVISED NETWORK DRAFT - October 29, 2022

2nd REVISED NETWORK DRAFT - October 28, 2022

REVISED NETWORK DRAFT - April 5, 2022

FADE IN:

1 EXT. CHINO STATE PRISON - PRISON YARD - ESTABLISHING (D1) 1

We open on CHINO STATE PRISON.

2 INT. CHINO STATE - PRISON CHAPEL - EARLY EVENING (D1) 2

GUS (60s, a non-denominational minister) is organizing the chapel for service. He has the Torah, Quran and the Bible available for everyone. HAMPTON CHAMBERS (40s, a rough-edged and charismatic inmate) is fresh out of the hole for fighting. He is trying to read the Bible. He gets frustrated, puts it down, then gets up to leave. Gus stops him.

GUS

Wait, what happened? You didn't even give God a chance to speak to you.

HAMPTON

This is meaningless. And why is God so reckless? Just fucking with man.

GUS

Is it God who is reckless or is it man, Hampton? You just got out of the hole. You keep fighting. It's not God keeping you here, it's you.

HAMPTON

If The Man on High or whatever you call him--

GUS

What do you want to call him?
(points to books)
--There's God, Jesus, Hashem,
Allah, Yahweh--

Hampton thinks for a moment.

HAMPTON

I like Yahweh. Feels less formal.
(then)
So what does He want from me?

GUS

God wants from you, what he wants from us all. Faith. Complete, blind faith. Have you heard the Gospel of Kenny Sharp?

HAMPTON

That is not an apostle I am familiar with.

GUS

Well, Kenny Sharp was an inmate here. A few years before you. And he, like you, was having an issue with his faith. See Kenny Sharp was trying to be a man of God, but--

3 INT. CHINO STATE - MESS HALL - DAY - FLASHBACK 3

KENNY SHARP (30s, lanky, with a stocking cap on his head) has a tray of food in front of him. He bends his head in prayer, when suddenly, WILLIE B (30s, hardened, gargantuan inmate) pushes Kenny Sharp off his chair and takes a seat in front of his food.

GUS (V.O.)

See, Willie B was the prison bully and an avid lifter.

4 INT. CHINO STATE - PRISON YARD - LATER - FLASHBACK 4

Willie B is benching six hundred pounds.

GUS (V.O.)

So no one could take him on. And he did whatever he wanted.

Willie B racks the barbell, gets up and crosses the yard. Landing at the GATED WINDOW for the outdoor commissary. He reaches through the grate, grabs the ATTENDANT'S neck and slams his head on the counter. With his head held down, the Attendant reaches behind him for a candy bar and hands it to Willie B.

GUS (V.O.)

There was no escaping Willie B. And Kenny Sharp came to me.

5 INT. CHINO STATE - PRISON CHAPEL - PRESENT DAY (D1) 5

Gus sits with Hampton.

HAMPTON

What did you tell Kenny Sharp?

GUS

What I tell everyone. Pray and walk
with God.

6 INT. CHINO STATE - MESS HALL - DAY - FLASHBACK 6

Back on Willie B staring at Kenny Sharp's lunch tray as Kenny Sharp stands up.

WILLIE B

I hate fish.

Willie B PUNCHES Kenny Sharp in the face so hard his body flies backward with such force that, when he finally does land on the floor, his limp body continues to slide along the floor and finally stops under a table at the feet of LITTLE ROLAND (late 20s, very short and sinewy). Little Roland is the smallest inmate in the prison and he too is tired of Willie B. Little Roland bends down to check on Kenny, when he spies something... behind the limp and prone Kenny is a shiny METAL SPOON.

GUS (V.O.)

How did a metal spoon get into the prison commissary, you ask? Well, that morning Officer Barnes was running late.

7 INT. OFFICER BARNES' KITCHEN - MORNING - FLASHBACK 7

As OFFICER BARNES rushes out of the house, his WIFE hands him Cream of Wheat in a plastic cup, covered with tinfoil and a METAL SPOON.

GUS (V.O.)

And his lovely wife handed him some Cream of Wheat as he ran out the door. He finally had a moment to eat it, when he was walking through the mess hall to his post.

8 INT. CHINO STATE - MESS HALL - LATER - FLASHBACK 8

The room is empty except for the KITCHEN WORKERS prepping the service line. Officer Barnes walks through eating his Cream of Wheat.

GUS (V.O.)

And that morning it just so happened that Vincent Neville had a sudden and fatal heart attack...

One of the kitchen workers, VINCENT NEVILLE (60s, corpulent), grips his chest and falls to the ground. Officer Barnes puts his cereal down and the spoon falls to the floor as he rushes to Vincent.

GUS (V.O.)

...causing Officer Barnes to completely forget about his Cream of Wheat.

9 INT. CHINO STATE - MESS HALL - LATER - FLASHBACK 9

Another kitchen worker walks by the table, picks up the forgotten Cream of Wheat and, without noticing, kicks the spoon across the room and under the table.

10 INT. CHINO STATE - MESS HALL - LATER THAT DAY - FLASHBACK 10

BACK TO THE SCENE where Kenny is passed out under the table. Roland looks at Willie B who is messing with another inmate. Roland picks up the spoon and calmly crosses to Willie B.

Willie B turns and sees Roland. Roland, in a swift and deft move, jumps up and bear hugs Willie B. Roland wraps his legs around Willie B's waist with his arms around Willie B's chest and back. Willie B tries to shake Roland off, but can't.

GUS (V.O.)

Willie B tried to hit Roland, but his arms were so bulky from working out that he was as slow as a sloth. Then Roland started with the spoon.

Roland takes the spoon out of his pocket and starts stabbing Willie B in the neck, like he's chipping at a block of ice.

11 INT. CHINO STATE - PRISON CHAPEL - PRESENT DAY (D1) 11

Hampton is on the edge of his seat.

GUS

Everyone watched, intrigued; who was going to win? Would Willie B be able to hit Roland off of him? Would Roland penetrate Willie B's jugular with a spoon?

12 INT. CHINO STATE - MESS HALL - BACK TO SCENE - FLASHBACK 12

Everyone continues to watch Little Roland and Willie B. Kenny Sharp is still knocked out under the table. Then Willie stops moving. His face goes from anger to confusion to pain and then slack. We see blood running down his neck. Little Roland finally lets go, and Willie B's body falls to the ground, dead.

13 INT. CHINO STATE - PRISON CHAPEL - PRESENT DAY (D1) 13

Hampton is perplexed by the outcome of the story. He waits a good beat, before:

HAMPTON

I thought this was Kenny's gospel?

GUS

It is.

HAMPTON

But he got knocked out?

GUS

You have to see the bigger picture. God had to move many pieces to free the prison from the tyranny of Willie B. Now, while you might see Little Roland as the hero, in truth, he would never have found the spoon without Kenny Sharp.

HAMPTON

But I don't want to be Kenny Sharp. I want to be Little Roland.

GUS

We can't all be Little Roland. See, to God, we are all one. And if we follow him, he will always lead us out of the misery of humanity. Blind faith. When your time here is done, God will lead you. And if you don't follow, God will fuck you up.

Gus gets up and finishes preparing the room. Hampton picks up the Bible again with a new perspective.

FADE TO BLACK.

FADE IN:

14 INT. CHINO STATE - UNKNOWN 14

From complete darkness, the camera PUSHES toward a distant dim light. As we travel toward it, we see that we are inside a DRAIN PIPE. We PUSH OUT of the mouth of the pipe into the work out area in a PRISON YARD.

15 EXT. CHINO STATE - PRISON YARD - DAY 15

HARDENED INMATES are doing dips on monkey bars, pumping weights.

We continue our seamless shot past the inmates and through a prison doorway down a long hallway landing on JEAN-GUY PREVOST (30s, French-Canadian, stocky, with a well-groomed mustache and beard) walking hurriedly with several rolls of toilet paper stuffed in his jacket.

16 INT. CHINO STATE - BASEMENT - CONTINUOUS 16

Jean-Guy leads us down a flight of stairs into the BASEMENT of the prison that houses the MACHINE SHOP. The room is busy with about FIFTEEN INMATES and a few guards.

Jean-Guy hides in the far corner of the room where he stuffs the toilet paper rolls into a pipe. We follow the toilet paper...

17 INT. CHINO STATE - PIPE - SAME TIME (D2) 17

We're traveling fast inside a pipe of rushing water behind a roll of toilet paper moving at full speed until it is stopped by hundreds of other rolls lodged against a grate, clogging the water system.

Jean-Guy climbs up a ladder to a catwalk looking down to the group of inmates below.

We boom down over to HAMPTON, two years older and wiser, bright-eyed and confident, at a work bench putting the final touches on a DRILL GUN SCHEMATIC. Mechanical engineering BOOKS, a THESAURUS and ENCYCLOPEDIAS are piled around him. Hampton looks at the schematic with satisfaction. A twinkle in his eye.

HAMPTON
(slightly amused)
Praise Yahweh.

Hampton folds the schematic up and places it inside his Bible. Then he turns to a calendar with days crossed off.

He crosses off a new day and we see the NEXT DAY is his release date.

Next to the calendar is a photo of his wife, Astoria, and sons, Einstein and Harrison, all smiling in front of a house.

Behind him, Hampton's cellmate and good friend RUDY (50s, a tall Chumash Native American), with a GOLDEN EAGLE FEATHER hanging from his hip and a BEADED CHUMASH SUN SYMBOL sewn into his shirt, enters.

HAMPTON (CONT'D)

What's this?

RUDY

Something for you to give Harrison when you're out.

Rudy hands Hampton an envelope, then goes to his nearby workstation. We see an old TV GUIDE COVER with the cast of *The Virginian* taped on the wall.

HAMPTON

(slightly jealous)

He's still corresponding with you?

RUDY

Ease up, Hampton. It's a phase. He just wants to know more about the Chumash.

HAMPTON

No. He wants to be Chumash.

RUDY

Shit. Even I don't want to be Chumash.

Hampton laughs, as he takes down his personal items. He looks wistfully at the photo of his family, before placing it in his bible. Rudy clocks it.

RUDY (CONT'D)

Are you sure you're ready to step outside these gates?

HAMPTON

All I need is a mustard seed.

RUDY

A mustard seed?

HAMPTON

The smallest of all the seeds. And while compact in stature, they are enormous in flavor and medicinal purposes. In Denmark, they sprinkle mustard seeds around the outside of their homes to ward off evil spirits. Truly, a miraculous seed.

RUDY

Man, always with that Chiefy shit.

HAMPTON

(holds up the Bible)

"A mustard seed of faith is enough," and I have much more than that.

Hampton pulls the schematic out of the Bible. A drop of water drips from the ceiling. They both look at it, confused. Hampton wipes off his schematic.

RUDY

You think it will work?

HAMPTON

It will. And then I will sell a shit-ton of these to Rocketdyne. In fact, by the time you're out, I'll be running things.

RUDY

Rocketdyne? They're the worst kind of vultures. Ruining the Burro Flats for some stupid space race. Fuck them.

Hampton just smiles. He's heard this tirade before.

RUDY (CONT'D)

The Moon's not for landing on. It deserves respect. Fuck Rocketdyne.

HAMPTON

That's what I'm trying to do.

Hampton looks down and sees a puddle of growing water under his feet. Odd. Suddenly, the lights flicker.

18 INT. CHINO STATE - PIPES - SAME TIME (D2) 18

Rumbling and shaking, then BOOM! Water explodes out from the pipes. From toilets. Drains.

SMASH CUT TO:

19 INT. CHINO STATE - MACHINE SHOP - CONTINUOUS (D2) 19

Water sprays out of the ceiling pipes. The inmates take cover as they try to figure out what is going on.

Jean-Guy takes a wrench and throws it toward a BLACK INMATE; then he quickly hides before the inmate turns. When the Black inmate looks to see who threw the wrench, he sees a GROUP OF CHICANOS. Instantly, Black, white, and Chicano inmates separate to their own sides. (*Note to reader: in prison riots, everybody separates by race.*)

All hell breaks loose, as water pours into the room. Fists flying. Shivs stabbing.

Hampton sees a DEAD INMATE with a SHIV in his hand. He looks at the shiv. Should he pick it up? No. He looks at the violence around him, then picks up the shiv.

HAMPTON

Fuck this shit.

We see a WHITE INMATE lock eyes with Hampton. Hampton turns to flee. As he swings around, he is suddenly face to face with Rudy. They both stop cold - quizzical looks on their faces amid the madness around them. Hampton looks down and sees the shiv in his hand is buried in Rudy's stomach.

ANGLE ON: Jean-Guy, watching from above, avoiding the melee he started, sees Hampton kill Rudy.

ANGLE ON: Rudy, as blood blooms on his shirt. Hampton looks back up at Rudy, just as he falls limp. The group of Chicanos nearby all start towards Hampton.

HAMPTON (CONT'D)

(whispering to himself)

Shit... Yahweh, what have I done? I didn't mean... I'm sorry...

(then)

Our Father, who art in heaven,
please get me the fuck out of here.

Just as someone is about to grab Hampton, as if by the hand of God, more water comes pouring from the ceiling, flooding the entire room. The water moves Hampton away from the inmates in a purposeful and unnatural way.

The intense fighting is halted as submerged inmates and prison guards float through the water. Also swirling around them are SHIVS, A BAG OF MARIJUANA, A PACK OF KOOLS, A PLAYBOY MAGAZINE. Then in SLO-MO a devastated Hampton watches Rudy's body float away.

20 EXT. CHINO STATE - PRISON YARD - DAY 20

BIRDS-EYE VIEW OVERHEAD SHOT: we are high above the flooded room, looking straight down at the mass of water and debris.

The flood water suddenly breaks apart by a CITY BUS driving through it.

MATCH DISSOLVE
TO:

A reflection pool of water on a TWO LANE HIGHWAY, as the bus drives over the wet road we...

MATCH DISSOLVE
TO:

21 INT. CITY BUS - THE NEXT DAY 21

The center walkway of the bus. We PUSH IN FURTHER and see Hampton.

He's dressed in grey slacks, a fitted chocolate turtleneck, and a thin gold chain. He looks down at the WEDDING BAND on his finger. A warm smile comes over him. He's finally going home.

22 EXT. CITY BUS - CHATSWORTH - LATER 22

A shockingly blue sky. We enter the suburban part of the Valley. A giant billboard of Aerojet Rocketdyne with a missile graphic reflects in the glass. A slogan reads: **PROPEL YOUR CAREER.**

23 EXT. DEVONSHIRE AVE - LATER 23

The bus slows to a stop and Hampton gets off.

24 EXT. CHAMBERS' NEIGHBORHOOD - DAY 24

Hampton joyfully strides through this idyllic Americana neighborhood nestled against the epic red rock mountains. He sees white families together, playing on slip and slides, washing their Fords, sunbathing on their rooftops.

25 EXT. CHAMBERS' HOUSE - LATE AFTERNOON (D3) 25

Tableau. Hampton arrives at his house. His mailbox is askew. As Hampton walks past, he straightens it out.

26 EXT./INT. CHAMBERS' HOUSE - FRONT DOOR - CONTINUOUS (D3) 26

Hampton knocks. The door is opened by ASTORIA (30s, stunningly beautiful, elegant and artistic) wearing cigarette pants, a rose blouse with rolled up sleeves, a silk scarf tied in her hair and a pleasant smile, which quickly fades.

HAMPTON
(wide smile)
Honey, I'm home.

She stares at him blankly.

ASTORIA
You're out.

HAMPTON
(opens his arms wide)
Indeed, I am. And let me say,
Astoria, you look simply
breathtaking.

She turns and walks back inside. This isn't the welcome home he was hoping for. We follow Astoria inside...

27 INT. CHAMBERS' HOUSE - LIVING ROOM - CONTINUOUS (D3) 27

She walks to her desk and sits down. We see the walls are covered with magazine tears and sketches of rooms and furniture. Hampton enters and looks at the work area she has carved out for herself. He notices her diploma on the wall.

HAMPTON
You finished school?

Astoria looks at her diploma for a moment.

ASTORIA

Some of us have aspirations that
are bigger than Chatsworth.

She turns around and is surprised to see Hampton, stripped
down to only his boxers and shoes. He stands confidently,
ready for action.

ASTORIA (CONT'D)

What are you doing?

HAMPTON

Everything I can to beat the
recidivism statistics.

Hampton smiles, holding in the anticipation. Astoria smiles
slightly at the audacity of her husband.

ASTORIA

Put your clothes on, Hampton.

HAMPTON

Are you sure?

Just then, the door opens and HARRISON (15, rail thin, full
of angst), wearing a Stetson and a FALCON FEATHER on his hip
just like Rudy, enters. He takes in the scene. He's angry and
disappointed in his mother. Hampton quickly puts on his shirt
and pulls up his trousers.

HAMPTON (CONT'D)

(nervous)

Harrison, son, you've grown like a
weed. You even managed to grow a
feather.

(beat)

Come say hello to your father.

HARRISON

You're not my father.

HAMPTON

Genealogy is an indisputable fact,
Son.

(to Astoria)

Where's Einstein?

(calls off)

Einstein!

After a beat, Hampton's oldest son, EINSTEIN (17, with a
spiky afro like Hendrix), wearing a Tang T-shirt and shorts,
comes out of his room.

EINSTEIN
Hey, Pops. Welcome home.

HAMPTON
Einstein! Let me look at you.

Hampton looks proudly at his son then notices his feet.
Einstein is wearing a pair of OLD TAPED UP SNEAKERS.

HAMPTON (CONT'D)
Are those the same sneakers I gave
you?

HARRISON
You mean the ones you stole off a
dead inmate?

Hampton pushes past Harrison's comment.

EINSTEIN
(smiling)
They make me invincible.

HAMPTON
(playful)
You were invincible the day you
were born.

Einstein and Hampton share a smile at this old joke. Harrison
rolls his eyes, annoyed at their connection. Hampton turns to
his family.

HAMPTON (CONT'D)
Please, have a seat.

Einstein happily takes a seat. Harrison folds his arms and
continues to stand. Astoria, annoyed, sits on the edge of the
chair.

HAMPTON (CONT'D)
Family, I have returned.

He waits for a response, but they all just stare at him.

HAMPTON (CONT'D)
And I have a plan that is going to
make our family the toast of
Chatsworth.

ASTORIA
Just like you were the toast of
Chino.

HAMPTON

This is different.

Hampton carefully unfolds the paper schematic. And like a true showman, he snaps it open with a resounding POP! Einstein grins. Harrison rolls his eyes. Astoria isn't impressed.

ASTORIA

A drill?

HAMPTON

Not just any drill. It self-sharpens.

Einstein studies the drawing. Harrison laughs.

HARRISON

So you've reinvented yourself as an inventor?

HAMPTON

Your anger's clouding your vision, son. I'm a risk taker.

Harrison scoffs.

EINSTEIN

Impressive.

HAMPTON

I received this winning vision from Yahweh himself, and more importantly the strength to guide this lost flock, our family, back on the righteous path.

ASTORIA

An inventor and sheep herder?

HARRISON

We're already on the righteous path.

Astoria and Harrison share an amused look. Einstein comes to his Dad's defense.

EINSTEIN

Maybe Dad is a prophet, and God speaks to him through celestial lights and visions.

Einstein balls his fist and holds it up to the ceiling light creating a disk-like shape.

EINSTEIN (CONT'D)

Did you know Jesus is a
neurotransmitter and a UFO?

HAMPTON

Where did you learn that blasphemy?

EINSTEIN

(proudly)

I've been reading up on Western
mysticism and quantum mechanics.

HAMPTON

You need to add the Good Book to
your reading.

(then, to everyone)

Remember my old friend Manny
Brinks? He's now a top engineer at
Rocketdyne. He's going to get me a
side-by-side test on their assembly
line tomorrow. If all goes well,
which I know it will, I will be
looking at a six-figure deal.

ASTORIA

Six figures?

(sarcastic)

Always thinking about the family
first.

HAMPTON

Astoria, this is going to work out.
Like Nikola Tesla, this is my Death
Ray.

EINSTEIN

One of his lesser-known inventions.

HARRISON

You're never going to sell that.

EINSTEIN

Bit Magician.

HAMPTON

What?

EINSTEIN

You should call it the Bit
Magician.

HAMPTON

I like it.

(then to Harrison)

(MORE)

HAMPTON (CONT'D)

I know it's hard to believe, but some people actually value your old man's ideas.

HARRISON

Not me. I value Rudy's.

This hits Hampton and we see a flash of fear in his eyes, which he quickly covers.

HARRISON (CONT'D)

I wish he was out instead of you.

Hampton then turns to Harrison, angry and frustrated. Astoria steps between them to diffuse the situation.

ASTORIA

So, Einstein's been getting letters from Stanford, Harvard, MIT--

HAMPTON

Great. Which one are you taking?

EINSTEIN

None. I'm pole vaulting.

HAMPTON

Pole vaulting?

EINSTEIN

Yes. No one has broken the world record in ten years.

HAMPTON

Do you know how to pole vault?

EINSTEIN

Not yet, but I'm learning. And I'm going to break the world record.

Hampton turns to Astoria. *Really?* She nods "yes."

HAMPTON

Okay, well if anyone can do it, you can.

Hampton pauses to take in his family. He's happy to be home again.

HAMPTON (CONT'D)

Look at us. Back together as a family.

Hampton goes toward the bedroom.

ASTORIA

And where do you think you're going?

HAMPTON

The bedroom.

Astoria chuckles under her breath. She opens a linen cabinet, pulls out a blanket and tosses it to Hampton.

ASTORIA

You're sleeping in the garage.

A long beat. Hampton nods miserably.

HAMPTON

The garage?

Astoria goes to the bedroom. Harrison leaves. Einstein hands the schematic back. Then he exits. Hampton looks at the schematic with resolve.

28

INT. CHAMBERS' HOUSE - GARAGE - MOMENTS LATER (D3)

28

Hampton enters the garage and looks at his old work area. He reaches into his pocket and pulls out his schematic and the letter from Rudy to Harrison. Ashamed, he hides the letter in a drawer. We see a dusty lathe and a welding machine. Hampton tapes his schematic to the wall, then gets to work.

A SERIES OF
SHOTS:

- He pulls out an old box. He dusts it off and opens it. We see a bunch of old machine scraps. He picks up some pieces.
- He takes a grinder and machines new parts out of the metal scraps. Sparks fly.
- He assembles a SHARPENING DEVICE out of the parts he made.
- He adds a COOLANT HOSE to the inner chamber of the GEARS.
- He attaches the sharpening device to the CHUCK [2]. Then he holds it up and compares it to his schematic. He smiles. This is what he has been working on.
- He connects everything to a DRILL MOTOR and plugs it in. He attaches a drill bit to the chuck.
- He puts a block of aluminum in line with the drill, takes a deep breath and turns it on...

CLOSE ON the drill as it works properly.

Hampton stops it, takes out the drill bit and uses a drill sharpening gauge to check the angle of the drill bit's grooves.

HAMPTON

Drill point angle fifty-nine degrees. Perfection.

Hampton steps back from the work desk when he notices something strange outside. A WHITE POLE SWINGS across the window. Hampton steps outside and sees:

29

EXT. CHAMBERS' HOUSE - BACK YARD - CONTINUOUS

29

Einstein lines up for a vault, runs and attempts a pole plant. Hampton watches, intrigued. Einstein ungracefully flops onto a mattress.

HAMPTON

Looks like you have a lot of work to do.

EINSTEIN

I'm better than yesterday.

Hampton smiles.

HAMPTON

While you're out here, can you at least you cut the grass tomorrow? We can't be the only black family in the neighborhood and have a shabby lawn.

EINSTEIN

Will do.

Hampton turns to go back into the garage, but stops.

HAMPTON

As am I.

EINSTEIN

What?

HAMPTON

Better than yesterday. As am I.

EINSTEIN

I believe in you, Dad.

Einstein walks off. Hampton smiles and goes back inside.

30 INT. CHAMBERS' HOUSE - GARAGE - LATER THAT NIGHT (N3) 30

Hampton is sitting in his chair looking up at the house. There's one light still on. Finally, it goes off. He gets up and walks toward the house.

31 INT. CHAMBERS' HOUSE - CONTINUOUS (N3) 31

Hampton stands on a chair, slides open a ceiling panel, and reaches around, looking for something... He finally finds what he's looking for. He pulls out a coffee can.

He opens the coffee can, but it's empty. Where is it... Just then, the light turns on and he sees Astoria in her pajamas. Hampton freezes, awkwardly standing on the chair. Beat.

ASTORIA

It's gone.

HAMPTON

You took my money?

ASTORIA

No. I took the money you stole.
You knew I'd be struggling while
you were inside and you held out.

She turns to go back to bed then stops.

ASTORIA (CONT'D)

Are you in trouble?

HAMPTON

No. The only trouble I have now is
how to get back into your heart.

They look at each other. Hampton tries to look innocent. Astoria gives him a weary look. She knows he's lying.

ASTORIA

Before you try that, how about you
try to help out with the bills and
the kids? Just take some of the
load off me.

She turns and goes back to bed.

32 INT. CHAMBERS' HOUSE - GARAGE - MOMENTS LATER (N3) 32

Hampton is lying on the La-Z-Boy in the dark, staring at the ceiling. He is in a complete panic. He is in trouble. He looks at his schematic on the wall. We boom down and see a tool case stenciled with the name: **Bit Magician**. We close in on the name...

MATCH DISSOLVE:

33 EXT. CHAMBERS' NEIGHBORHOOD - NEXT MORNING (D4) 33

Close on the **Bit Magician** tool case. We PULL OUT wider to see it's strapped to the handlebars of a ten-speed bicycle. Hampton is riding the bike with purpose, when, out of nowhere, he is tackled by BOOTSY (40s, a pear-shaped man, with a sweet face and soft eyes).

HAMPTON

Damn, Bootsy. The day is still young.

BOOTSY

Sorry, Hampton. I've got to bring you in. I'm glad to see you're out, man.

A DRUMBEAT THUMPS, then:

HARD CUT TO:

34 INT. BOOTSY'S PLYMOUTH DUSTER - CONTINUOUS (D4) 34

"Misty Mountain Hop," by Led Zeppelin blares on the radio as Bootsy drives, Hampton is riding shotgun with his bike in the backseat. Bootsy sucks on a joint and offers it to Hampton. Hampton thinks about it, then waves him off. Hampton then turns and looks down at the seat and jumps a little. Between Hampton and Bootsy is a CROW. It's head is cocked and it's staring at Hampton.

BOOTSY

Oh, that's Gulliver.

HAMPTON

Like Gulliver's Travels? He flies to the ends of the world?

BOOTSY

No. I just liked the name.

They laugh.

HAMPTON

How's life treating you?

BOOTSY

I'm still nursing this nagging piece of shrapnel I caught in Nam. My old lady suggested I drink shark embryos for the pain.

HAMPTON

Shark embryos?

BOOTSY

You go down to TJ. Comes in a powder. Mix it with eight ounces of water and chase it with a shot of Tequila.

HAMPTON

Why not just mix it with the tequila?

BOOTSY

They don't encourage questions.

Bootsy looks over at Hampton's box.

BOOTSY (CONT'D)

Bit Magician?

HAMPTON

I made a self-sharpening drill. It's going to make me a millionaire.

Bootsy is amused by Hampton's optimism.

BOOTSY

A millionaire? Dreamers are dangerous.

HAMPTON

Why not be dangerous?

BOOTSY

Well, you can be dangerous, but you're about to be in danger. You know the Prevost Brothers?

HAMPTON

The Prevost Brothers?

BOOTSY

Yup. They got that lifer to take
the fall for you.

Bootsy parks and turns off the car. Hampton is worried.

HAMPTON

I owe the Prevost Brothers? Damn,
Boots. I thought you were helping
me out.

Bootsy shrugs.

BOOTSY

You said you needed to get out. And
you're out.

Hampton tightens as Gulliver flies out the window, as if he
wants nothing to do with talk about the Prevost Brothers.

35 EXT. STREET - CONTINUOUS 35

We follow Gulliver as he flies over a car to the BROWN BEAR
BAR, where DARIUS PREVOST (late 20s, bushy beard, jovial)
walks through the front door.

36 INT. BROWN BEAR BAR - CONTINUOUS 36

We continue in one shot, pushing with Darius as he lands at
the bar for a drink. Centered above the bar is a framed and
gallery lit painting of ST. JEAN BAPTISTE. WHIP PAN to Bootsy
and Hampton as they enter.

PATRICE PREVOST (late 50s, clean cut, wearing a suit) sits at
a booth. As the eldest and the leader, he's endured the most
of all the brothers. He sees the seven brothers as one unit
and keeps them on a short leash. As he sips his drink and
reads the paper, he looks up at Hampton. He takes a long
thoughtful sip, keeping his eyes on Hampton. Then he gives
Darius a head nod that conveys everything that Darius needs
to know.

DARIUS

(calls to the back)
Jacques! Nicholi! Patrice wants to
see you.
(then he turns to Hampton)
Hampton Chambers. So nice of you to
stop by, please have a seat.

Hampton sits at the bar. He looks up at the painting of St. JEAN BAPTISTE, then notices a large MOUNTED BEAR HEAD on the wall. His eyes then settle on the TV.

ON THE TV: A NEWSCASTER stands in front of an indoor swimming pool. Behind him is an ASTRONAUT in a full spacesuit.

NEWSCASTER (V.O.)

...Playtex, the folks who brought America the Cross Your Heart Bra, is helping us get to the moon. These spacesuits are made from the same flexible, but form-fitting material.

The newscaster holds up a piece of material and stretches it. The astronaut behind him jumps into the water.

WIDE: Darius sits with Hampton at the bar.

DARIUS

Hopefully that means less material for bras. I do like a bouncy titty.

Hampton notices that JACQUES PREVOST, burly, is at one end of the bar wiping what looks like blood off his hands. NICHOLI PREVOST, Patrice's right hand and business advisor, has joined Patrice in the booth.

HAMPTON

So this is your place now?

DARIUS

Our place. The Prevost Brothers. We encouraged the last owners to let us take over and save them the trouble of dealing with unruly customers. Call it an early retirement.

HAMPTON

How very kind of you.

Hampton looks over at Jacques, who sits at the end of the bar glaring at him.

DARIUS

That's what we're known for, our kindness.

Darius looks up at the painting of St. Jean with one hand raised. Darius makes similar gesture with reverence.

DARIUS (CONT'D)

Like our patron Saint Jean
Baptiste.

Darius gives a genuine smile. Nicholi walks over, whispers something into Darius's ear, then heads to the back room. Through the open doors we see a poker game is going on and the OTHER THREE PREVOST, Felix, Claude and JEAN-GUY (who STAGED the prison riot) are overseeing. Claude grabs a MAN and drags him out back.

DARIUS (CONT'D)

Unless you owe us money.

The doors settle shut.

DARIUS (CONT'D)

And I think you have a debt on our
books?

HAMPTON

So I hear. There was a bit of a
miscommunication with Bootsy. I
wasn't aware you guys did me the
favor.

Darius looks at Jacques. Jacques stands up.

HAMPTON (CONT'D)

But I'm on it. I thought I had the
cash, but it became unexpectedly
unavailable.

DARIUS

Your chit is two thousand dollars,
Mr. Chambers.

HAMPTON

And I'll get it. I promise.

DARIUS

Don't make us come find you again.

Hampton realizes this is the end of the conversation. He gets up and leaves, passing the bear head on the wall. It's glass eyes giving Hampton a dire warning.

37

EXT. CITY STREET - MOMENTS LATER

37

The road is traveling beneath us, fast. Tilt up to REVEAL Hampton peddling furiously on his bike. He's pissed at Bootsy and worried about his family.

Hampton looks over and sees Bootsy coasting slowly next to him. He leans out the window as Hampton continues to peddle.

BOOTSY

I got a line on a job. Could make
all your problems disappear.

HAMPTON

I'm not doing smash and grabs
anymore. I'm on the righteous path.

Hampton turns down a street, then peddles away from Bootsy.

38 EXT. ROCKETDYNE - LATER (D4) 38

The Rocketdyne factory stands tall against the Chumash territory foothills. A GOLDEN EAGLE flies across the sky. Hampton notices it as he gets off his bike. He turns and stares at the building. After a moment, he hides his bike behind a bush.

In the distance, he sees a group of NATIVE AMERICANS holding signs: **Protect Mother Earth; Burro Flats is Indian land; Fighting encroachment since 1491; Never trust anybody over 30.** Hampton steels himself for success and enters Rocketdyne.

39 INT. ROCKETDYNE - LOBBY - CONTINUOUS (D4) 39

Hampton crosses a gigantic lobby. He approaches the RECEPTIONIST (30s). A long silence. The hum of ventilation.

RECEPTIONIST

(cold)
Can I help you?

HAMPTON

Yes, I'm Hampton Chambers. Here to
see Manny Brinks.

RECEPTIONIST

I'll connect you on the phone over
there.

The Receptionist points to a phone on a table. It rings. Hampton picks up.

HAMPTON

Hey, Manny. It's Hampton! I'm here
in the lobby...

40 INT. ROCKETDYNE - MACHINE SHOP - SAME TIME (D4) 40

Tight on MANNY (late 50's, salt and pepper hair, weathered skin), nervous and cagey on the phone.

MANNY

You're here?!... I can't talk now.
We're running behind on our
deliveries.

41 INT. ROCKETDYNE - LOBBY - CONTINUOUS (D4) 41

HAMPTON

You said you'd get me a meeting.

MANNY (V.O.)

That was before you went to prison.

42 INT. ROCKETDYNE - MACHINE SHOP - SAME TIME (D4) 42

Manny looks off and puts the phone to his chest.

MANNY

(calls off)
Yeah. I'm coming.
(then to Hampton)
Look, I have to go, sorry.

Manny hangs up the phone, relieved. After a moment, he grabs something and turns to see... HAMPTON across the room. REVEAL Manny is wearing coveralls and holding a mop.

Hampton takes in the industrial machine shop. There are sparks flying. Metal burs are on the floor. Drill presses are piercing metal blocks. Hampton sees his future. Manny crosses to him.

MANNY (CONT'D)

How did you--

HAMPTON

I came in through the shipping
dock.
(then, softly)
Manny, you said you run this place,
but you're holding a goddamn mop.

MANNY

I didn't think you would show up.
When have you ever followed
through?

HAMPTON

I'm a new man. And here it is.

Hampton pulls out the drill and schematic. Manny takes a look at the schematic.

HAMPTON (CONT'D)

It works.

MANNY

I can't do this, Hampton.

HAMPTON

Just let me do a demo.

MANNY

This isn't my station.

FACTORY WORKERS are starting to notice the tension between Manny and Hampton.

HAMPTON

Everyone wants a sharp bit.

(loudly to the room)

Doesn't everyone want a sharp bit?

MANNY

Shh. You're going to get me fired.

HAMPTON

(salesman mode)

This is going to help the bottom line. On the shop floor, time equals money. By using my invention, you don't have to stop working, shut down the drill, or open up the chuck and change the bit. And this doesn't just work on this drill. This can work on any of these NC lathes. With my self-sharpening drill, Rocketdyne can increase production and save on broken and dull bits.

Finally, Hampton stops his pitch and looks at Manny, hopefully.

MANNY

Hampton, it's more than just me. You think these machinists are going to do business with... you.

HAMPTON

You mean an ex-con?

MANNY

No. This is a professional shop,
there's a process...

The truth hangs there for a beat, then Manny's BOSS spots him.

BOSS

Hey, Manny! There's a spill at
station five. Get moving.

MANNY

I truly am sorry, Hampton.

Hampton takes out the drill bit.

HAMPTON

Okay, I'm leaving.

He puts it in Manny's hand.

HAMPTON (CONT'D)

Just test it.

Hampton exits...

43 EXT. ROCKETDYNE - DAY (D4)

43

Hampton walks out and sees CLAUDE and FELIX PREVOST unloading large vats that say COOLANT from a flatbed truck. Hampton turns to find a NATIVE PROTESTER riding off on his bike. Hampton chases him--

HAMPTON

That's my bike!

--but quickly loses steam. Hampton stops running and watches the protester and bike disappear. He looks up and sees a GOLDEN EAGLE circling above him. He stares at it.

SMASH CUT TO:

44 EXT. CHINO STATE - PRISON YARD - FLASHBACK

44

The SHIV slicing into Rudy's abdomen. His body going slack. See Rudy's body face up on the floor surrounded by INMATES face down.

PRELAP - The screeching sounds of a truck braking jolts Hampton out of the memory...

45 EXT. ROCKETDYNE - PRESENT DAY (D4) 45

As we left Hampton, a flatbed truck carrying the massive ROCKET ENGINE looms over him. Hampton, totally defeated and wracked with guilt, walks to the bus stop. The flatbed truck drives toward the Chumash mountain.

46 INT. CITY BUS - LATER 46

Hampton rides home in his tattered suit, surrounded by grimy factory workers.

47 EXT. CHAMBERS' HOUSE - DUSK (N4) 47

We PULL with Hampton, frustrated and defeated, walking down the street. He notices his neighbors BOB BOYD (white, early-40s) and his son JAMES (white, 15) working on a MUSTANG.

He turns and looks at his house. The lawn still hasn't been mowed. Just then, Einstein, carrying a FENDER GUITAR, walks up with his girlfriend MINI (17).

HAMPTON
Einstein!

EINSTEIN
(nonchalantly)
Hey, Pops.

HAMPTON
You promised to cut the lawn today.

EINSTEIN
Oh, yeah. Sorry.

MINI
Hey, Mr. Chambers. You're taller than I imagined. Most check forgers I know are short.

Hampton is taken aback.

HAMPTON
Pardon me? Who are you?

MINI
Mini.

EINSTEIN
My girlfriend.

Einstein strolls off with Mini as if it's all good. Hampton stares blankly. Just then, Astoria pulls up with Harrison in the car.

HAMPTON
Hey son, how was school today?

HARRISON
You're not my dad.

Harrison ignores Hampton and goes into the house.

HAMPTON
(to Astoria)
What's wrong with him?

ASTORIA
You would know if you'd been around.

Astoria goes into the house. Hampton's face goes through a litany of emotions: sadness, disappointment, fear and finally anger. He storms into the house.

48 INT. CHAMBERS' HOUSE - CONTINUOUS 48

Hampton strides through the house.

HAMPTON
(calls out)
Family meeting. Now!

Astoria looks at him quizzically. Hampton heads to the bedrooms. As Einstein opens his bedroom door.

HAMPTON (CONT'D)
Family meeting.

MINI
Should I come?

HAMPTON
No.

49 INT. CHAMBERS' HOUSE - HARRISON'S BEDROOM - MOMENTS LATER 49

Hampton opens the door and finds Harrison wearing Chumash garb mixed with Civil War medals and setting up a LEICA CAMERA for a self portrait.

HAMPTON
Harrison.

HARRISON
Hey, you're blocking the light.

Hampton steps aside. Harrison clicks the camera.

HAMPTON
Come to the living room, now.

HARRISON
No. I'm busy.

HAMPTON
Come to the living room. Now.

HARRISON
You're not my--

HAMPTON
--Say it again.

Hampton steps to Harrison. Harrison stands up. They are face to face. If Harrison wants to be a man, he has to go through Hampton. It's a tense moment. And finally, Harrison stands down. Hampton breathes a sigh of relief. Harrison goes to the living room.

50 INT. CHAMBERS' HOUSE - LIVING ROOM - CONTINUOUS 50

Astoria, Harrison and Einstein are sitting on the couch.

HAMPTON
I'm sorry for the past. I can't change it, but I'm here to make things right. And to be the best father and husband I can be.

HARRISON
Why?

HAMPTON
Because we're a family. Because I deserve a chance. Because I need you. And whether you know it or not, you need me.

Hampton lets this land.

HAMPTON (CONT'D)
Harrison, you're going to talk to me. You can be Chumash and have me as a father. Einstein you are in charge of keeping the yard up.
(MORE)

HAMPTON (CONT'D)

I'll take over the kitchen duties,
we're going start eating together
like a family again. Your mother
deserves a break.

Astoria gives a slight smile. She's impressed that he's
trying so hard.

HAMPTON (CONT'D)

Are we clear?

Harrison, seeing this is making his mother happy, nods.

EINSTEIN

Clear as a spring day, Pops.

Hampton stands a little taller. Finally a win.

HAMPTON

Dinner's at six.

He walks out and into the garage.

51 INT. CHAMBERS' HOUSE - GARAGE - MOMENTS LATER (N4) 51

Hampton walks into the garage, puts his case down, then turns
to see Jean-Guy leaning in the doorway.

JEAN-GUY

Hampton Chambers. Nice to see you
on the outside.

HAMPTON

I already told your brothers, I'll
get the money.

JEAN-GUY

Yes, yes. I'm not here with a
threat, I'm here with an offer.
Some assistance. Let me help you
clear your debt, Hampton Chambers.

Hampton is completely shocked...

SNAP TO BLACK:

END OF PILOT