

blackish

|blak•ish|,[adj]

Episode 119

"Switch Hitting"

Written by

Kenya Barris

Directed by

Ken Whittingham

Shooting Script – 1.21.15

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Shooting Script - Ep. 119:
"Switch Hitting" - 1.21.15

CAST LIST

ANDRE "DRE" JOHNSON	ANTHONY ANDERSON
RAINBOW JOHNSON	TRACEE ELLIS ROSS
POPS	LAURENCE FISHBURNE
ZOEY	YARA SHAHIDI
ANDRE JOHNSON JR.	MARCUS SCRIBNER
JACK JOHNSON	MILES BROWN
DIANE JOHNSON	MARSAI MARTIN
MR. STEVENS	PETER MACKENZIE
JOSH	JEFF MEACHAM
CHARLIE TELPHY	DEON COLE
LAURA	TBD
JAY SLOANE	MICHAEL RAPAPORT*
BARISTA	TBD

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SET LIST

INTERIORS

INT. JOHNSON HOME — MASTER BEDROOM — CLOSET

INT. STEVENS & LIDO — RECEPTION AREA

INT. STEVENS & LIDO — CONFERENCE ROOM

INT. JOHNSON HOME — KITCHEN

INT. JOHNSON HOME — FAMILY ROOM*

INT. COFFEE SHOP — FLASHBACK

INT. JOHNSON HOME — LIVING ROOM*

INT. STEVENS & LIDO — DRE'S OFFICE

INT. STEVENS & LIDO — KITCHEN

INT. STEVENS & LIDO — HALLWAY

INT. JOHNSON HOME — DINING ROOM

INT. STEVENS & LIDO — CHARLIE'S OFFICE/BULLPEN

INT. STEVENS & LIDO — CHARLIE'S OFFICE — FANTASY

INT. JOHNSON HOME — JACK AND DIANE'S BEDROOM

INT. JOHNSON HOME — ZOEY'S BEDROOM

INT. JOHNSON HOME — JUNIOR'S BEDROOM

EXTERIORS

NONE

COLD OPEN

1 INT. JOHNSON HOME - MASTER BEDROOM - CLOSET - NIGHT (N3) 1

C/U of a very serious DRE staring into a mirror wearing a DASHIKI WITH A CLIPPER JERSEY over it, a FAT GOLD CHAIN and a TILTED BASEBALL CAP. *

DRE (V.O.)
It's been said Black people have a double consciousness. We have our mainstream selves, to be in 'The Man's' world, and we have our down-home selves, for the 'Brothas'. Some of us handle the switch effortlessly, at the highest level.

INSERT: PRESIDENT OBAMA goes through the Team USA basketball handshake line, stopping to give KEVIN DURANT a handshake-hug combo.

DRE (V.O.)
Some of us have trouble.

INSERT: The Black Newscaster getting stung by a bee mid-telecast, leading him into a profanity-laced tirade.

DRE (V.O.)
Most of my life I was one of those who handled it perfectly. But no more switching back and forth for me. From now on, I'm keeping it real. One hundred. Er, I mean, a hunnit, damn it!

We PULL OUT to see Dre is proudly holding a PIT BULL on a THICK CHAIN LINK LEASH standing in front of his mirror.

DRE (V.O.)
You may be wondering how I got to this very real place... the same way every minority who needed help finding his way gets there, at least according to Hollywood movies like-- *

(As Dre speaks we see titles of the MOVIES he's listing dissolving in and out in BLOCK LETTERS on a movie theater marquee:)

DRE (V.O.)

*Dangerous Minds, The Blind Side,
Glory, Lincoln, The Help, Freedom
Writers, Dances With Wolves, The
Last Samurai, Last of the Mohicans,
The Last Emperor, basically
anything with 'Last' in it,
Mississippi Burning, Hardball, and
my favorite, Diff'rent Strokes...
with the help of a White guy. And
for me, it was this White guy:*

*
*
*
*
*
*
*

INSERT: SHOT of MICHAEL RAPAPORT in full 'Rapaport Mode'.
BACK TO a very serious Dre intent on KEEPING IT REAL as we,

*

FADE OUT.

END OF COLD OPEN

JAY SLOANE
Jay Sloane. Amazon.

DRE
Andre Johnson.

Dre goes in for a shake but can't keep up with Jay's moves and fumbles horribly. Stevens quickly tries to clean up the situation.

STEVENS
Dre's a little under the weather.
Light Ebola scare.

*

Charlie enters.

STEVENS (CONT'D)
And this is Charlie Telphy.

Charlie and Jay Sloane exchange a DAZZLING, SUPER ELABORATE HANDSHAKE. Dre is shocked and amazed.

*

*

DRE
(sotto, to Charlie)
Do you know dude?

CHARLIE
Nah, we just met. Why?

DRE
There was a spin in your handshake!

CHARLIE
Actually, two. We reverse spun so we could get that nice backhand slap before the snap. But it's no big deal, Dre. We just felt it. You know how it is.

Dre doesn't know how it is. He then turns to where Stevens and Jay are standing.

STEVENS
So, Amazon's launching their newest product, the Echo, and Jay's here to see how we can help them market it to the urban community.

(sotto, to Dre)
Seems that's actually becoming a real thing so our Urban Division won't just be a tax write-off after all.

*

*

*

*

JAY SLOANE

Yo, you guys don't know me, but I don't play none of that rah-rah Hollywood ish. So when I heard you guys' Urban Division is the truth, I came here. Bottom line, Amazon wants Black folks to start feeling us more. Ya feel me? So tell me why should I get down with you guys to help us get felt?

*
*
*
*
*

STEVENS

Oh, we're gonna make you get felt like you were on a Japanese subway at rush hour.

Everyone shoots Stevens a look.

STEVENS (CONT'D)

That is not a racist comment. It's actually considered rude to not grope when you take Asian railways. Known fact. Per my Father.

*

DRE

(to Jay)

He just writes the checks. You're in good hands.

*
*
*
*

7 INT. JOHNSON HOME - KITCHEN/FAMILY ROOM - DAY (D1) 7 *

Bow is at the counter and is met by the twins. *

JACK

Mommy, we have to make a living museum of famous Americans and we need help. *

RAINBOW

What's a living museum? *

JACK

It's like a costume we wear and then we write some stuff that explains who our hero is. *

RAINBOW

Ooh, that sounds really fun! I'd be happy to help. *

DIANE

No offense Mom, but you're not really that creative... *

JACK *
Or fun to work with. *

DIANE *
But I'm sure Junior and Zoey had to *
do this when they were our age, *
they could be very helpful. *

Off of Diane, we hear an immediate: *

ZOEY (O.S.) *
Can't, swamped. *

ANDRE JR. (O.S.) *
Yeah, hard pass for me too. *

ANGLE ON: Zoey NAPPING on the family room couch next to *
Junior playing 'Call Of Duty' in a microphone headpiece. Bow *
bristles at their laziness. *

RAINBOW *
(to twins) *
Okay guys. I may not be creative-- *

JACK *
Or fun to work with. *

RAINBOW *
You made that point, Jack. *
(then) *
But check out what I can do. Zoey, *
Junior, help them. *

ZOEY *
But-- *

RAINBOW *
NOW! *

Zoey and Junior hop to. Bow looks to Diane for approval. *

DIANE *
Not graceful, but effective. *

8 **INT. STEVENS & LIDO - CONFERENCE ROOM - DAY (D1)** 8 *

Dre is finishing up a pitch. Jay looks unimpressed.

DRE *
Amazon's Echo is a whole home voice *
command system that helps you *
manage your life and is about to be *
the next big thing in home *
automation. *
(MORE)

DRE (CONT'D)

Urban consumers are going to love
this. And Stevens & Lido, with our
peerless mastery of the African
American psychographic, is uniquely
poised to help you gain penetration
into this highly desired community.

*
*
*
*
*
*

Dre finishes and smugly turns to Jay, who is unmoved.

JAY SLOANE

So is that it?

DRE

Um, we also offer competitive rates
and day passes to the gym downstairs.

*

Dre crosses to his seat, defeated.

JAY SLOANE

(to Charlie)

What about you, Cochise?

Jay turns to Charlie, who's eating sunflower seeds and
spitting the shells into his half-filled water glass.

CHARLIE

(clearly caught off guard)

Oh, umm, I think y'all should stop
leaving stuff on people's porches.
Black people don't like our stuff left
on our porch, 'cause sometimes we
don't get that stuff. You should
start like an Amazon 'Leave It at Your
Play Cousin's Program', Or Amazon
'Drop it in the Bushes Account'. Like
I've been thinking of having an in-
office fish fry but I wouldn't want my
cornmeal dropped at my doorstep.
Because I would never get my cornmeal.

(then, to himself)

My neighbor steals my cornmeal.

Off of Charlie everyone sits stunned for a beat, until:

JAY SLOANE

Yo! That. Was. Crazy! See, my
man here gets it. Black folks don't
want their stuff stole. Genius!

DRE

Genius? We're not even talking about Amazon's delivery procedures, we're talking about a specific new product--

JAY SLOANE

Forget the product, he gets it!
He's got his ear to the streets!

*

DRE

Well, I guess... we could conduct targeted algorithmic customer feedback focus groups on your delivery protocol--

*

*

JAY SLOANE

What? No! I want what he said!

STEVENS

That's why Charlie's an important part of the team here.

JAY SLOANE

Sounds like he's the most important part.

(then, to Charlie)

Can I get a few of those sunflower seeds?

CHARLIE

Oh, fo sho'! I've also got Chipotle flavored Corn Nuts.

STEVENS

Ah, I love spicy ethnic food.

Jay and Stevens fist bump as Jay pours a handful of seeds.

*

JOSH

Yo man. Bust me a nut.

(then, catching himself)

Ooof. Come on, Josh, you're better than this.

*

*

*

*

*

JAY SLOANE

So, look. I want you guys to come up with a pitch on the Echo for me by the end of the week.

(then, looking at Dre)

But nothing corny.

*

DRE
Corny? Us? No way.

JAY SLOANE
Charlie, you feel me, right?
(then, again at Dre)
Nothing corny.

Jay, eating sunflower seeds, crosses out. *

9 INT. JOHNSON HOME - KITCHEN - EARLY EVENING (N1) 9 *

Dre and Bow talk at the counter while Pops reads his paper. *

DRE
Can you believe it, Bow? This
White dude was questioning my
Blackness. *

RAINBOW
Hmm, what's that like? Someone
constantly questioning your
Blackness, just because you once
misquoted the lyrics to 'Ain't No
Fun'.

DRE
Why would Snoop ever say 'and you
even lit my halls'? Context, Bow!

RAINBOW
I'm sorry, I'm just not seeing what
your problem with this guy is.

DRE
He told me not to make it corny,
Bow. Me!

Off this, Pops lowers his newspaper.

POPS
Well, son, you do tend to lean
toward corniness.
(off Dre's face)
Don't look all hurt like that.
It's not your fault. Corniness is
a side effect of being a sellout.

DRE
What part of anything that you're
saying shouldn't hurt my feelings?

POPS

I'm just saying, this is what happens when you try and play footsies in between both worlds for too long.

RAINBOW

Pops, you're being ridiculous. Dre keeps it so real he won't even order his Starbucks coffee right.

10 **INT. COFFEE SHOP - FLASHBACK (FB D96)** 10 *

Dre, with a deadpan look, is ordering coffee from a BARISTA.

BARISTA

Tall, Grande, or Venti, sir?

DRE

(beat, dead serious)
Give me a medium... or give me my money back.

11 **INT. JOHNSON HOME - KITCHEN - BACK TO PRESENT (N1)** 11

Pops looks doubtful.

POPS

That's not him keeping it real. Dre's just bad at foreign languages.

RAINBOW

You do make a point. Can't roll his R's.

DRE

Yes, I can!

RAINBOW

Perro.

DRE

Pear-o.

Bow shakes her head sadly at Dre and rubs his arm.

POPS

(to Dre)
Take it from a man who only knows how to be one way: real. You're a sellout and I remember the day it happened. You stopped saying 'Nahamean' and started saying 'You know what I mean?'. Saddest day in my life.

(MORE)

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POPS (CONT'D)

I went from knowing what you were talking about to thinking you were really just asking me if I knew what you were talking about.

Off the thought of this Pops goes back to his paper, disgusted.

POPS (CONT'D)

Damn shame. *

Rainbow, sorting the mail, hands an envelope to Pops.

RAINBOW

This just came for you.

POPS *

Internal Revenue Service?
Collection Division?

Pops drops his paper, stands up stiffed back and at attention as he rips open the letter and begins to read, terrified.

POPS (CONT'D)

Oh my God, it's happening. This is it.
They're going to put me away.

As a borderline catatonic Pops exits.

12 **INT. STEVENS & LIDO - CONFERENCE ROOM - DAY (D2)** 12 *

Dre and Josh are preparing slides for the Amazon project.

DRE (V.O.)

The next day I went in more determined than ever to show White Jay what Black Dre was all about.

DRE

Obviously, we've got to generate a huge social media presence. If there is one thing I know about Black folks, we love our Twitter.

JOSH

Aaand, big butts.
(then, immediately)
I'm getting way too comfortable.

Jay, eating a bag of Chipotle Corn Nuts, pops his head in.

JAY SLOANE

Yo, Big Dre! What's da' deal dunny?

DRE

Did you just call me dummy? *

JAY SLOANE

What? Nah. 'Dunny'. Like dun.
Like what's up son, but with a D.

JOSH

C'mon Dre, it's son with a D. This
is pretty basic stuff here.

Dre shoots Josh a look then turns to Jay.

DRE

Got it. Think that's more of a
regional thing, but to answer your
question it's all 'good in the
hood'. More my neck of the woods.

JAY SLOANE *

Right. So look, man, I've been
thinking and I'm not sure you're the
right one to lead this campaign.

DRE

Hold on. What? Why?

JAY SLOANE

I've been watching you and I'm not
sure if you keep it real enough.

Off Dre's stunned face, we go to, a SERIES OF POPS:

13 INT. STEVENS & LIDO - DRE'S OFFICE - FLASHBACK (FB D1) 13 *

Dre is on the phone.

DRE

No biggie, Preston. Just circle
the wagons and ring-a-ding your bud
back as soon as poss'. Ciao. *
*

Jay Sloane is walking by and notices the whole convo.

14 INT. STEVENS & LIDO - KITCHEN - FLASHBACK (FB D99) 14 *

Dre excitedly enters with a small grocery bag.

DRE

(calling out to office)

Okay, home slices, I have organic hummus
and kettle corn from the Farmer's Market
so no one can say Dre doesn't know how
to get the partay star-tayed.

Jay Sloane is walking by and takes note of Dre.

15 INT. STEVENS & LIDO - CONFERENCE ROOM - FLASHBACK (FB D98) 15 *

Dre, seated, balls up a piece of paper, shoots and misses. He shoots again, missing worse. SERIES OF QUICK DISSOLVES shows Dre shooting and missing EVERY TIME. Jay walks by, seeing him. On Dre's DEFEATED FACE, we MATCH CUT to, *

16 INT. STEVENS & LIDO - CONFERENCE ROOM - BACK TO PRESENT (D2) 16

Dre's DEFEATED FACE.

DRE
That angle is just--

Jay balls up a Corn Nut bag, SHOOTS IT RIGHT INTO THE TRASH CAN, REVEALING A HUGE PILE OF DRE'S MISSED PAPER BALLS surrounding it. *

JAY SLOANE
Riight.
(then)
But your boy, Charlie? He just gets it, 'cross the board. *

DRE
Charlie? Telphy? He takes every other Monday off. Calls it Double Sunday.

JAY SLOANE
Double Sunday? See, that's branding. Dude keeps it all the way real. *

17 INT. STEVENS & LIDO - HALLWAY - FLASHBACK (FB D1) 17 *

Charlie, in a tank top and wearing his tie as a headband, is in a vicious game of one-on-one balled-up paper basketball. He drives by Josh and thunderously dunks into the trash can.

CHARLIE
Game! Give me your car keys.

Jay NODS HIS HEAD APPRECIATIVELY, as we match cut to:

18 INT. STEVENS & LIDO - CONFERENCE ROOM - BACK TO PRESENT (D2) 18

Jay's APPRECIATIVE NOD.

JAY SLOANE
All. The way. Real.

JOSH

Yeah, he's pretty much unholdable in trash can basketball. Which reminds me, can someone give me a ride to Carmax after work?

DRE

Jay, what are you saying? I'm from Compton, I keep it completely one hundred.

JAY SLOANE

I'm from the Bronx and it's 'keepin' it a hunnit'. Not 'keeping it *one hundred*'.

JOSH

Really basic stuff here, Dre.

JAY SLOANE

Look, I'm going to let Charlie put his foot in the game to see if he's the man to run this campaign. Both of you can pitch to me at the end of the week and we'll go from there.

DRE

Look, Jay, all due respect, I don't think you know who I really am.

At that moment, LAURA pops her head into the conference room.

LAURA

Dre, thanks for the recco'. You were sooo right, *The Good Wife* is totally *Girls* meets *Downton Abbey*.

Jay shakes his head, crossing out.

DRE (V.O.)

I couldn't believe it! This White dude was actually thinking of putting Charlie over me. White Jay was going to put Charles in Charge!! Of me!

Off Dre, and the *Charles in Charge* theme song we,

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 **INT. STEVENS & LIDO - CHARLIE'S OFFICE/BULLPEN - DAY (D3)** 19 *

Charlie and Jay are yucking it up, sharing snacks. *

JAY SLOANE *

Hot sauce on goldfish? Genius! *

CHARLIE *

I call it 'Hotfish'. *

JAY SLOANE *

Wow. Do you ever turn it off? *

REVEAL: Dre and Josh watch from the bullpen. *

DRE *

Look at these guys. If Charlie gets this account, he could end up being my boss. Can you imagine that? *

20 **INT. STEVENS & LIDO - CHARLIE'S OFFICE - FANTASY** 20 *

Charlie's office has been transformed into a Fried Fish Shack. There is a 'B' grade in the window and a line of people waiting around the office. Dre, in a fishnet and apron, slaves away at a fryer as Charlie barks orders to him. *

CHARLIE *

Two-piece cat, hush puppies with fries and 'tatah salad, to go! *

DRE *

(stressed) *

We're almost out of cole slaw. *

CHARLIE *

I said 'tatah salad! You don't know the difference between 'tatah salad and slaw, Dre? *

JAY SLOANE *

I don't think he does. *

Dre looks up and see Jay Sloane at the front of the line. Josh sticks his head out from behind Jay. *

JOSH *

Could not be more basic. *

21 INT. STEVENS & LIDO - CHARLIE'S OFFICE/BULLPEN- PRESENT (D3) 21 *

DRE *
I gotta make a big move. I got it. *
I'm going to invite Jay over to *
have a home cooked meal with me and *
my Black family, who will keep it *
maximum real. *

JOSH *
Awesome. You can set up an Echo at *
home, show your family using it. *

DRE *
Yeees! *

JOSH *
Cool, can I come to dinner? *

DRE *
Noooo! *

22 INT. JOHNSON HOME - JACK AND DIANE'S BEDROOM - NIGHT (N3) 22 *

Junior and Zoey listen as Jack and Diane explain the project. *

ZOEY *
Okay, so what do you need me to do? *

DIANE *
Just sit there and look pretty. I *
was really hoping for Junior's *
help. *

ZOEY *
What?! Why not me?! *

DIANE *
Well no offense, but this is an *
academic project so... *

ZOEY *
I'm academic! I get almost *
straight A's. *

DIANE *
Yeah, but that's only for looks. *
You don't really 'care' about *
school. *

ANDRE JR. *
Preach! I say it all the time. *
'A's' are the new skinny jeans. *
(MORE)

ANDRE JR. (CONT'D)

Everybody's getting them, nobody
really looks good in them.

ZOEY

That makes no sense.

ANDRE JR.

Anyway, Diane, I'll lend you my
superior intellect. Sorry Jack.

JACK

I don't care! I was actually going
to ask Zoey to help me. This
project is all about
presentation...

(then, pointedly to Junior
and Diane)

And nerds don't know about
presentation.

DIANE

So I'm a nerd?!

JACK

If the glasses fit.

Jack and Zoey bump fists.

23 INT. JOHNSON HOME - KITCHEN/DINING ROOM - NIGHT (N3)

23 *

Bow prepares dinner as Pops approaches the dining room table
with a bag. He pulls out some ties.

POPS

Tax Man's coming, I don't know
when, but I'll be ready. I picked
these out of Dre's closet. Which
one?

(re: first tie)

I feel like this one says,
'sellout', but this one says 'I'm
harmless and forgettable'.

RAINBOW

I've never seen you like this
before, Pops.

POPS

My daddy told me that there's only
three things a Black man's gotta
do: stay Black, pay taxes, and die.

RAINBOW

Gotta say, the Black man rules
don't sound too hard.

POPS

Yeah, well the IRS came after my
daddy, scared him white as a ghost
and wouldn't let the man die until
he paid them what he owed. Poor
bastard lived to be a hundred and
twenty-six years old. Damn tax
collector delivered his eulogy.

(remembering)

Nobody knew him better.

*
*

RAINBOW

I'm sure it'll be fine. I know a
couple of doctors who got audited
and it all worked itself out.

*
*

POPS

Really? What happened?

Bow sits and begins to think.

RAINBOW

Well, Dr. Davis just showed his
paperwork and they went away. No
biggie. Then, there was Dr. Patel--

(then, realizing)

Ooo yeah.

POPS

What?

RAINBOW

Well, he killed himself. But that
was really more because his wife
left him... after the IRS took
everything.

(then)

What else do you got in that bag?

*
*

POPS

I've also got some ascot choices.

(then)

Better yet, I'm going to grab some
of Dre's *Driving Miss Daisy* cologne
to cover up my realness.

Pops crosses out. Bow shakes her head.

24 INT. JOHNSON HOME - KITCHEN - NIGHT (N3)

24 *

Dre rushes in holding a PIT BULL on a chain link leash.

DRE

Bow, you get my message? 'Operation
Keeping It Real' is a go!

Bow closes the refrigerator door, revealing her FRESHLY
STRAIGHTENED HAIR. Dre is shocked.

*
*

RAINBOW

I got your message but it sounded
like you were calling from a kennel.
(then, noticing dog)
Which now makes sense.

DRE

Wait, whoa, why is your hair like
that?! This is a 'Keepin' It Real'
evening. I need your curls back!

*

Dre grabs a spray bottle, going for Bow's head. She dodges him.

RAINBOW

Dre, I know you want to keep it
'Super Real', but it took me a
month to get this hair appointment.

DRE

Cornrows! I want everybody's hair in
cornrows! Let's get in a cornrowing
line. Biggest to smallest. Junior
can anchor in a doo-rag.

RAINBOW

Dre, we're not braiding our hair.

DRE

Fine. You finish dinner, I'm going
to go upstairs and get ready.

(then)

Do not pet this dog. Or startle
him, or, God forbid, speak any
Spanish to him. He's got some
triggers.

*

25 INT. JOHNSON HOME - ZOEY'S BEDROOM - NIGHT (N3)

25

Jack and Zoey are working on his living museum outfit. Zoey
has swatches of materials attached to a poster board.

JACK

So my famous American hero that I
chose--

ZOEY

Look, I don't know or care anything
about your 'hero', but I think we
should go with a Japanese selvedge
denim and cotton blend for our
costume fabric base.

(then)

It says, 'Yeah, we're high end...
but we're also American.'

(ala Yosemite Sam)

Ba-Bang! Ba-Bang!

Off Zoey, Jack STARES AT HER BLANKLY.

26 INT. JOHNSON HOME - JUNIOR'S BEDROOM - NIGHT (N3)

26

Junior and Diane are working on the project. Junior is for
some reason dressed in a cloak and wizard's hat.

ANDRE JR.

We have to approach this project
with the same kind of fervor and
attention I approached my Dungeons
& Dragons career with.

*

DIANE

'Career' feels like a strong word.

ANDRE JR.

When I became a twenty-second level
magic user I ascended from human to
divinity in the Greek Pantheon. I
went from level one to creating my
own plane of existence before high
school!

Off Junior, Diane STARES AT HIM BLANKLY.

27 INT. JOHNSON HOME - JUNIOR'S ROOM/INT. ZOEY'S ROOM -SAME (N3)27

SPLIT SCREEN: CU of DIANE and JACK'S DOOMED FACES.

JACK

(to Zoey)

I played this all wrong.

DIANE

(to Junior)

I played this all wrong.

*

28 INT. JOHNSON HOME - MASTER BEDROOM - CLOSET - NIGHT (N3) 28

We're back where we began the show on the C/U of a very serious DRE staring into the mirror in his outfit from Sc. 1. *

DRE (V.O.)
And now you see how we got here.
(then)
Time to go keep it one hundred.
Er, Dammit! I mean, a hunnit!

29 INT. JOHNSON HOME - DINING ROOM - LATER THAT NIGHT (N3) 29

Jay's seated with Dre. Bow preps dinner. The Pit Bull's locked on the patio, barking like crazy.

DRE
...so we ran from the cops and hid
in a dumpster. Had to spend the
night in there.
(then, yelling at the dog)
Quiet, Realness!
(then)
My dog's name is Realness.

The dog keeps barking. *

JAY SLOANE
He doesn't listen well. *

DRE
Realness doesn't listen to anybody.
That's how real he is.

JAY SLOANE
Oh I feel that. Nice.

Jay nods, seeing Dre in a new way. Then Junior enters, still in his Dungeons & Dragons outfit. *

DRE
Junior, what are you doing wearing
that?

ANDRE JR.
(duh)
Uh, it's Tuesday after six. Please
refer to me as Wizzle-dor.

DRE
Realness! Attack Wizzle-dor!
Attack El Wizzle-dor-o! Sic
Huevos!

Just then, Zoey enters, on the phone:

ZOEY
(into phone)
Okay, hold on, let me ask.
(then, to Dre)
Dad, Margo wants to be ironic for
her birthday and go to a 'Jason
Mraz' acoustic jam on Saturday.
Phillip Phillips is gonna beat box
as his opener. Can I go? Please?

Dre, embarrassed, looks to Jay and then to his kids.

DRE
Whatever, just get out of here!
(turns, snapping)
Bow! Soul food! Please!

*
*

Bow crosses in with a platter. Jay claps, excited.

JAY SLOANE
Okay, okay, that's what I'm talking
about! I've been waiting to get
down on this all day.

RAINBOW
Alright, so this is my take on
collard greens--

JAY SLOANE
Love me some collard greens!

RAINBOW
They're actually made out of kale.
I call 'em Kale-ard Greens.
They're stupid full of iron.

*

DRE
Oh God.

*
*

RAINBOW
I also have Mac & Cheese...

*

Bow crosses over and grabs another dish.

*

JAY SLOANE
Boom! I love me some Mac & Cheese.
It might send me to an early grave,
but I'll be in the casket with a
smile.

*
*
*

As Bow returns...

*

RAINBOW

Well, my Mac & Cheese won't be
killing anyone. It's vegan!

*
*

Jay looks at the Mac & Cheese and does a double take.

*

JAY SLOANE

Vegan Mac & Cheese? Aren't butter
and cheese the main ingredients?

RAINBOW

Yep! That's why I used olive oil
and 'Teese'. It's like cheese but--

JAY SLOANE

I got it.

*

DRE

She's a doctor, so she's a little
weird about 'dying.' We usually go
down further home when we go down
home.

*
*
*
*
*

Just then Jack and Diane, each dressed in their living museum
historical hero costumes, enter. Jack is in a wig, baseball
hat, and wears baggy jeans and a tank top (ala *Step Up*).
Diane wears a business skirt suit and wig. Dre looks on in
shock.

*

DRE (CONT'D)

What the hell are you two wearing?

Diane holds up a picture of Sarah Palin's face on a stick
over her face.

DIANE

I'm Sarah Palin. I came within a
few votes of the Vice Presidency. I
would've won, if not for the liberal
'Gotcha media'.

*
*

JACK

My hero is the Sultan of the Side
Glide, Channing Tatum!

Jack holds up a picture of Channing Tatum's face on a stick
over his face, then does Channing Tatum's side glide and ends
in a tip of his hat. Jay looks on in shock. Dre tries to
quickly usher them out.

DRE

Ha! That's great babies. Now go
upstairs and get changed for dinner.

(MORE)

DRE (CONT'D)
(then, calling out)
Put on your FUBU sweat suits!

Dre turns to Jay, not sure what to say.

JAY SLOANE
Ugh, kids. My son Toby's a
nightmare. Keeps stealing my car
to go joy riding. *

DRE
If Toby does it again you should cut
off his foot and change his name to
Kunta Kinte. *

Dre and Jay laugh as Bow looks on blankly.

RAINBOW
Why are you laughing? That just
sounds brutal. *

DRE
Babe, we're talking about *Roots*. *

RAINBOW
Right! *Roots*! Of course. Kunte
Kunta. Powerful. Gave me chills. *

JAY SLOANE
Oh my God, you've never seen *Roots*
have you? *

Before Bow can say a word Dre interrupts. *

DRE
You know what this moment needs?
Hot sauce for that Mac & 'Teese'. *

Dre exits to the kitchen. Pops, hair combed into a part,
wearing a conservative business suit, glasses, and one of
Dre's corny ties, enters carrying a briefcase that looks
straight out of *American Hustle*. He immediately approaches
Jay, shaking his hand with a solid 'normal shake'. *

POPS
Good evening, ol' man. I apologize
for my tardiness. My gun club
meeting ran long and I didn't
realize 'til I got to my Prius that
I'd left my attache case at the
racquetball court. *

Jay looks confused. *

POPS (CONT'D)

So, if you like. We can just jump
right into the business at hand.

Pops opens up his briefcase and seated on top of the papers
is two large stacks of cash for a pay off.

POPS (CONT'D)

I'm just going to leave this for
you. I think you'll find
everything in order and to your
liking.

JAY SLOANE

Uh, okay? Thanks.

POPS

No. Thank you, and Good day.

Dre then re-enters with an armful of hot sauces.

DRE

Pops, what are you doing?

POPS

I said, Good day, Sir!

Pops exits. Dre turns to Jay.

DRE

This is not what it looks like.
Trust me, we are the Black 'Keeping
it Real' family for Amazon.

AMAZON ECHO (O.S.)

Reminder.

ANGLE ON: The Amazon Echo.

AMAZON ECHO (CONT'D)

Downton Abby starts in thirty
minutes.

Dre slumps, defeated.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. JOHNSON HOME - LIVING ROOM - NIGHT (N3) 30

Bow, wearing freshly done cornrows, watches TV with Dre. *

RAINBOW *

Wait, wait, so OJ is in *Roots*? *

People were hounding me to watch an *

OJ movie with the dad from *The* *

Brady Bunch playing a slave master? *

DRE *

It's not without its flaws. *

RAINBOW *

It's twelve hours. I'm going to go *

watch *The Good Wife*. *

Bow exits. Then Pops enters, drinking a scotch, to see Dre looking despondent. *

POPS *

What are you all drooping your head *

about? You're not the one who *

bribed the wrong White guy. *

DRE *

My career's over. I'm gonna lose *

the Amazon account to Charlie. *

Dude sleeps in his car. He's got a *

humidifier in there. He's made it *

his home. *

POPS *

Son-- *

DRE *

Go ahead, tell me I'm a sell out... *

a disappointing son... I have no *

jump shot... *

POPS *

That's all true. And you take it *

to heart when I say it. But don't *

let some White man convince you *

that your ability to switch between *

worlds isn't something to be proud *

of.

DRE
What?

POPS
Being able to switch is a
necessity. And the way you do it,
it's kind of a super power. I'm
almost jealous.

DRE
How much of my scotch have you had?

POPS
All I'm saying is, being able to
switch it up has gotten you some
great things. Your wife, this
house, this scotch--
(off glass)
By the way, you're out. I killed
it.
(then)
But the thing I'm probably most
proud of you for is--

Pops' phone BEEPS.

POPS (CONT'D)
Oop, that's my Uber. Won't be
seeing me for a while until this
tax thing cools off. I'd give you
my forwarding address but you'd
tell the White man anything. It's
a blessing and a curse.

Pops grabs two previously unseen suitcases and exits. On
Dre, the wheels turning...

DRE (V.O.)
Despite Pops' Wesley Snipes-ian
understanding of American tax law,
he was right. How did White Jay
make me feel bad about being a
successful Black man in America?

31 INT. STEVENS & LIDO - CONFERENCE ROOM - DAY (D4)

31

Charlie is nervously in the middle of his pitch to Jay
Sloane. Slides with crudely drawn bushes are on the monitor,
which Charlie points to with a laser pointer.

CHARLIE

So, um, these are bushes. And here's where you might put some packages. Or here. Or here. Or maybe even here.

Dre enters in a huff.

DRE

I'm sorry to interrupt, but Charlie can stop. The account is his.

STEVENS

Dre what are you talking about?

DRE

All week I've been letting White Cornel West over here make me feel like I wasn't Black enough for this campaign. But you know what? Screw you.

*
*
*

STEVENS

Whoa, whoa, not a closer move Dre--

*
*

DRE

(plowing on)
'Keeping it Real' isn't a checklist you find on *Yo! MTV Raps*. It's just doing you. And for me, sometimes that means watching *The Good Wife* with the missus while we eat Mac & 'Teese'. Got my cholesterol down. I'm off the Lipitor, son. That is real.

*
*
*
*
*
*
*
*
*

STEVENS

Dre, I really don't think--

JAY SLOANE

No, no, it's all good. Finally! This is the Dre Johnson I heard about! You been running around here all week so busy trying to be Bobby Boy Scout that you weren't giving me none of that swag you're famous for.

DRE

So what are you saying?

JAY SLOANE

I want you to head up the account.

*
*

DRE *
Oh, you do? *
(beat) *
Beg me. *

JAY SLOANE *
Dre, I'm not going to beg you. *

CHARLIE *
I will. Take the account, Dre. *
Please. My back's against the wall *
on this one. *

DRE *
Aight, I'll take it. *

JAY SLOANE *
Great. Just make sure this is the *
dude that shows up every day to *
work on it. *
(then) *
White Cornel West. I like that. *
How about we grab some lunch to *
talk the particulars? *

DRE *
Sure thing. *

STEVENS *
Dre, make sure you pay. *
(then, aside to Dre) *
We'll triple bill him for it later. *

As Jay and Dre cross out, Charlie's slide presentation continues and we see that it's just picture after picture of crudely drawn places where Amazon could hide packages. Off this we,

FADE OUT.

END OF ACT THREE

TAG

32 INT. JOHNSON HOME - KITCHEN/FAMILY ROOM - DAY (D4)

32

Pops enters, sneaking in.

DRE

Pops, what are you doing back?

POPS

Forgot my pistol. I was never here.

Dre picks up a letter from the table.

DRE

Well, this letter came for you today. The only reason why the IRS was going to send someone out here was as a courtesy because you're on their senior citizen list. They just need a copy of the sales receipt from your old Lincoln. *

Pops takes the letter from Dre and begins to read it.

POPS

What? Is that it? Your momma took that Lincoln from me in the divorce, out of pure spite. *

(then, realizing)

That means I didn't sell it, she did. She's the one they're looking for. Oh my God, the IRS is going to do for me what I was never man enough to do for myself. Bury her. Hot damn, I love this country!

DRE

Pops, I hope this little scare taught you about fiscal responsibility.

POPS

Yeah, it did. I'm untouchable.

(then)

I'm going to the track.

Pops, with a new bounce in his step, exits as Dre look on smiling. Off this we,

FADE OUT.

END OF SHOW