

ONE OF OURS
by
Tom Cavanaugh

W.G.A.W. #1335336

C 2009

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FADE IN:

CLOSE OF RICHIE

RICHIE

The historian, Jeanine Basinger wrote "A small town is automatically a world of pretense. Since everyone knows everyone else's business, it becomes the job of the populace to act as if they don't know what is going on instead of its being their job to try to find out."

DISSOLVE INTO:

CLOSE OF THE STATUE OF LIBERTY

Richie eyes match the eyes of the Statue.

EXT. THE NEW JERSEY TURNPIKE - DAY

Past the Statue of Liberty and down the New Jersey Turnpike.

EXT. THE RARITAN BAY - DUSK

The sun is setting over the bay.

EXT. RARITAN TOWNSHIP - EVENING

A quiet New Jersey town in November. Election signs are on the lawns, on the telephone poles and in store windows.

The words "New Jersey, 1982" come across the screen.

EXT. THE PINES MANOR - NIGHT

A political fund-raiser. The room is decked out in red, white and blue. Doc, a man in his forties, wearing an expensive suit with political pins, stands at the podium.

DOC

I've lived in this town my whole life. I've watched it grow like I'd watch my own children grow.

(MORE)

(CONTINUED)

CONTINUED:

DOC (CONT'D)

We've made this town a model
community.

A man enters from the back of the room. He makes his way
towards a group of men in the back of the room.

RICHIE V.O.

They called my father...

GROUP OF MEN

Suitcase!

He shakes hands with the guys and mingles.

RICHIE V.O.

I never saw my Dad carry a
suitcase to work. He worked for
them his whole life, but I never
saw him carry a...

DUNK

Suitcase.

They shake hands.

DUNK (CONT'D)

How'd it go?

Suitcase leans and whispers in Dunk's ear.

DUNK (CONT'D)

Good.

TONY

We ready?

DUNK

Almost, Boss.

Tony and Suitcase shake hands.

RICHIE V.O.

These are "The Garage Boys". They
met every day at the car
dealership. Big Tony owned the
place. Some of "the Boys" were
mechanics, some were salesmen,
some just swept the floor, but
when Big Tony ran for the first
time back in the day, they weren't
fixin' cars for long.

TONY

Good. Let's go.

(CONTINUED)

CONTINUED: (2)

The group makes their way up to the podium.

DOC

Ladies and Gentleman, I am proud
to introduce the face of this
town, most of you call him a
friend, but we all know him as
"Our Mayor"

RICHIE V.O.

I know these guys my whole life.
They were my heroes, my family, my
life's blood.

Tony tries to speak, but the crowd starts to chant, "Four
more years! Four more years!". Everyone starts to chant
including Suitcase, and Dunk.

CLOSE OF YOUNG RICHIE AND HIS MOTHER

Young Richie holds an American flag as he shouts.

YOUNG RICHIE

Four more years! Four more years.

Suitcase crosses to his wife and kisses her. He picks up
Young Richie and together they chant "Four More Years".

CUT TO:

EXT. APARTMENT BUILDING - NIGHT

Loud music plays from an apartment on the second floor.

"New Jersey, 2002"

Two police cars pull up in front of the building. The
Cops get out.

MACEVOY

Can they play it a little louder?

JOHNSON

Shit.

DELVECHIO

Johnson, doesn't your...

JOHNSON

Sssshhh.

LARAMY

What?

(CONTINUED)

CONTINUED:

JOHNSON

Let me go up there and take care
of it.

Another police car rolls up. The sergeant gets out.

COLLINS

What we waiting for fellas?

JOHNSON

Sarge, the music's coming from my
ex-girlfriends place.

COLLINS

Your ex... the crazy one?

JOHNSON

Yeah.

COLLINS

How you wanna handle it?

JOHNSON

Let me go up there alone and...

COLLINS

No, not alone.

CLOSE OF APARTMENT DOOR

A hand knocks on the door. The door opens and a scantily-
dressed girl is there.

SHARON

What's the matter, Officers?
Chris!

JOHNSON

Hey, Sharon.

SHARON

I was hoping they'd send you.

JOHNSON

You gotta lower the music.

SHARON

What?

JOHNSON

Lower the music!

SHARON

Okay.

(CONTINUED)

CONTINUED: (2)

Sharon lowers the music and the officers enter the apartment.

INT. SHARON'S APARTMENT - NIGHT

There are several open bottles of wine on the table.

SHARON

I had friends over, but they left.

JOHNSON

You gotta keep it down.

SHARON

I really miss you.

JOHNSON

I miss you too, but...

SHARON

You do? Why'd you break up with me then?

She looks to the other Cops.

SHARON (CONT'D)

Sit down guys. Relax. Do you know what he did to me?

No response.

SHARON (CONT'D)

He broke my heart and now... no one wants me... I can't even get laid and...

JOHNSON

Come on Sharon.

SHARON

See, he's mad.

Sharon pushes the sergeant to sit down and then sits on his lap.

SHARON (CONT'D)

Do you know how we met? I was dancing and he was watching and...

JOHNSON

Stop.

Johnson starts to walk out.

(CONTINUED)

CONTINUED:

SHARON

So we met and...

She starts to cry and hugs the sergeant.

SHARON (CONT'D)

Now, he hates me.

COLLINS

No he doesn't, look...

He slides Sharon off of him.

COLLINS (CONT'D)

Let's get you some coffee and...
Let me talk to him.

Collins goes out in the hall.

INT. HALLWAY - NIGHT

COLLINS

You okay?

JOHNSON

Fine.

COLLINS

Listen, let me smooth this out for
you. You sure the two of you are
broken up?

JOHNSON

I am. I don't know if she is.

COLLINS

Take it outside. Let me handle
her.

Collins goes back into the apartment. Johnson starts to
leave, turns back, music goes back on. Collins closes
the door.

CLOSE OF JOHNSON

He looks worried and confused.

QUICK CUT:

CLOSE OF COLLINS

A flashbulb goes off and Collins is in a mug shot.

QUICK CUT TO:

(CONTINUED)

CONTINUED:

CLOSE OF MACEVOY

A flashbulb goes off and Macevoy is in a mug shot.

QUICK CUT TO:

CLOSE OF DELVECCHIO

A flashbulb goes off and Delvechio is in a mug shot.

QUICK CUT TO:

INT. CAMPBELL HOUSE, KITCHEN - A FEW DAYS LATER

Suitcase, now in his fifties, reads the newspaper, the headline "COPS ACCUSED OF RAPE" with pictures of the three Cops.

RICHIE V.O.

That night started a war. Not the type of war you might be thinking of, but it started a war...

SUITCASE

What time did he get in?

MARY

I don't know. Late.

Mary, a woman in her fifties makes breakfast.

INT. RICHIE CAMPBELL'S ROOM - DAY

Richie is asleep in bed. There is a knock on the door.

SUITCASE'S VOICE

Richie. Richie.

The door opens. Richie doesn't move. Suitcase enters.

SUITCASE

Get up.

Suitcase takes his foot and bounces the mattress.

SUITCASE (CONT'D)

Wake up!

Richie starts to move.

RICHIE

What's the matter?

(CONTINUED)

CONTINUED:

SUITCASE

I want you to go to Town Hall.

RICHIE

Dad, I'm doing fine.

SUITCASE

Yeah, for now, but you keep going the way you are, you're gonna burn out. I don't have the money to keep you going. It's time.

Richie sits up and looks at Suitcase.

RICHIE

What if I don't want to work for...

SUITCASE

Nine O'clock and don't be late.

Suitcase hands Richie a piece of paper. Richie looks dazed and rolls his eyes. Suitcase leaves.

EXT. TOWN HALL - DAY

RICHIE V.O.

So, now I'm off to Town Hall with marching orders and that is followed by a long string of people telling me...

PERSONNEL DIRECTOR

You know, you're only getting this job because of your father.

CUT TO:

POLICE CHIEF'S ASSISTANT

If it wasn't for your father, you would never get this job.

CUT TO:

POLICE LIEUTENANT

I know your Old Man. That's the only reason you're getting this job.

CUT TO:

INT. THE MAYOR'S OFFICE - DAY

A Secretary leads Richie to a long row of chairs outside the Chief-of-Staff's Office.

SECRETARY

Take a seat.

Richie sits and watches people go in and out of the offices. Men shake hands. Women bring papers in. The door opens.

DUNK

Campbell, get in here!

Richie walks into the office. Dunk is on the phone.

DUNK (CONT'D)

Suitcase, I got him in front of me right now. He knows the rules? Yeah, well... No, you're welcome.

He hangs up the phone.

DUNK (CONT'D)

Richie!

Dunk comes from behind the desk and gives him a big hug.

DUNK (CONT'D)

Sit. Sit.

Dunk closes the door.

DUNK (CONT'D)

I always knew this day would come.

Dunk sits next to Richie.

DUNK (CONT'D)

You understand what the job is about?

RICHIE

Yeah, but...

Richie nods his head.

DUNK

You do what they tell you. Do your job, but we, "I" want to know what is going on over there.

(MORE)

(CONTINUED)

CONTINUED:

DUNK (CONT'D)

I might be Chief-of-Staff, but the Police Department, we don't control it one hundred percent, not yet. Having you over there. You're gonna be helping us.

RICHIE

I understand.

DUNK

You are the only guy we have over there during the night shift. You remember anything important and you report directly to me. Got it?

RICHIE

Got it.

DUNK

Good. Tomorrow night.

RICHIE

So all I have to do is call you?

DUNK

Call me or come to the house and tell me what goes on.

Dunk walks Richie to the door and they hug again.

EXT. TOWN HALL - DAY

Richie stands in front of the building and looks confused. He has a stack of papers in his hand. A Police Car pulls up and the window rolls down.

ROY

Hey, Jackass!

Richie can't see who it is so he leans in closer.

ROY (CONT'D)

Yeah, I'm talkin' to you, Potato Head!

A hand reaches out, grabs Richie by the shirt. The car pulls away with Richie hanging half in and out of the Police Car. There is loud laugh as they drive.

INT. A POLICE CAR - DAY

Roy and Paul are in the front seat. Richie is hanging half in and out of the Police Car. Paul is driving.

ROY

Mister Broadway, where you been?

The car speeds around a curve.

PAUL

He's asking you where you been?

They speed up.

ROY

How long we know this guy? Since Kindergarten?

PAUL

Kindergarten, yeah.

The car takes another curve.

PAUL (CONT'D)

He don't call. He don't write.

The car screeches to a halt in a Park.

ROY

We heard you might be working in "The Dungeon"?

Roy lets go of Richie, standing outside the Police Car.

RICHIE

Assholes!

Roy and Paul laugh.

ROY

What shift you on?

RICHIE

Graveyard, eleven to seven.

Roy and Paul start to laugh.

RICHIE (CONT'D)

What's so funny?

PAUL

Nothing.

(CONTINUED)

CONTINUED:

ROY

Just remember one thing...

Roy motions to Richie to come closer to the car.

ROY (CONT'D)

What happens on Midnights, stays
on Midnights.

Roy and Paul laugh again.

ROY (CONT'D)

Yeah, like Vegas...

PAUL

Without the Tits.

ROY

Come on, we'll buy you lunch.

Richie gives them a look.

ROY (CONT'D)

Just get in the back.

Richie opens the back door.

PAUL

That's a seat you don't wanna get
used to.

Richie gets in, closes the door and the Police Car speeds
away with the Cops laughing.

CLOSE OF A CLOCK

The clock turns to "10:00" and the alarm goes off.

EXT. THE KITCHEN - NIGHT

Richie comes downstairs. Mom is in the Kitchen.
Suitcase is watching TV.

RICHIE

What are you doing up?

MARY

I wanted to make sure...

RICHIE

That I was up?

Mary pours Richie a cup of coffee.

(CONTINUED)

CONTINUED:

MARY

Eat something.

RICHIE

Nah, coffee's good.

MARY

You awake?

RICHIE

I think so.

MARY

I worked nightshift once, when we
were first married, at the
Cosmetics Factory.

RICHIE

I didn't know that.

MARY

Make sure you stay awake.

SUITCASE

(From his chair)

Richie!

Richie goes into the Den and sits next to his Dad.
Suitcase never takes his eyes off the Television.

SUITCASE (CONT'D)

You know what to do?

RICHIE

Yeah, sure.

SUITCASE

Anything happens and I want you
to...

RICHIE

Call you. Why does everyone tell
me...

SUITCASE

You work for "us" now... don't
forget that.

RICHIE

I won't, Pop.

Richie gets up and heads for the door. He looks at
Suitcase who is still staring at the TV. Richie leaves
and Mary watches through the window.

INT. THE POLICE STATION - NIGHT

Richie walks down a long dark hallway and stairwell into the basement. He checks in at the Watch Commander's Office and gets "eyeballed" by the two Cops in there. He walks up to a door that says "COMMUNICATIONS DIVISION - AUTHORIZED PERSONNEL ONLY" Richie enters.

INT. COMMUNICATIONS ROOM - NIGHT

Richie enters and the four dispatchers look up from their consoles.

RODRIGUEZ

(Yells)

Who the hell is that?

No one answers.

RODRIGUEZ (CONT'D)

Who the hell are you?

Richie starts to answer when the radio blares out and everyone goes back to work.

RODRIGUEZ (CONT'D)

(Into the radio)

We're sending an ambulance! They can only get there so fast!

Sergeant Donnelly, a woman in her forties, is on the phone at her desk. She motions Richie over.

DONNELLY

We're working on that now, Lieutenant. We have the calls out and I am bringing in extra dispatchers, in fact I have one in front of me. Lieutenant, I have to go.

She slams the phone down.

DONNELLY (CONT'D)

Jesus!!!

She takes a second.

DONNELLY (CONT'D)

You must be the new guy?

Richie goes to talk again, but is cut off.

(CONTINUED)

CONTINUED:

DONNELLY (CONT'D)
We got an apartment building on
fire and a gang fight that's out
of control.

RICHIE
Gang fight?

DONNELLY
Yeah, even in a small town,
everybody wants to be a gangster.
I'm sergeant Donnelly, I am the
Communications Supervisor.

They shake hands.

DONNELLY (CONT'D)
You got a pen?

Richie starts checking his pockets.

DONNELLY (CONT'D)
Don't bother. Take mine.

She hands him a pen.

DONNELLY (CONT'D)
I have to get you a trainer, if
not, then you are on your own.

RICHIE
On my own?

They walk between the Consoles.

DONNELLY
You met Rodriguez, he's working
the Police Board.

RODRIGUEZ
Ten-four, Car twelve. Car Forty-
One, eighty-six with twelve at
Plainfield and twenty-seven.

Rodriguez shakes Richie's hand as he talks.

RODRIGUEZ (CONT'D)
Welcome to Hell!
(Back to the radio.)
I got two units talking at once.
Car thirty-nine, go ahead with
your message.

Donnelly moves Richie along.

(CONTINUED)

CONTINUED: (2)

DONNELLY

This is Bender. He's working
Fire.

BENDER

(Typing as he talks)
You can call me Bobby. That's my
first name. Not that anyone uses
it here.

DONNELLY

Could you train him?

BENDER

No, way! No offense, rookie, but
I had enough of training people.
They all quit after a few months
anyway.

He leans into Richie and looks him in the eye.

BENDER (CONT'D)

You're gonna hate it here.

Donnelly moves Richie along to the next console.

THOMPSON

Raritan E.M.S. to Squad One, you
have an ambulance call. Raritan
E.M.S. to Squad One, you have an
ambulance call.

A red phone rings.

THOMPSON (CONT'D)

E.M.S., you got a crew? What you
calling me for! Don't call unless
you got a full crew.

DONNELLY

This is Derrick Thompson, he's
working First Aid.

Richie goes to shake his hand, but Thompson just looks at
him.

THOMPSON

He's not sitting with me.

DONNELLY

Never crossed my mind

THOMPSON

Good.

(CONTINUED)

CONTINUED: (3)

A red phone on the console rings. Thompson picks up.

THOMPSON (CONT'D)

E.M.S. and you better have a crew
if you are ringing this phone.
Good, two, two, seven route one,
difficulty breathing...

Donnelly crosses with Richie to the last console. Denise is working the phones and typing on several computers.

DONNELLY

Denise, this is...

DENISE

Richie Campbell.

DONNELLY

You know each other?

DENISE

No, but I heard you were starting
tonight.

They shake hands.

RICHIE

Nice to meet you.

DENISE

You want me to train him?

DONNELLY

You're my last hope.

DENISE

I hate training people.

RICHIE

Great.

DENISE

But you're Suitcase's son.

RICHIE

That's what they tell me.

DENISE

I'll take him.

DONNELLY

Thanks D.! You're doing me a
favor.

Donnelly walks away.

(CONTINUED)

CONTINUED: (4)

RICHIE

Thanks, I owe you.

DENISE

My husband's up for a promotion.
I take care of you and you take
care of us.

RICHIE

I don't have that kind of power.

DENISE

Sure you don't. Sit down, kid.

The place is filled with loud radio transmissions and various electronic tones. It is a room that has never been updated. There are no headsets, only speakers and noise.

DENISE (CONT'D)

Ever work on a telex before?

RICHIE

No?

DENISE

C.A.D. System?

RICHIE

No.

DENISE

Can you type?

RICHIE

A little.

Denise slides past Richie.

DENISE

Tonight, you watch and learn.

RICHIE

Okay.

DENISE

You don't pick some of this up by
tomorrow, I'll recommend that
you're fired.

RICHIE

Really?

DENISE

No, but I'm supposed to say that.

(CONTINUED)

CONTINUED: (5)

The night goes on. Richie watches intently. Denise is running license plates, talking on the radio and the telephone all at the same time. The room is bright and loud.

CLOSE OF DONNELLY

It is the end of shift for her and she is packing up.

DONNELLY

Have a good night. Denise, I'll call you in the morning.

They all say "good night" and sergeant Donnelly leaves.

RICHIE

No, Supervisor?

DENISE

She likes to cut out early when I'm working and you didn't see her leave.

The others look at Richie.

RICHIE

No problem.

They go back to work.

INT. COMMUNICATIONS ROOM - A FEW HOURS LATER

Richie and Denise are sitting and listening to the radio.

RADIO VOICE

Car twelve to headquarters, give me an eighty-one on alpha, charlie, bravo, one, three, six.

DENISE

Ten-four, car twelve.

Denise is writing on paper.

DENISE (CONT'D)

(To Richie)
Did you get it?

RICHIE

What?

DENISE

Did you get the plate?

(CONTINUED)

CONTINUED:

RICHIE

Yes.

DENISE

You're not writing.

Richie types on another computer, hits enter and it prints.

RICHIE

Here.

He pulls off the paper and passes it to Denise.

DENISE

Alpha, charlie, bravo, one, three, six. All in your head. Pretty good.

Denise smiles at Richie and then looks at her watch.

DENISE (CONT'D)

Lunch. You got an hour.

Richie leaves the room.

BENDER

Can we trust him?

DENISE

Don't know yet.

They go back to their work.

EXT. THE DINER - NIGHT

Richie notices three Police Cars parked in the back of the lot. He parks his car.

INT. THE DINER - NIGHT

Richie walks in and the place is packed. He makes his way to the counter.

WAITRESS

What can I get you?

RICHIE

Coffee.

WAITRESS

Sure.

(CONTINUED)

CONTINUED:

The Waitress gets the coffee. Richie looks around and sees all types, mostly the "after bar crowd".

SORIANO

Richie! Richie Campbell!

Richie turns and two Cops are calling him over to their table.

SORIANO (CONT'D)

Come here.

RICHIE

Ronnie, how are you?

SORIANO

I heard, you were working in "The Dungeon".

RICHIE

Yeah, my old man finally got me on the payroll.

SORIANO

It's a shit job.

RICHIE

So they tell me.

SORIANO

(To the other Cops)
Richie's a dispatcher.

MICHAELS

Just don't give us any extra work and you'll do fine.

SORIANO

Richie's "one of ours". Should've been a cop.

RICHIE

I was having too much fun.

DAVIS

You think we don't have fun?

The Cops laugh. The Waitress brings over their food.

STRATHERN

You didn't tell him it was for us, did you?

(CONTINUED)

CONTINUED: (2)

WAITRESS

Are you kidding? I know better than that.

SORIANO

(To Richie)

Strathern here, pulled the cook over for drunk driving last week and arrested him, now he doesn't want any special sauce on his hamburger.

RICHIE

That's gross.

DAVIS

You know how much spit we must eat in a year?

They all react. Joey walks in and sits down.

SORIANO

Sarge, this is Richie Campbell, he's...

JOEY

Working Dispatch. Suitcase's kid. I was told to keep an eye on you.

There is a loud noise from the front of the Diner. A fight breaks out.

JOEY (CONT'D)

Shit, every time I sit down.

The Cops get up.

JOEY (CONT'D)

Watch the food, kid.

The Cops run and get into it. They carry some of the guys out into the Parking Lot. Richie pushes the curtains aside and watches through the window.

EXT. THE DINER PARKING LOT - NIGHT

Two of the Cops hold a guy up and Joey stands in front of him.

JOEY

What I tell you? Fighting leads to more fighting, you start a fight and I find out. What happens?

(CONTINUED)

CONTINUED:

The guy being held up by his arms can hardly speak. He is scared.

JOEY (CONT'D)

You get a 'beatin.

Joey punches the guy several times in the face as he is being held. Joey finishes and comes up behind the guy.

JOEY (CONT'D)

I told you last time, this ain't your town. It's my town. You don't come in here making a ruckus. Now, beat it.

Joey slams the guys head on to a car hood. The Cops laugh and come back into the Diner.

INT. THE DINER - NIGHT

They sit back in the booth and the Waitress comes back.

JOEY

Just another night.

WAITRESS

Ready to order.

JOEY

Yeah, let me have...

Richie stares at Joey's hand as he orders his breakfast.

CLOSE OF JOEY'S HAND

There is still blood on his knuckles.

CLOSE OF RICHIE

He looks shocked and amazed at the same time.

INT. COMMUNICATIONS ROOM - LATER

The room is quieter now. The lights are dimmed. Two of the guys play cards while the others sit and talk. Denise has her feet up on Richie's chair.

DENISE

Good lunch?

RICHIE

It was all right.

(CONTINUED)

CONTINUED:

DENISE
Show me your hands.

RICHIE
What?

DENISE
Your hands, let me see them.

Richie holds them out, palms up.

DENISE (CONT'D)
No, the other side.

Richie turns them over.

DENISE (CONT'D)
Nope, wasn't him.

They all go back to what they were doing.

RICHIE
What are you talking about?

DENISE
Heard, there was a fight at the
Diner and one of the brawlers got
away.

RICHIE
Yeah, but...

DENISE
As long as it's not you.

RICHIE
What if it was me?

DENISE
You'd be on unemployment.

RICHIE
Fired on my first night?

DENISE
Crazier things have happened.

RICHIE
Really?

She does it so no one else in the room notices them.
Denise pulls Richie aside.

(CONTINUED)

CONTINUED: (2)

DENISE

Don't worry about it. Just sit
down and forget what you saw.

RICHIE

I saw the fight.

DENISE

You need to keep your mouth...

The door to Communications opens.

ANGELINE

Campbell!

Everyone looks at Richie.

ANGELINE (CONT'D)

My office.

Angeline leaves and everyone stares at Richie.

THOMPSON

That's a record. Isn't it?

RODRIGUEZ

Getting called into the Watch
Commander's Office on the first
night?

BENDER

Oh yeah, that's a record. Fastest
since I been here.

Richie gets up.

RICHIE

Great, just fucking great.

THOMPSON

It was nice working with you.

The guys laugh.

DENISE

Stop, just go down there and try
not to talk.

Richie shakes his head and walks out.

INT. WATCH COMMANDER'S OFFICE - NIGHT

Richie is standing in front of the desk. There are two other men in white shirts, higher ranks, but Richie cannot see who they are.

ANGELINE
Close the door, kid.

Richie pulls the door shut.

ANGELINE (CONT'D)
Where'd you go for lunch?

Richie doesn't say anything.

ANGELINE (CONT'D)
It's okay. You're not in trouble.

RICHIE
I was at the Diner.

ANGELINE
What did you see?

RICHIE
See?

ANGELINE
Yeah, what happened over there.

A door to the rear of the office opens and another White shirt takes a seat. Through the door, Richie can see the Muster Room. Joey and some of the Cops are sitting in there.

ANGELINE (CONT'D)
So, tell us what happened?

RICHIE
I uh... I uh...

Angeline leans forward and stares at him.

RICHIE (CONT'D)
(Very calm)
I had coffee.

ANGELINE
You what?

RICHIE
(Overly calm)
I had coffee. I drank the coffee and left.

(CONTINUED)

CONTINUED:

ANGELINE

That's it?

RICHIE

I didn't feel like eating.

ANGELINE

(Yelling)

Stop fucking around! We got witnesses said there was a Civilian sitting in the booth with the boys and the same guy is saying he was beaten up by a bunch of Cops. What really happened?

RICHIE

I didn't see anything.

One of the men in white shirts steps into the light.

BUCK

You had your coffee and you left?

Richie looks to see who is speaking.

BUCK (CONT'D)

Captain Buck, if you were wondering?

RICHIE

We've met. I went to high school with your son.

BUCK

I know. Go back to work, kid.

Richie starts to leave.

BUCK (CONT'D)

Richie.

He stops at the door.

BUCK (CONT'D)

You need anything or you want to talk about anything, come up to my office. Detective Bureau.

RICHIE

Yes, sir.

Richie leaves.

ANGELINE

He saw something.

(CONTINUED)

CONTINUED: (2)

BUCK
Don't worry about it. In time,
he'll want to come around.

INT. COMMUNICATIONS ROOM - NIGHT

Richie sits at his console.

DENISE
Trouble?

RICHIE
I didn't say anything.

DENISE
Glad to hear it. Just hope you're
not lying.

They look at each other.

DENISE (CONT'D)
Come on, work.

They go back to work. The night goes on.

EXT. PARKING LOT, POLICE DEPARTMENT - DAY

The Dispatchers make their way to their cars. Richie looks around and there is no one there to meet him. He gets in his car and pulls away.

EXT. THE STREET - DAY

Richie is pulled over by Police Car. Joey gets out.

JOEY
You did good kid.

RICHIE
I didn't say...

JOEY
I know. You didn't say anything
and they didn't get anything.

RICHIE
Yeah, but...

JOEY
Did your old man tell you what's
going on?

(CONTINUED)

CONTINUED:

RICHIE

No, but...

JOEY

You have lunch with me and the boys at the Diner tonight. I'll fill you in. Me and the boys, we're with the program. Know what I mean?

RICHIE

Not really.

JOEY

You will. See ya around the Campus, kid.

Joey gets in his car. The Police Car pulls away.

INT. RICHIE'S HOUSE - DAY

Richie enters and goes into the refrigerator. Suitcase is at the table reading his paper and drinking coffee.

SUITCASE

How was it?

RICHIE

Not bad.

SUITCASE

You liked it?

RICHIE

I got pulled over on the way home.

SUITCASE

Who was in the Police Car?

RICHIE

Joey T.

SUITCASE

Loose cannon, but controllable.

RICHIE

Really?

Silence.

RICHIE (CONT'D)

I don't understand. What's going on over there?

(CONTINUED)

CONTINUED:

SUITCASE

Don't worry about it. Just take your paycheck and if there's anything...

RICHIE

I was on lunch in the Diner and a fight broke out.

Suitcase's face changes.

SUITCASE

Did you hit anyone?

RICHIE

Me, no, but...

SUITCASE

Joey?

RICHIE

Yeah.

SUITCASE

He's got a temper. Don't worry about it. You didn't say anything, did you?

RICHIE

I'm deaf and dumb, but...

SUITCASE

Yeah?

RICHIE

There was this Captain from...

SUITCASE

Detective Bureau?

RICHIE

Yeah.

SUITCASE

That one you gotta watch out for. He's not "one of ours".

RICHIE

I figured that, but...

Dunk sits down at the breakfast table.

RICHIE (CONT'D)

What's going on over there?

(CONTINUED)

CONTINUED: (2)

Dunk grabs a paper and pen and writes down a few things.

SUITCASE

Go on the internet. Catch up on
your current events.

INT. RICHIE'S BEDROOM - LATER

He is reading articles on the internet and printing them
out. He lays on his bed and reads the papers.

INT. RICHIE'S BEDROOM - A FEW HOURS LATER

He has fallen asleep amongst the papers. The phone
rings.

RICHIE V.O.

When you're a kid with the "bug"
and you live in New Jersey... all
you dream about is getting to New
York. Manhattan. The Big Apple.
That's all I ever dreamed about,
but reality sets in and bills have
to be paid. You realize, you
ain't gonna be a star no more. You
just get a job and go into the
city when you can, but it's never
the same after you don't succeed.

INT. N.J. TRANSIT TRAIN - DAY

Richie sits and stares out the window towards the New
York City skyline.

EXT. WESTSIDE DINER - DAY

Richie and Anton sit in a booth and have coffee. Richie
opens the backpack and takes out the papers. Anton is
looking at the papers.

ANTON

All this happens in one little
town and you end up working there?

RICHIE

Yep.

ANTON

Five Cops accused of raping one
woman.

(CONTINUED)

CONTINUED:

RICHIE

One Cop's accused. The rest are
accused of covering it up.

ANTON

Says here, that they think they
are being set up.

RICHIE

I don't know. It's weird.
There's more to it, to the whole
place. Something is wrong, but
like underneath.

ANTON

Well... you're a writer and a
writer...

RICHIE

A writer writes. What about it?

ANTON

Carry a notebook. Put it all
down. Anything happens write it
down. Who knows? You might be
sitting on a Pulitzer Prize.

RICHIE

That'd be nice.

They go on and have lunch.

INT. COMMUNICATIONS ROOM - NIGHT

Richie enters the room and passes the others.

RODRIGUEZ

(Happy)
Richie! How's it going?

RICHIE

Good, thanks.

BENDER

(Nicely)
Hey, Richie.

RICHIE

Hi.

THOMPSON

Big Rich! What's up

(CONTINUED)

CONTINUED:

RICHIE

Nothing.

Richie sits down next to Denise. He looks confused.

DENISE

Hey, kid.

RICHIE

Hey, what's with everyone?

DENISE

What do you mean?

RICHIE

They're nice.

Richie slides his backpack under the table.

DENISE

You kept your mouth shut about the thing at the Diner.

RICHIE

Yeah, so?

DENISE

Your "trust points" sky-rocketed.

She nods towards the computer.

DENISE (CONT'D)

Come on, log in. You do good tonight and tomorrow, I'll start you on the radio.

RICHIE

So soon?

DENISE

Scared?

RICHIE

No, but, yeah.

DENISE

Don't sweat it. Come on.

Richie logs into the computer.

MONTAGE OF SHOTS

The night goes on and it is a regular night shift.

INT. COMMUNICATIONS ROOM - NIGHT

The clock turns to "1:00". Denise notices.

DENISE

Go ahead, kid. Take your lunch.

Richie gets up.

RICHIE

You want anything?

DENISE

Nah, I'm fine.

He passes Bender.

BENDER

Richie, get me a bagel with cream
cheese and...

RADIO VOICE

Car thirty nine to headquarters,
what do you have hanging?

BENDER

(Into the radio)
Signal forty seven, twelve eighty
Middlesex Parkway, Universal
Warehouse, covers the roll up
doors.

RADIO VOICE

Car twelve to headquarters...

BENDER

(Mocking)
Car twelve to headquarters, I'll
take that for thirty-nine.

RADIO VOICE

Car twelve to headquarters, I'll
take that for thirty-nine.

BENDER

He's been doing that all night.

RICHIE

What's that about?

BENDER

Alarm at one of the warehouse.
Twelve keeps taking thirty-nines
jobs, makes double typing for me,
that's all.

(CONTINUED)

CONTINUED:

RICHIE
What do you want with that bagel?

BENDER
Coffee regular.

RICHIE
You got it.

Richie exits.

EXT. THE DINER - NIGHT

Richie pulls into the lot and notices four police cars parked in the back where they can't be seen. Richie parks his car and goes inside.

INT. THE DINER - NIGHT

Richie walks in and looks around. The Cops are in the back of the Diner. Soriano waves him back.

RICHIE
What's up?

SORIANO
Hey, how's it going?

RICHIE
Not bad. I'm on the radio tomorrow night.

SORIANO
Excellent.

Each Cop has a little black book and they are taking notes in them.

DAVIS
What's there?

STRATHERN
Supermarket warehouse.

DAVIS
No shit?

THOMPSON
Yeah, it's loaded.

DAVIS
Ever go to three, three, three Centennial Ave.?

(CONTINUED)

CONTINUED:

THOMPSON

Yeah, the furniture place?

SORIANO

Can't get chairs in the back of a squad car.

THOMPSON

We did.

SORIANO

No way.

Soriano looks around.

SORIANO (CONT'D)

The good goods.

RICHIE

What the hell is that?

Soriano moves closer to Richie...

SORIANO

This is how it goes...

EXT. A WAREHOUSE - NIGHT

A dark warehouse with an alarm going off.

SORIANO

(In V.O.)

The alarm is activated and goes to central. You guys dispatch a police car there.

The car arrives.

SORIANO (CONT'D)

(In V.O.)

The first car arrives and then a second car steps in for the first car.

The second Police Car arrives.

SORIANO (CONT'D)

(In V.O.)

This buys the first car time. They check the place out and get inside...

The Cops get out of the car and open the place up.

(CONTINUED)

CONTINUED:

SORIANO (CONT'D)
 (In V.O.)
 Then it's just shopping.

The Cops unload merchandise into their Police Cars.

SORIANO (CONT'D)
 (In V.O.)
 Then they close the place up and
 clear the alarm.

CLOSE OF SORIANO

SORIANO (CONT'D)
 No one knows a thing.

RICHIE
 No, shit.

SORIANO
 One of the little perks that comes
 with the job.

RICHIE
 What's with the books?

SORIANO
 We keep track of the best places.
 Some of them we rush to...

THOMPSON
 If it's good stuff.

RICHIE
 Damn.

The waitress brings their food and they start to eat.

EXT. THE DINER - LATER

Richie and the Cops leave, but Richie stops Soriano on
 the side.

RICHIE
 Doesn't the sergeant ever catch on
 to this?

SORIANO
 What are you kidding? He keeps
 the best notes

RICHIE
 Wow.

(CONTINUED)

CONTINUED:

SORIANO

We always kick something up to the Sergeant, and he kicks the information to someone else.

RICHIE

What?

SORIANO

They go back later and finish the job.

RICHIE

Someone else?

SORIANO

Yeah, someone else will comeback, maybe the next night or the next week, might even be a month away and they... you know.

RICHIE

Rob the place?

SORIANO

Ssssshhhh. I didn't make up the game. They been doing this for years.

RICHIE

Amazing.

SORIANO

Cool, ain't it? I'll talk to you later.

Soriano leaves. Richie looks amazed.

INT. COMMUNICATIONS ROOM - LATER THAT NIGHT

Richie comes back into the room. Things have calmed down.

RICHIE

Here ya go.

Richie hands Bender a bag.

RICHIE (CONT'D)

What I miss?

BENDER

Just a few alarms. Nothing special.

(CONTINUED)

CONTINUED:

Richie sits down and takes a notebook out of his backpack and starts to write.

RICHIE
(Smiles)
Just a few alarms...

Richie writes down everything and laughs under his breath.

RICHIE (CONT'D)
(In V.O.)
The alarms were just the beginning. Things I started to see, well... they ranked a ten point on my weird-shit-o-meter. One night, I got to go on a ride-a-long. Part of my training.

INT. SORIANO'S POLICE CAR - NIGHT

Soriano drives and Richie sits in the front seat.

RICHIE
So what do I do, if something happens?

SORIANO
Like what?

RICHIE
I don't know, like a shoot out or something?

SORIANO
Give me a break, we don't use these guns. This ain't L.A.

The car pulls out of the lot.

RICHIE V.O.
It was a normal night. A couple of accidents, some loud noise complaints.

RADIO VOICE
Headquarters to car twelve.

SORIANO
Twelve.

(CONTINUED)

CONTINUED:

RADIO VOICE
Signal forty-five, possible
injuries, Grove Avenue and James
Street, car versus a wall.

SORIANO
Car twelve received.

Soriano puts down the radio and hits the lights and
sirens.

EXT. THE INTERSECTION AT GROVE & JAMES - NIGHT

A car has hit the retaining wall. The traffic light was
also struck and the lights flicker changing colors
against the wall. Sparks come out of an electrical box
that was also hit.

INT. SORAINO'S POLICE CAR - NIGHT

Soriano picks up the radio.

SORIANO
Headquarters, I'm out on James
and...

Soriano lets go of the mike button.

SORIANO (CONT'D)
You gotta be shittin' me?

SORAINO'S P.O.V.

We see that the car is really a Police Car that has
crashed headfirst into the wall. There is no one else
around.

EXT. THE INTERSECTION AT GROVE & JAMES - NIGHT

There are two Cops slumped in the front seat.

RICHIE
Jesus, are they dead?

Soriano opens the front door and smells...

SORIANO
Weed!

Soriano slaps the driver in the face.

(CONTINUED)

CONTINUED:

SORIANO (CONT'D)

Come on! Snap out of it!

The Cop moves and laughs. Richie finds three bags of weed on the front seat between the two Cops.

SORIANO (CONT'D)

Put that in the trunk of my car.
Hurry up.

Soriano looks in the back seat and finds bags of fireworks.

SORIANO (CONT'D)

What the fuck?

Richie comes back to the car.

SORIANO (CONT'D)

Put these back there too... and
you didn't see anything.

Richie grabs the fireworks and runs. The sound of more sirens are heard in the background.

SORIANO (CONT'D)

You two assholes owe me.

INT. COMMUNICATIONS ROOM - NIGHT

Richie is sitting at his console and is writing in his notebook.

RICHIE

(In V.O.)

What happened was this...

TIME-LINE SHOTS

The Cops go through the event as Richie speaks.

RICHIE (CONT'D)

(In V.O.)

Kenny and Marvin stop a car with a bunch of teens in it. They find three bags of weed and a bunch of fireworks in the car. The kids are first-timers, never been in trouble before. Kenny and Marvin let the kids go, but confiscate everything. Now they're driving around and...

INT. POLICE CAR - NIGHT

Marvin is driving and Kenny is sitting in the passenger seat. They pass the joint and light off fireworks. Marvin decides to light a Roman Candle and when it starts to shoot out balls of fire the wind pushes the fire back into the Police Car. Marvin's shirt starts to burn. He scream and drops the Roman Candle inside the Police Car.

MARVIN

I'm on fire! I'm burning up!

Kenny tries to grab the steering wheel and get control of the car.

EXT. POLICE CAR - NIGHT

The car has smoke and fireworks shooting out of it. The Cops are screaming and the car crashes into a retaining wall.

INT. COMMUNICATIONS ROOM - NIGHT

Richie is sitting at his console and is writing in his notebook.

RICHIE

(In V.O.)

So, can't get any worse right?
These guys are getting fired,
right? That's when Joey rolls up.

EXT. POLICE CAR - NIGHT

RICHIE

(In V.O.)

We are there cleaning up the crime
scene and here's the Supervisor.
I thought we were in trouble,
but...

JOEY

Good, clean it up. C.Y.A.

RICHIE

(In V.O.)

C.Y.A. is Cover Your Ass.
(MORE)

(CONTINUED)

CONTINUED:

DUNK (CONT'D)
 (In V.O.)
 Send Marvin to Florida.

Marvin is packing his bags and headed to the airport.

DUNK (CONT'D)
 (In V.O.)
 Put him in Re-Hab and Kenny...

Kenny walks down the hall of the Police Station.

DUNK (CONT'D)
 (In V.O.)
 One year on the information desk

Kenny is helping people as they walk into the Station.

DUNK (CONT'D)
 That'll keep 'em humbled. Thanks,
 Buddy.

Kenny hangs up the phone.

DUNK (CONT'D)
 Now, I own them.

RICHIE
 No shit.

DUNK
 It's that simple. More coffee?

RICHIE
 Uncle Dunk, every time I think I
 see something, I think, "Can't get
 any weirder"...

DUNK
 Yeah, but it always does.

Dunk pours Richie more coffee.

MONTAGE OF ACTION SHOTS

Daily life in a Police Station.

MONTAGE OF SHOTS.

Richie is seen with Dunk. Richie is seen with his Dad.
 Political events. Good times around the campaign and the
 election

EXT. THE POLICE STATION - A FEW NIGHTS LATER

Richie pulls his car into the lot. Bender and Rodriguez are already there. They lean against Bender's car and talk.

BENDER
Do you play softball?

RICHIE
Not professionally.

BENDER
My Volunteer Fire Company's got a team. We could always use some more players.

RODRIGUEZ
It's cool. I fill in sometimes with them.

RICHIE
I didn't know you were a firemen.

RODRIGUEZ
Me? No way. I ain't no "hose-moe".

BENDER
Shut up.

RODRIGUEZ
Bender's the fire wanna-be. Me and Thompson are the Cop wanna-bees.

BENDER
Can you play?

RICHIE
Sure.

BENDER
Tomorrow, five at the fields behind Town Hall.

RICHIE
I'll be there.

BENDER
Excellent.

RODRIGUEZ
Five to eleven. Let's go.

(CONTINUED)

CONTINUED:

The three of them walk into the building.

EXT. SOFTBALL FIELDS - EVENING

The sun is setting and the sounds of a bat hitting the ball are heard. Bender, Rodriguez and Thompson meet Richie and introduce him to the team. Richie sees Roy, Paul, Soriano and waves to them. They're on the opposite team.

RICHIE
Who we playing?

RODRIGUEZ
The P.B.A.

RICHIE
The Cops?

THOMPSON
That's who the P.B.A. is.

RICHIE
Great.

BENDER
Don't worry about it, just have fun.

The game starts. Richie makes some good plays at Short Stop and bats. The pitcher gives him dirty looks and every time he throws a bad pitch, the pitcher kicks the dirt and talks to himself, violently. Richie hits a home run.

EXT. THE BALLFIELD - LATER

Richie sits on the bench waiting to bat and they watch the pitcher, who seems to be getting madder.

RICHIE
What's with that guy?

Bender and the others laugh.

BENDER
John Dawson, works Traffic. He's a little nuts.

RICHIE
I can tell.

(CONTINUED)

CONTINUED:

RODRIGUEZ

Especially when his girlfriend is watching.

Rodriguez motions to behind the opposing team's bench. Tracy is a pretty girl sitting behind the bench in a lawn chair with a bunch of other girls.

RICHIE

Damn, I know her.

BENDER

(Watching the game)
What?

RICHIE

Nothing.

Richie goes up to the plate. He gets ready to pitch when he notices the pitcher looking at him... eye to eye. The ball is thrown and just misses Richie's head.

RICHIE (CONT'D)

Jesus.

BENDER

Shake it off, Richie.

The wind up and pitch. Richie pops it up. Everyone runs. Richie knows he didn't hit it hard enough.

RICHIE

Damn.

Richie starts to run, but the Pitcher who is about to catch the pop up, drops it. Everyone yells. Richie takes off running fast. The pitcher grabs the ball and throws to the plate. The runner beats the throw and scores. They celebrate.

DAWSON

Son-of-a-bitch!

Richie catches Dawson staring him down again.

EXT. THE PARKING LOT - LATER

The two teams are drinking beers out of coolers in their cars.

ROY

(Laughing)
Jerk off, plays once and he's a hero.

(CONTINUED)

CONTINUED:

RICHIE

Just lucky.

PAUL

(Kidding)

You'll be lucky you don't get a ticket every time we see you on the road.

RICHIE

Yeah, yeah.

Richie notices Dawson and Tracy having an argument. Tracy walks away and gets a beer. Richie goes to her.

RICHIE (CONT'D)

Don't I know you?

TRACY

Me?

RICHIE

Third Grade Miss Weisman's class, you sat in the first row.

TRACY

Maybe.

RICHIE

(Extends his hand.)

Richie Campbell.

TRACY

I thought you left this dump-ass town?

RICHIE

Almost got out alive, but I'm here.

TRACY

Dead like the rest of us.

RICHIE

You don't look dead. You look pretty good.

TRACY

I got one Cop too many in my life right now, I don't need...

RICHIE

I'm not a Cop.

(CONTINUED)

CONTINUED: (2)

TRACY

Really?

RICHIE

I just work with 'em.

TRACY

Dispatcher.

RICHIE

Don't make it sound so bad.

TRACY

Just as good as a Cop or do you
wanna be one?

RICHIE

All I want is a paycheck.

Dawson crosses the lot at full speed.

TRACY

What do you want from me Mr.
Campbell?

RICHIE

I was just...

Dawson grabs Richie by the collar. Dawson starts to
yell. Tracy takes off and the others break up the fight.

DAWSON

I'll fuck him up! You hear me. I
will fuck you up!

They separate.

ROY

John, he's "one of ours", relax.
He's okay. He didn't mean
anything by it.

DAWSON

Fuck him!

ROY

(To Richie)
You didn't mean anything by it
right?

RICHIE

We used to go to school together.
We're just talking.

(CONTINUED)

CONTINUED: (3)

ROY

They were just talkin.

PAUL

It's nothing, John let it go.

Dawson just stares at Richie.

DAWSON

Watch your ass.

Dawson walks away and gets in his car. Tracy pulls out of the parking lot in her car. Dawson takes off after her.

SORIANO

He don't like to lose.

RICHIE

Freakin' maniac!

SORIANO

Yeah, a little, but you want him behind you when the shit goes down. Don't worry about it.

PAUL

He knows to back off.

BENDER

Come on. Get a beer.

Bender and Richie get a beer form the cooler

BENDER (CONT'D)

See why I want to be a fireman?

RICHIE

I was just talking to the girl.

BENDER

I tried that a couple of months ago too. Dawson still wants to kill me.

RICHIE

Still?

BENDER

We ain't Cops, bud. They might call us "one of ours", but that don't mean shit if they think you crossed over the line too far.

(CONTINUED)

CONTINUED: (4)

RICHIE

What do you mean?

BENDER

(He looks around)

I mean... it's like a little club.
We ain't in the "Blue
Brotherhood". We just work with
them.

Richie watches how close the Cops are with each other as
Bender speaks.

BENDER (CONT'D)

We can probably get away with
anything. Break the law, they'll
cover up to a point, but if you're
a cop, they'll go to grave
covering up for you. Not us.

RICHIE

No, shit?

BENDER

We're the people that tell them
where to go and what to do. They
really hate us.

RICHIE

Bullshit.

BENDER

Wait. You'll see. I'm just
playing nice till the next hiring
batch. Make me a fireman and I'm
out of there. Town needs firemen.

RICHIE

I guess.

BENDER

Come on, drink up.

They drink their beers.

DISSOLVE TO:

INT. COMMUNICATIONS ROOM - A FEW NIGHTS LATER

Richie is on the radio. Denise sits down next to him.
Richie is writing in his Journal.

DENISE

How's it going?

(CONTINUED)

CONTINUED:

RICHIE

What?

DENISE

The writing.

RICHIE

It goes and it goes... just my own thoughts. It never amounted to much.

DENISE

How about the job? You like it?

RICHIE

So far, yeah. It's better than I thought. I made some friends.

DENISE

So I heard.

RICHIE

What?

DENISE

The other night?

RICHIE

Oh. Dawson... he'll get over it.

DENISE

No, he won't. She broke up with him.

RICHIE

Really?

DENISE

I'm friends with Tracy. We used to waitress together before I got this job.

RICHIE

Okay.

DENISE

On your night off... go see her.

Denise slides richie a book of matches.

DENISE (CONT'D)

Tip the bartenders.

Richie read the cover it says "The Homestead" with an address and phone number.

(CONTINUED)

CONTINUED: (2)

RICHIE
I will. Thanks, Denise.

DENISE
That's what partners are for.

RICHIE
But, can we be friends now?

DENISE
Friends come and go, but partners
are for life.

Richie smiles.

BENDER
I'm going to lunch. You want
anything?

RICHIE
No, thanks.

DENISE
Who's sitting on fire?

BENDER
I was gonna ask you?

DENISE
Come on Richie, you gotta start
sometime.

RICHIE
The Beast? You think I'm ready?

DENISE
Come on.

Denise and Richie cross to the Fire Board. The phone
rings and Denise types in a Fire Alarm.

DENISE (CONT'D)
Let's go...

RICHIE
Okay...

Richie hits some button and leans into the microphone.

RICHIE (CONT'D)
Raritan Fire Central to precincts
one and two, fire alarm activated
one-three-two-seven Adams Drive.
(MORE)

(CONTINUED)

CONTINUED: (3)

RICHIE (CONT'D)

Raritan Fire Central to precincts
one and two, fire alarm activated
one-three-two-seven Adams Drive.
Responding Engine one, engine two,
truck one, Fire Rescue Three.

The radio starts to erupts.

RODRIGUEZ

Hey, I have a burglar alarm there
too!

DENISE

No shit? That's not good.

RADIO VOICE

Engine one to Central we have
smoke showing.

DENISE

Here we go.

RADIO VOICE

Central get me a move up!

DENISE

Go for it!

Richie starts to work the board. Denise has to help out.
The phone rings.

RICHIE

(Into phone)
Fire Central.

BENDER

(on phone)
Hey, it's Bender, I saw the smoke
so I came over here... they need
me here. Tell Denise, I have to
work this...

RICHIE

It's Bender. Says he has to work
the fire.

DENISE

(Grabs the phone)
It's against the rules. Get back
here.

CLOSE OF BENDER

On his cell phone at the fire.

(CONTINUED)

CONTINUED: (4)

BENDER

Come on Denise. I'm a volunteer.
It's my company. I have to be
here.

INT. COMMUNICATIONS ROOM - NIGHT

Denise stands up with the phone in her hand.

DENISE

I ain't getting fired over your
gung-ho bullshit. Get back here
and you better be on time.

BENDER

Yes, ma'am.

Denise hangs up the phone.

RADIO VOICE

Get me another truck here and put
in a second alarm.

DENISE

Jesus, slide over...

Denise starts hitting buttons.

DENISE (CONT'D)

Raritan fire central to Engine
Company...

They go on working...

INT. COMMUNICATIONS ROOM - LATER THAT NIGHT

Bender comes back from lunch.

BENDER

Richie got a burner.

RICHIE

Yeah, popped my cherry.

DENISE

(Smacks Bender's arm)
Don't you ever pull that shit
again!

BENDER

You know what?

(CONTINUED)

CONTINUED:

DENISE

Going to a fire on your lunch hour. That ain't allowed and you know it. What if you got hurt?

BENDER

I didn't.

DENISE

Friggin' adrenaline junkies. I know I'm married to one. Always jumping in there!

BENDER

Sorry.

DENISE

Just relieve us already.

Bender sits in. Richie and Denise go into the break room.

DENISE (CONT'D)

Fireman are like that. Smell that smoke and they're running towards it. Normal people run the other way.

RICHIE

Makes them special?

DENISE

Makes them crazy!

Richie laughs.

RICHIE

Yeah, but you love "the crazy".

DENISE

I love my husband. I just want to see him do good and come home safe.

Denise pours a cup of coffee for her and Richie.

DENISE (CONT'D)

(Toasts)

Congratulations. Not bad for a first night.

Denise notices that two police officers have entered the Communications Room.

(CONTINUED)

CONTINUED: (2)

RICHIE

You did all the hard stuff.

DENISE

Well, you got 'em rolling and a
move up...

Denise notices the Road sergeant with black soot from the fire still on his face, has also entered the room and is looking around. He sees Denise and calls her over.

DENISE (CONT'D)

Richie, go back inside and take a
seat. I'll be right with you.

Richie follows Denise back into the room, but Denise goes off to the corner to talk to the Cops. Richie sits next to Rodriguez who is working the Police radio.

RICHIE

What's that about?

RODRIGUEZ

I don't know.

RICHIE

Did I mess up?

RODRIGUEZ

Maybe.

CLOSE OF BENDER

He is facing his console, handling the radio calls for the Fire Dept.

SERGEANT'S VOICE

Robert Bender?

Bender turns and his face looked worried.

BENDER

Yeah?

ROAD SERGEANT

Robert Bender you are under
arrest.

The other two Cops grab Bender and handcuff him arms behind his back.

BENDER

What the fuck...

(CONTINUED)

CONTINUED: (3)

The Cops start to read him his rights and walk him out of the room everyone looks shocked. Denise cries.

RICHIE

(In V.O.)

"Fireflies" is the term.
 "Fireflies", in Fire Department circles means Volunteer Firefighters that are arsonist. They light the fires and then get dressed to go fight them. They arrested him right there in front of us. Security cameras from the store next to that fire caught the whole thing. All they had to do was wake up the store owner that night and review the tapes. They knew right where to go after that.

INT. CAMPBELL HOUSE, KITCHEN - THE NEXT MORNING

Suitcase is at the table. Newspapers with headlines of arson and Bender's face are spread out on the table.

SUITCASE

It's not the only fire Bender lit. That kid has was being followed for the last year. We even warned his old man...

RICHIE

Whose his old man?

SUITCASE

Don't you pay attention? Deputy Chief Donald Bender.

RICHIE

That's his father?

SUITCASE

What did you think?

RICHIE

No one told me.

SUITCASE

That kid has been doing arsons for over a year. We we're trying not to arrest him. We tried to tell him we knew. He was trying to prove the town had to hire more fireman. All he had to do was wait. Now look at him.

(CONTINUED)

CONTINUED:

RICHIE

Serious?

SUITCASE

I can't make this shit up. He's "one of ours", but we can't help him now.

INT. COMMUNICATIONS ROOM - NIGHT

CLOSE OF COMPUTER SCREEN

The top line is flashing, "HOLD UP ALARM - CIRCUS LIQUOR STORE".

RICHIE

(Into the microphone)
Headquarters to Car Fourteen, Car Fifteen, Signal forty-eight, Atlantic Bank, two-twenty-five South Main Street.

RADIO VOICE

Car Fourteen got it. Car Fifteen, en-route. Car Seven out at Circus Liquor.

RICHIE

(Into the microphone)
Headquarters to all units, keep the air clear.

RADIO VOICE

Car Seven to Headquarters, this is a confirmed hit.

Richie turns up his speaker and grabs his pen. Soriano walks down the hall.

RADIO VOICE (CONT'D)

Car Seven to Headquarters, get me BCI and the Detectives out here. Right now we're looking for a white male wearing black pants, black T-shirt and Black baseball cap. Last scene in a black four door SUV heading south on Main Street, weapon shown a silver automatic handgun. Unknown amount of cash taken.

RICHIE

Headquarters received.

(CONTINUED)

CONTINUED:

The Dispatchers go to work. Richie re-broadcasts suspect information on the radio. Another Dispatcher over the County Hot-Line. Another Dispatcher calls the State Police with the information.

RADIO VOICE

Car Seven to Headquarters, tell
the Watch Commander I want the
Duty Captain out here.

The room stops what they are doing.

DENISE

Uh-oh.

RICHIE

What?

DENISE

Something's wrong.

RADIO VOICE

Car Seven to Headquarters, update
on suspect vehicle, New Jersey
registration, November, Sam, seven-
five-one-nine.

Richie writes down NS7519.

RADIO VOICE (CONT'D)

Eighty-one that plate.

CLOSE OF PRINTER

The paper moves as the printer rattles on line for line.

DENISE

(Reading)

Our robbery suspect comes back
to...

He stops cold.

DENISE (CONT'D)

Holy shit!

RICHIE

What?

DENISE

This can't be right.

He passes the paper to Richie.

(CONTINUED)

CONTINUED:

RICHIE

No way.

DENISE

I got it right...right?

RICHIE

That's the right plate, but...
impossible.

DENISE

Have Car Seven call in.

RICHIE

Headquarters to Car Seven,
landline communications.

DENISE

I'll talk to him.

Denise takes the call. Richie picks up the phone and
calls Soriano.

RICHIE

Hey Jackass!

SORIANO

What's up?

RICHIE

Take out your handcuffs, put 'em
on and arrest yourself!

SORIANO

What are you talking about?

RICHIE

Somehow they got your plate at
that liquor store robbery.

SORIANO

Get out of here.

RICHIE

Serious.

SORIANO

I go past there on my way in to
work.

RICHIE

It's gotta be a mistake. I'll let
you know.

(CONTINUED)

CONTINUED: (2)

RADIO VOICE

Car seven to Car thirty-one.

SORIANO'S VOICE

Thirty-one.

RADIO VOICE

What's your location?

SORIANO'S VOICE

Route one and Woodbridge Drive.

RADIO VOICE

Stay there. I'll meet you.

EXT. CAR SEVEN - NIGHT

The Police Car speeds through traffic followed by several unmarked cars.

EXT. THE BANK - NIGHT

The Lieutenant and the Detectives are questioning a witness.

LIEUTENANT

Okay, explain it to me again.

WITNESS

I was about to walk into the liquor store when I saw a guy pointing a gun at the teller. I hung back. I knew he would have to walk past me and I watched him get into his car.

LIEUTENANT

And you are sure the license plate is correct?

WITNESS

Positive.

LIEUTENANT

How can you be so positive?

WITNESS

Cause I wrote it down.

LIEUTENANT

Where

(CONTINUED)

CONTINUED:

The Witness raised his hand and the exact license plate is written on his palm.

WITNESS

I didn't have any paper.

EXT. SORIANO'S POLICE CAR - NIGHT

Soriano is behind the wheel waiting in the parking lot of a strip mall. The Police cars roll in.

RICHIE

(In V.O.)

I knew Soriano gambled, but I didn't know how in debt he was.

The Cops get out of the car and draw their guns on Soriano.

RICHIE (CONT'D)

(In V.O.)

Credit card debt, mortgage and bookies.

They cuff Soriano and arrest him in his uniform.

RICHIE (CONT'D)

(In V.O.)

Not to mention the trips to Atlantic City. It's a fine line between being a Cop and a Criminal.

CLOSE OF RICHIE

He is sitting at his console, staring into space.

RICHIE

(In V.O.)

He planned it just right. Night time and in between shifts. He would have gotten away with it, but... there's always a good samaritan around... always a witness. They had to arrest him... and anyone connected to him.

A hand rests on Richie's shoulder.

BUCK

I need to see you in my office. Come with me.

(CONTINUED)

CONTINUED:

Richie snaps out of it and sees two F.B.I. Men standing at the door. Richie gets up and the group leaves Communications. Denise watches.

INT. CAPTAIN BUCK'S OFFICE - DAY

Richie sits in a chair opposite the Captain's desk. F.B.I. and other Internal Affairs officer's stand behind him.

BUCK

Richie, we have a problem.

The Captain pushes play on a reel to reel player. A conversation plays.

RICHIE V.O.

Hey Jackass!

SORIANO V.O.

What's up?

RICHIE V.O.

You're not gonna believe this...
but take out your cuffs and put
'em on...

SORIANO V.O.

What are you talking about?

RICHIE V.O.

Somehow they got your plate at
that bank robbery.

The Captain pushes stop on the tape.

BUCK

Why did you make that call?

RICHIE

He's my friend and I...

BUCK

Are you part of it?

RICHIE

Me?

F.B.I. MAN 1

He's your friend, right?

RICHIE

Yeah.

(CONTINUED)

CONTINUED:

F.B.I. MAN 1

You warned him.

RICHIE

No!

BUCK

Richie, I know you since you were a little kid...

RICHIE

I don't have anything to do with it. I just thought it was...

F.B.I. MAN 1

You warned him. He could've ran. Why did he stick around?

RICHIE

I don't know.

Silence

BUCK

Give me a minute?

The Captain gets up and steps outside the office with the F.B.I. Man. Richie looks uncomfortable. The other men watch him. The door opens.

BUCK (CONT'D)

Okay, everybody out.

The office empties.

RICHIE

I have nothing to do with it. I had no idea what he was doing and I never...

BUCK

I believe you.

RICHIE

But they don't?

The Captain gets up and crosses to an F.M. Radio. He turns the music up and talks over it. He sits down next to Richie.

BUCK

I can get you out of this mess.

RICHIE

I didn't do anything.

(CONTINUED)

CONTINUED: (2)

BUCK

I know, but...

RICHIE

What?

BUCK

I do you a favor and... you do me a favor? This is an election year.

RICHIE

Yeah.

BUCK

Your father's people win again, I don't have a chance. My candidate wins... I could be the next Chief.

RICHIE

What do you want?

BUCK

Work for me.

RICHIE

Leave Communications?

BUCK

No, I want you to tell me everything you know about your father and his friends.

RICHIE

I can't do that.

BUCK

I can make it worth your while.

RICHIE

No.

BUCK

Richie, they want to accuse you of bank robbery. That's twenty five years minimum in a federal Penitentiary.

RICHIE

I didn't do anything.

BUCK

Why don't you think about it? Come see me in the morning. We'll make a deal.

(CONTINUED)

CONTINUED: (3)

Richie stands up and extends his hands.

RICHIE
Arrest me now.

Silence.

RICHIE (CONT'D)
I can't go against my father or
the others. They're my family.

BUCK
Go home and think about it. Oh,
you tell your father or anybody
that we had this conversation.
I'll arrest you personally. You
can go.

Richie gets up and leaves. F.B.I. Man 1 enters.

F.B.I. MAN 1
Is he in?

BUCK
In time.

INT. COMMUNICATIONS ROOM - DAY

Richie makes his way downstairs. He stops in the
bathroom and washes his face. He takes a seat at his
console.

DENISE
What happened?

RICHIE
Nothing.

DENISE
They took Soriano out to County.

THOMPSON
Said he was crying like a baby.

RICHIE
Wouldn't you?

No one says anything.

INT. CAMPBELL HOUSE, KITCHEN - NIGHT

Suitcase and Dunk are sitting at the table when Richie
walks in.

(CONTINUED)

CONTINUED:

RICHIE

Hey.

No response. Richie goes to the fridge and pours a glass of milk.

SUITCASE

Did he do it?

RICHIE

I don't know. I... yeah he did it.

DUNK

Why didn't my phone ring?

RICHIE

It wasn't like that... I couldn't...

SUITCASE

What did you say to the F.B.I.?

RICHIE

Nothing. They asked me about Soriano and that was it.

DUNK

That's not what we heard.

SUITCASE

Did you make a deal with the F.B.I.?

RICHIE

No.

SUITCASE

That's the rumor going around.

RICHIE

I didn't I just...

Suitcase gets up and grabs Richie and throws him down on the table.

SUITCASE

(Yelling)

Did you make a fucking deal to get out of trouble?

Dunk grabs Suitcase.

DUNK

Enough.

(CONTINUED)

CONTINUED: (2)

No one moves.

DUNK (CONT'D)
Suitcase, leave us alone.

Suitcase slowly moves out of the kitchen.

DUNK (CONT'D)
He's scared. You okay?

RICHIE
Yeah.

DUNK
Why didn't you call?

RICHIE
I really couldn't.

DUNK
If the rumors are true... remember something. We are your family, if they find out anything, one little thing that they can use, Big Tony will lose the election. You ever hear the expression, "To the victor goes the spoils"? We will all be out of jobs and this thing. This thing that we've all built will collapse and if it collapses, someone goes to jail.

Dunk pushes the hair off Richie's face.

DUNK (CONT'D)
You ever ask why we call your father Suitcase?

RICHIE
No.

DUNK
He'll never tell you and out of respect for your father, I'll never tell you, but you're a bright boy. Figure it out.

Dunk walks to the door.

DUNK (CONT'D)
I'm going home.

Dunk leaves. Richie goes into the next room.

INT. CAMPBELL HOUSE, LIVING ROOM - NIGHT

Suitcase is sitting in a chair with a bottle of scotch on the side table and a full glass in his hand. He stares out into space.

RICHIE

I didn't tell them anything. I didn't make a deal.

He starts to walk away.

SUITCASE

Richie?

Richie stops walking.

SUITCASE (CONT'D)

I know... and I'm... I huh... I didn't mean to... uh...

RICHIE

Don't worry about it, Pop. Good-night.

SUITCASE

Nite.

Richie goes upstairs. Suitcase's eye tear up and he drinks some more scotch.

INT. COMMUNICATIONS ROOM - NIGHT

Richie walks into the room and everyone stares at him. Richie sits down and logs into his computer. Captain Buck opens the door.

BUCK

Richie Campbell. I need to see you.

Richie looks around, all the others stare at their consoles and no one says anything. Richie gets up and leaves.

EXT. HALLWAY - NIGHT

Richie follows the Captain through the hall and through another door. The door closes and it says Vehicle Maintenance.

INT. THE GARAGE - NIGHT

Richie and the Captain stand in the middle of one the bays.

RICHIE

I didn't do anything and...

BUCK

I know. I did that for the F.B.I.

RICHIE

What?

BUCK

I had to make a show. I know and they know that you didn't have anything to do with the bank robbery.

RICHIE

Really?

BUCK

I know you were trying to be a good friend.

RICHIE

Thanks.

Richie extends his hand, but the Captain doesn't extend back.

BUCK

I did you a favor. I need a favor.

RICHIE

I'm not giving you any information about my father.

BUCK

No, something else. You're a writer?

RICHIE

Yeah.

BUCK

I need a writer. I need someone that knows about the police department.

RICHIE

I got nothing to say.

(CONTINUED)

CONTINUED:

BUCK

It's not like that. I need for you to write some e-mails. Nothing dangerous, but they have to sound like they were written by someone else. Can you do that?

RICHIE

Sure, but...

BUCK

It's got nothing to do with your father. Nothing to do with your friends. I need to get information from me to important people in other places. Could you help me?

RICHIE

I don't...

BUCK

You do this. I'll keep your nose clean. You won't have any problems while you're working here.

RICHIE

That's what my father and his friends said.

BUCK

Police protection in a Police Station is better than political protection.

Richie looks like he is thinking about it.

RICHIE

I'll do it.

Buck smiles and reaches into his pocket. He takes out a piece of paper.

BUCK

This is my cell phone number. Only call on this and only from your cell phone.

RICHIE

Okay, my cell number is...

BUCK

I got it already.

(CONTINUED)

CONTINUED: (2)

RICHIE

Oh.

BUCK

I'll call you and we'll get started. This is between you and me. I really appreciate this.

They shake hands. Richie walks away.

RICHIE

(In V.O.)

I'm not going out like Bender or Soriano. No one is gonna be putting cuffs on me. I could work both sides of the fence and no one gets hurt. I figure two people protecting me and watching over me are better than one.

INT. COMMUNICATIONS ROOM - NIGHT

Richie goes back and takes his seat.

RICHIE

(In V.O.)

Somehow, "mysteriously", it got around the department that I never cooperated with the F.B.I. Everyone knew it wasn't my fault. Everyone was my friend again. Everything was going smooth, the election was heating up, things were good.

EXT. 7-11 STORE - NIGHT

A car pulls up, a man gets out wearing a ski cap. The car pulls around and faces the exit, turns off its lights, but the engine is running. The man is at the door of the 7-11, he pulls his ski mask down to cover his face. A robbery goes down.

CUT TO:

INT. COMMUNICATIONS ROOM - NIGHT

Richie is on the radio. The computer is flashing "HOLD UP ALARM - 7-11 STORE".

(CONTINUED)

CONTINUED:

RICHIE

(Into the microphone)
Headquarters to Car sixteen, Car
nineteen, Signal forty-eight, Hold
Up Alarm, Two, Two, Seven Vineyard
Road, covers the register.

EXT. STREET - NIGHT

Two police cars speed away. They turn on their lights.

RADIO VOICE

Car sixteen responding. Car
Nineteen enroute.

EXT. 7-11 STORE - NIGHT

The man comes out of the store and jumps into the car.
They speed away. Police cars roll up and see the car.

RADIO VOICE

I got a black Honda no plates
running south on Vineyard Road.

INT. COMMUNICATIONS ROOM - NIGHT

Richie dispatching.

RICHIE

All units, car sixteen is
attempting to stop a black, Honda,
no plates, southbound on Vineyard
Road.

EXT. STREET - NIGHT

The police cars chase the Honda. The Honda crashes
through some mailboxes and bottoms out in a ditch and
ends up on a front lawn.

RADIO VOICE

Headquarters, I got that Honda on
the lawn in front of four, five,
nine Calvert Street.

The Cops approach the car with their guns drawn. They
get to the driver's side door and open it. A blonde-
haired girl steps out of the car with her hands up. The
Cops are about to take her down when...

(CONTINUED)

CONTINUED:

COP 1
Jesus Christ!

COP 2
What?

Cop 1 motions to the girl and shines his flashlight on her face.

COP 2 (CONT'D)
You gotta be kiddin' me!

Cop 1 grabs his walkie.

COP 1
Headquarters, we got two under arrest. I need a Supervisor.

They handcuff the girl and the guy.

INT. WATCH COMMANDER'S OFFICE - NIGHT

The arresting officers walk the handcuffed couple into the office, followed by Joey. Angeline sits behind the desk.

ANGELINE
What do we have?

JOEY
Armed robbery.

ANGELINE
Both of them.

Joey slides the arrest report across the desk to Angeline.

ANGELINE (CONT'D)
What?

JOEY
The names.

ANGELINE
Yeah.

JOEY
Her, last name.

ANGELINE
(Reading)
Oh shit.

(CONTINUED)

CONTINUED:

Angeline gets up and hands Joey the keys.

ANGELINE (CONT'D)
Put him in Cell three. Put her
in the muster room.

The cops take the cuffed couple out of the office.

ANGELINE (CONT'D)
Granddaughter?

JOEY
Yes, sir.

ANGELINE
You want me to call him?

JOEY
He's my friend.

Joey takes out his cell phone and dials.

INT. THE MUSTER ROOM - LATER

Joey and Cop 1 are sitting at the front of the room. The door flies open.

ROCCO
Where the fuck is...

GIRL
Pop Pop!

The girl starts to cry.

ROCCO
I gotta find this. Where is that
fuck? I'll kill him! Where is
he?

GIRL
Pop-Pop, no!

Rocco sees the cuffs on his granddaughter. He sits down and cries. The girl starts to cry. Joey watches.

ROCCO
That's it.

Rocco starts to head out of the room and down the hall to the jail cells.

INT. HALLWAY - NIGHT

Joey grabs Rocco in the hall.

JOEY
What are you doing?

ROCCO
I'll kill him.

JOEY
You can't.

ROCCO
Don't tell me...

JOEY
You got six months to a pension
and retirement.

ROCCO
What do you want me to do? Let
him off?

JOEY
Nah. I got an idea.

INT. JAIL CELL #3 - LATER

The boy is sitting on the floor of the cell. He has a roll of toilet paper in one hand and is throwing spit balls at the camera that is suspended from the ceiling in the corner. There is a loud buzzer and the jail cell opens.

BOY
What the hell?

The boy looks around and doesn't see anyone. He looks up and down the hallway.

BOY (CONT'D)
No, way. This ain't...

He steps out of the jail cell and looks around. Joey is standing at the far end of the Hallway with a blackjack and gloves on.

JOEY
Start running.

BOY
What?

(CONTINUED)

CONTINUED:

JOEY

I said start running.

BOY

No, way I run and...

JOEY

You start running or I beat the
shit out of you till you beg me to
stop.

BOY

Yeah, but...

JOEY

Run, Dummy!

The boy takes off running. Joey follows. He laughs as he chases the boy through the halls. The boy runs down the hall past the Watch Commander's Office. The door is closed. The boy tries all the doors, but they are locked.

INT. WATCH COMMANDER'S OFFICE - NIGHT

Lieutenant Angeline is watching the boy run with Joey chasing him on the surveillance system. Angeline turns off all the monitors. He then takes out the video tape and destroys it.

INT. HALLWAY - DAY

Joey is at the end of the hallway. He is still snapping the Black Jack in his hands. The boy is panicking now. He can't escape. Denise opens the door to Communications to head out. The boy runs for the door and Joey follows.

INT. COMMUNICATIONS ROOM - NIGHT

The boy falls on the floor. Joey jumps on the boy and starts to beat him. The dispatchers try to pull him off, but he is in a blind rage. The beating gets worse. There is yelling and screaming.

INT. JAIL CELL #3 - NIGHT

The boy lies on the floor, bleeding and moaning.

EXT. PARKING LOT, POLICE DEPARTMENT - THE NEXT MORNING

The Dispatchers are going to their cars when Joey's Police car pulls up.

JOEY

Good morning.

No one speaks. They look scared.

JOEY (CONT'D)

No one saw anything, right?

No response.

JOEY (CONT'D)

Good.

Joey pulls away. The Dispatchers just watch.

RICHIE

Now, what?

DENISE

I don't know.

THOMPSON

Yes, you do.

RODRIGUEZ

I didn't see a thing. I don't know what you're talking about.

They get into their cars.

RICHIE

Shouldn't we...

DENISE

Nothing. We saw nothing.

RICHIE

I know, but...

DENISE

Nothing.

Denise gets in her car and speeds away. Richie gets in his car.

EXT. CAMPBELL HOUSE - DAY

Richie speeds into the driveway. He runs into the house.

INT. CAMPBELL HOUSE, KITCHEN - DAY

Suitcase is reading the paper and Mary is pouring coffee.

RICHIE

I have to talk to you.

SUITCASE

What?

RICHIE

Call Dunk. We might have to call the Mayor.

SUITCASE

What happened?

Richie starts to explain the whole story and when it is over.

RICHIE

Now what?

SUITCASE

Nothing.

RICHIE

He threatened me. Us? He almost killed that kid.

SUITCASE

So what?

RICHIE

Dad!

SUITCASE

You still don't get it. We are in control now, we fall out of power, it's all over with. Joey serves a purpose. You saw nothing.

RICHIE

That kids in the hospital dying.

SUITCASE

You say nothing. You saw nothing because without us you are nothing. We put this thing together and once the Police Department is back under our wing, we'll be control this town forever.

(MORE)

(CONTINUED)

CONTINUED:

SUITCASE (CONT'D)

Besides you're not going to be a dispatcher your whole life. Who do you think is going to take over?

RICHIE

Me?

SUITCASE

Every King needs a Prince. Big Tony's kids are gone. Dunk has no kids. Who do you think will take over when... we're not going to live forever.

Richie looks confused.

SUITCASE (CONT'D)

Just go to work like nothing ever happened.

INT. COMMUNICATIONS ROOM - NIGHT

Richie goes into work and there is a letter waiting for him on the console.

RICHIE

What the hell?

None one speaks. Richie opens the letter.

RICHIE (CONT'D)

A subpoena?

DENISE

We all got 'em.

Richie looks around.

RICHIE

What do we do?

DENISE

You just go there and say, "I didn't see anything."

THOMPSON

I was in the bathroom.

RICHIE

That's not true.

THOMPSON

Who's gonna know?

(CONTINUED)

CONTINUED:

DENISE

Forget that. Let's go to work.

They all man their consoles. The night goes on.

INT. COMMUNICATIONS ROOM - LATER

Richie stands up.

RICHIE

I'm going to lunch.

DENISE

No problem.

Richie leaves.

INT. THE DINER - NIGHT

Richie enters and sees Joey sitting with a bunch of cops. Richie looks away and sits at the counter.

WAITRESS

Coffee?

RICHIE

Please.

The waitress leaves and Joey sits down next to Richie.

JOEY

You don't want to sit with us?

RICHIE

Looked crowded.

JOEY

No more than any other night.

Silence.

JOEY (CONT'D)

Did you get something tonight?

RICHIE

No.

JOEY

That's not what I heard.

RICHIE

I didn't get...

(CONTINUED)

CONTINUED:

JOEY

Look, it's real simple. You didn't see anything. You weren't even in the room. That's all you have to say.

RICHIE

I should lie for you?

JOEY

You gonna give me a problem?

RICHIE

No, but...

JOEY

Don't fuck this up.

Joey puts his hand on top of Richie's.

JOEY (CONT'D)

You don't want to get hurt,

Joey puts pressure on Richie's hand.

JOEY (CONT'D)

Do you?

Richie is in pain, but tries not to show it.

JOEY (CONT'D)

Remember who we are.

Joey gets up and walks away. Richie looks around, gets up and leaves.

INT. COMMUNICATIONS ROOM - NIGHT

Richie sits down next to Denise and the others move in closer.

RICHIE

Joey T threatened me.

THOMPSON

I didn't hear that.

RICHIE

He threatened...

RODRIGUEZ

Shut up.

(CONTINUED)

CONTINUED:

RICHIE

I was threatened!

THOMPSON

That's none of my business.

RICHIE

You might be next.

RODRIGUEZ

I got a shot at... we both have a shot at being cops. That's an eighty-five thousand dollar job.

THOMPSON

We're not getting involved.

RICHIE

I don't...

RODRIGUEZ

Shut your mouth or I will kick your ass.

RICHIE

Go for it.

They face off and Denise steps in between them.

DENISE

Enough! Stop it, both of you!

She pushes them apart.

DENISE (CONT'D)

Richie, break room! You two, cover!

INT. THE BREAK ROOM - NIGHT

Richie sits at the table. Denise enters.

DENISE

What's your problem?

RICHIE

I don't have a problem.

DENISE

Some criminal, a thief gets beat up and you're gonna say something. That's a problem!

(CONTINUED)

CONTINUED:

RICHIE

You're gonna go to court and lie?

DENISE

I have a future here. My family has a future here.

RICHIE

The whole place from top to bottom is rotten.

DENISE

Including?

RICHIE

What?

DENISE

Who's included?

RICHIE

I know all my people.

DENISE

All your family.

RICHIE

I know, that's what I hate the most!

DENISE

Well, my family is not involved. My family needs their jobs. I need this job. So, I didn't see a thing.

RICHIE

That's a lie.

DENISE

According to you.

RICHIE

You're lying.

DENISE

Big deal!

RICHIE

You go up there. You put your hand on the Bible and you lie about it. Who you gonna answer to? You think they're gonna help you?

(MORE)

(CONTINUED)

CONTINUED: (2)

RICHIE (CONT'D)

All right they're my family, but
I'm not lying for them in court.
If I don't, why would you?

Long silence.

DENISE

Go back to work.

RICHIE

Denise, I...

DENISE

Just go back to work. You said
enough.

Richie goes back to his console. Denise goes into the
bathroom and washes her face. She stares in the mirror.

INT. COMMUNICATIONS ROOM - A FEW MINUTES LATER

Denise enters and no one talks. She makes sure the door
to the hallway is locked.

DENISE

Understand something all of you,
what goes on in here stays in here
is that clear?

THOMPSON

Yeah.

RODRIGUEZ

Sure.

RICHIE

Okay.

DENISE

You two make your own decisions
and I'll respect that, but I'm
with Richie. You do what you have
to do, but I'm not lying in court
for anyone. That's my choice.
That's the end of the
conversation. Understood?

No one speaks.

RADIO VOICE

Car twelve to headquarters.

No response.

(CONTINUED)

CONTINUED:

RADIO VOICE (CONT'D)

Car twelve to headquarters.

Still nothing.

DENISE

You gonna answer that?

RODRIGUEZ

Car twelve, come in.

Richie looks at Denise and smiles.

DISSOLVE TO:

INT. COMMUNICATIONS ROOM - LATER

Rodriguez gets up and walks to the door.

DENISE

Where you going?

RODRIGUEZ

Lunch.

DENISE

Get me a tea?

RODRIGUEZ

Sure.

Richie watches as Rodriguez walks out of the room.

EXT. PARKING LOT, POLICE DEPARTMENT - NIGHT

There is a Police Car waiting in front of the building with the motor running. Rodriguez gets in.

RODRIGUEZ

Hurry up, before somebody sees me.

JOEY

Shut up.

The Police car speeds away.

EXT. COMMUNICATIONS ROOM - LATER

Rodriguez comes back in and takes his seat. He looks nervous.

(CONTINUED)

CONTINUED:

DENISE
Hey!

RODRIGUEZ
What?

DENISE
Tea?

RODRIGUEZ
Sorry, I forgot.

DENISE
That's all right. My turn. You
guys want anything?

RICHIE
A bagel.

DENISE
Cream cheese?

RICHIE
Please.

Richie reaches into his pocket for money.

DENISE
I got it.

Denise heads for the door.

RICHIE
Thank you.

DENISE
No problem.

Denise leaves. Rodriguez stares at his console.

EXT. PARKING LOT, POLICE DEPARTMENT - NIGHT

Denise gets in her car and starts it. She pulls away.

INT. DENISE'S CAR - NIGHT

She is driving on a four lane road when a car pulls right
up to her bumper. She changes lanes.

DENISE
Come on.

(CONTINUED)

CONTINUED:

She adjust her rear view. The headlights pull behind her.

DENISE (CONT'D)

Go around.

Denise's car is rear ended. She screams. She tries to pull away. The car slams into her again. Denise tries to turn, but loses control. Denise's car gets wedged between two trees and a telephone pole. The ramming car stops on the roadway. A white spotlight comes from the car on to Denise's car. Red and blue over head light come on. It is a police car.

JOEY'S VOICE

(Over the radio)

Car ten to headquarters. One car, signal forty-five, get me an ambulance and a Mercy Unit. I'm gonna need some help here.

CUT TO:

INT. HOSPITAL ROOM - DAY

Denise's family waits outside the Intensive Care Unit. Richie run in.

DENISE'S HUSBAND.

Richie!

RICHIE

Is she okay?

DENISE'S HUSBAND.

I don't know.

RICHIE

I came right after work.

DENISE'S HUSBAND.

The Doc said it don't look...

A Doctor steps out of the room. Richie steps back. Denise's husband talks to the Doctor and breaks down crying. Family members hold him up. He breaks free and goes into the room. Richie and the family run after him.

INT. INTENSIVE CARE ROOM - DAY

Denise is hooked up to a breathing machine and tubes. Her husband screams and breaks down.

(CONTINUED)

CONTINUED:

Richie watches and starts to cry, then starts to get mad. He runs out of the hospital.

EXT. PARKING LOT, POLICE DEPARTMENT - DAY

Richie runs into the building. He pushes the button to the elevator and when it doesn't come. He slams on the button, then takes off running up the stairwell.

INT. PARKING LOT, POLICE DEPARTMENT, 3RD FLOOR - DAY

Richie runs past Secretaries.

SECRETARY

Excuse me!

Richie runs into one of the offices and closes the door.

RICHIE

Okay, what I gotta do?

CLOSE OF CAPTAIN BUCK

BUCK

Sit down.

Buck starts to talk and explain.

RICHIE

(In V.O.)

It was simple. It was so simple it was brilliant. I was to never walk into this office again. I was to never call him on anything, but his cell phone. We would only meet in public places out of town. Malls, Parks, Playgrounds. He would give me the names and email addresses. I would write in different voices, different characters. He would feed me the information and emails would go to different prosecutors, investigators and lawyers. We would lead them where we wanted them to go and we would take out our enemies. I had to use different free e-mail accounts and different computers. Libraries, Coffee Houses and Internet Cafes, but never the same place twice. We had to move fast.

(MORE)

(CONTINUED)

CONTINUED:

RICHIE (CONT'D)

It all had to be done before the
day I testified.

INT. COMMUNICATIONS ROOM - NIGHT

Richie and Thompson are sitting at their consoles when
Rodriguez enters. He goes to his mailbox and opens it.

RODRIGUEZ

I'll be right there, guys.

DONNELLY

You're late.

Rodriguez opens a letter that's in his mailbox.

RODRIGUEZ

I know, sorry, but...

DONNELLY

No, but...

RODRIGUEZ

Son-of-a-bitch. Holy shit!

Rodriguez screams.

DONNELLY

What?

RODRIGUEZ

Tomorrow! Tomorrow!! Final
interview. I pass that and BAM!
I'm a Cop! I'm gonna be a Cop!

THOMPSON

No way!

RODRIGUEZ

It's all here baby! One more
interview.

THOMPSON

You know what that means?

RODRIGUEZ

Oh yeah.

THOMPSON

I'm next!

They celebrate, Richie just watches.

(CONTINUED)

CONTINUED:

RICHIE
 Congratulations.

RODRIGUEZ
 Thanks.

RICHIE
 (In V.O.)
 They paid him back. They juggled
 the budget and they paid him off
 by giving him his dream job. He
 will never tell the truth now in
 fear of being fired. A buy off.
 Nothing dangerous, just financial.
 A different type of bribe.

The phones start to ring and they go to work.

EXT. PARKING LOT, POLICE DEPARTMENT - THE NEXT MORNING

Richie and the guys are walking out to their cars when a
 long line of unmarked cars pull up and guys in suits get
 out.

RICHIE
 What the hell is that?

THOMPSON
 Look at the plates.

RICHIE
 County.

THOMPSON
 Yeah, that's the code for the
 Prosecutors office.

INT. POLICE HEADQUARTERS - DAY

The Prosecutors are going through the offices. They take
 files and records.

RICHIE
 (In V.O.)
 It had begun. They started to
 move on the information we fed
 them.

EXT. POLICE HEADQUARTERS - DAY

A Police sergeant is lead out in cuffs.

(CONTINUED)

CONTINUED:

 RICHIE V.O.
 First was sergeant Promutico.
 Busted for writing his own
 prescriptions. Hooked on pain
 killers.

INT. UNMARKED POLICE CAR - DAY

Two Patrolmen are led away in cuffs and in the car.

 RICHIE
 (In V.O.)
 Then two Cops that were shaking
 down local businessmen.

INT. COUNTY COURTHOUSE - DAY

A Lieutenant stands for sentencing.

 RICHIE
 (In V.O.)
 Then one of the Big Fish... A
 Lieutenant that was taking
 donations, cash only.

INT. AUTOLAND CAR DEALERSHIP - NIGHT

Suitcase, Dunk and Big Tony sit around the desk.

 DUNK
 There's a leak.

 BIG TONY
 It's only a matter of time.

 DUNK
 I know.

 BIG TONY
 They're gonna crack. These Cops
 will fold.

 DUNK
 Don't worry about it.

 BIG TONY
 Who you think is gonna go to jail?

 DUNK
 Shut the fuck up! When I find the
 motherfucker...

(CONTINUED)

CONTINUED:

BIG TONY

Four more weeks and we got an election to win. It's close enough now, how the hell...

DUNK

(Picks up the phone)

I want answers.

He dials and talks into the phone.

DUNK (CONT'D)

Get in here now. Use the back door.

He notices Suitcase.

DUNK (CONT'D)

You got any ideas?

SUITCASE

Got to be somebody at the top.

DUNK

The Chief is ours. The Deputy Chief?

SUITCASE

Nah, too stupid.

BIG TONY

I want this rat.

SUITCASE

Who stands to gain and...

No one says any thing. Joey enters in uniform through the back door.

JOEY

What?

DUNK

Sit down.

Dunk reaches into his desk drawer and takes out a bottle of scotch. He pours Joey a drink.

DUNK (CONT'D)

Don't we pay you enough?

JOEY

I earn it.

(CONTINUED)

CONTINUED: (2)

DUNK

We give you the best goods. You rob the warehouses and you kick back to us. We wash your hands you wash ours.

JOEY

It ain't me.

DUNK

Then who is it?

JOEY

I don't know.

BIG TONY

We pay you to know.

JOEY

Hey, they got Mike, they got Eddie. Who you think is next? Me. That's the fuck who... you think they ain't gonna take me out?

BIG TONY

I want proof. I wanna know who is doing this.

JOEY

Okay.

DUNK

Get into it, Joey, get into it deep.

JOEY

I can do that.

He finishes his drink.

JOEY (CONT'D)

I'm on it.

Joey gets up and leaves.

DUNK

He's scared.

BIG TONY

He should be.

(CONTINUED)

CONTINUED: (3)

DUNK

Good, cause when he gets a hold of that rat-fucker. We won't have to do a thing.

INT. RICHIE CAMPBELL'S ROOM - DAY

Richie is asleep after working the night shift. The cell phone goes off. Richie answers.

RICHIE

Hello?

BUCK

You awake?

RICHIE

Barely.

BUCK

Middletown Mall. Three o'clock by the food court.

RICHIE

On a Saturday, mall will be packed.

BUCK

That's the idea.

RICHIE

Got it.

Richie sits up and tries to shake the sleep off.

INT. CAMPBELL HOUSE, KITCHEN - A LITTLE LATER

Richie comes downstairs.

RICHIE

Mom? Dad? Mom?

Richie looks at the clock it says "2:30".

RICHIE (CONT'D)

Shit!

Richie grabs a twinkie and runs out the door.

INT. MIDDLETOWN MALL - DAY

Buck is waiting near the food court at a railing that overlooks the mall. There is a large clock that says "3:30". Richie enters running.

BUCK
You're late.

RICHIE
Sorry, traffic.

BUCK
I know.

RICHIE
What's up?

BUCK
Here.

He passes Richie a sheet of paper.

RICHIE
Who now?

BUCK
Joey.

RICHIE
No shit?

BUCK
It's time. He's been a loose
cannon for too long.

RICHIE
Okay.

BUCK
Change the screen name and...

RICHIE
Use a different computer, I know.

BUCK
There's something else.

RICHIE
What?

BUCK
I want Dunk.

(CONTINUED)

CONTINUED:

RICHIE

No way.

BUCK

We take out Dunk and Big Tony
falls.

RICHIE

I can't do that.

BUCK

Why not?

RICHIE

They're family, Cap.

BUCK

They're criminals.

RICHIE

And we aren't?

BUCK

Okay, we aren't playing legal, but
we're on the right side.

RICHIE

I don't know what side is right
anymore.

BUCK

Richie, we're this close to taking
them down.

RICHIE

I just wanted to take down Joey.

BUCK

It's a house of cards, kid. Take
out the bottom, the rest has to
fall sometime.

RICHIE

Let me think about it.

BUCK

You got it.

They turn around and Suitcase and Mary are walking arm
and arm with bags.

RICHIE

Dad, Mom!

(CONTINUED)

CONTINUED: (2)

MARY

Richie, what are you doing here?

RICHIE

Shopping.

MARY

Oh.

RICHIE

Do you know Captain Buck? We work together.

MARY

Nice to meet you.

They shake hands.

BUCK

Your son's a real asset to the department.

MARY

Thank you.

RICHIE

You know my Dad.

SUITCASE

Hi.

They shake hands.

SUITCASE (CONT'D)

We gotta go. We'll see you at home.

Suitcase and Mary turn and walk away.

RICHIE

I am so screwed.

He turns and leans over the rail.

EXT. CAMPBELL HOUSE - NIGHT

There is crashing and yelling.

SUITCASE

You're with him!

RICHIE

I just ran into him!

(CONTINUED)

CONTINUED:

SUITCASE

Bullshit!

RICHIE

It's not Bullshit! I just ran
into him.

SUITCASE

Two towns away and you both just
happened to be shopping there.

MARY

We just happened to be shopping
there.

SUITCASE

That's different.

MARY

How?

SUITCASE

Mary, please.

He grabs a bottle and pours a drink.

SUITCASE (CONT'D)

I wanna know the truth.

RICHIE

I told you!

SUITCASE

We have a spy in our midst and
it's someone who is close.

RICHIE

It's not me.

SUITCASE

I don't believe you.

RICHIE

What do I know? I know nothing.

SUITCASE

Somebody is getting at my people,
our people arrested.

Suitcase sits down.

SUITCASE (CONT'D)

You don't understand.

Richie sits down next to him.

(CONTINUED)

CONTINUED: (2)

SUITCASE (CONT'D)

You think I wanted this? I just wanted to make a living. Make it better than I had growing up. Make it better for all of us.

RICHIE

I know, Pop.

SUITCASE

You're my son. I gotta believe you, but if...

RICHIE

Don't worry about it, Pop.

Richie gets up and starts to walk out.

SUITCASE

Where you going?

RICHIE

It's my night off. Just meeting some friends for drinks.

SUITCASE

Okay, I believe you Richie.

RICHIE

Thanks, Pop.

Richie leaves and walks out. Mary stops him at the door so Suitcase can't hear them.

MARY

You're father loves you and I love you, but if you're lying to us. Don't break his heart, Richie.

Richie leans over and kisses Mary. Richie leaves.

EXT. THE INTERNET CAFE - NIGHT

Richie is in his car and pulls into the parking lot.

INT. RICHIE'S CAR - NIGHT

Richie sits behind the wheel of his car. He starts to open the door and slams it shut. He pounds on the steering wheel and starts to cry. Richie starts the car and speeds away.

EXT. BUCK'S HOUSE - NIGHT

Buck steps out of his house wearing a jogging suit. He stretches a little and starts to run.

INT. RICHIE'S CAR - NIGHT

Richie drives around. He is confused.

EXT. BUCK'S HOUSE - NIGHT

Buck starts to jog and runs down the street into the night.

INT. RICHIE'S CAR - NIGHT

He pulls the car into a parking lot and gets out.

EXT. STRETT - NIGHT

Buck is jogging down a stretch of rural street where there are no houses, trees. He comes to the end of the street and it is a dead end. He turns around and starts to head back when a Police Car screeches to a stop and blocks the end. Joey gets out.

BUCK

What the fuck do you want?

JOEY

You know.

BUCK

Move that fuckin' car.

JOEY

Buck, we went to the Academy together.

BUCK

So?

JOEY

You were always smarter than me, but not this time.

BUCK

Don't pat yourself on the back. I'm still smarter.

(CONTINUED)

CONTINUED:

JOEY

Buck, you gotta lay off.

BUCK

I don't "gotta" do nothing.

JOEY

You could have a share of the cash.

BUCK

I don't want it.

JOEY

Then you need to back off.

BUCK

I don't know what you're talking about. Now sergeant, move that fucking car before we have a problem.

Joey takes off his badge and gun and throws them on the hood of the car.

JOEY

Tonight, I ain't the sergeant.

He turns and sucker punches Buck. Buck goes down and pops back up and flies at Joey. Buck has his hands around Joey's throat when Joey grabs a small piece of wood on the ground and whacks Buck in the stomach. Buck goes down and Joey starts to kick him. Buck catches Joey with a series of punches. Joey tackles Buck and they land on the hood of the Police Car. It looks like Joey is winning when Buck reverses it and beats Joey down.

BUCK

You tell your Bosses, that I'm coming for them. They're all going down and if they want a shot at me again they better send the whole fucking department!

Buck takes Joey's handcuffs and cuffs him to the steering wheel. Buck picks up Joey's gun and tosses it into the woods.

BUCK (CONT'D)

Now explain all this in tonight's report.

Buck picks up the radio from the car.

(CONTINUED)

CONTINUED: (2)

BUCK (CONT'D)

Car ten to Headquarters, Officer
down, Pine Street at the dead end.
Officer down, Pine Street at the
dead end.

Buck tosses the radio back into the car and jogs off into
the woods. Joey just moans and is almost unconscious.

INT. THE HOMESTEAD BAR - NIGHT

Richie sits at the end of the bar and has a drink.

TRACY

You okay?

RICHIE

Nah, I'm a little fucked up
tonight.

TRACY

I can tell.

RICHIE

What the hell? Leave the bottle.

TRACY

I'll just pour you a drink. I
can't leave the bottle.

RICHIE

I know. I always wanted to say
that.

Tracy pours Richie a shot and he chugs it.

TRACY

What's with you?

RICHIE

Long story.

TRACY

Okay, but...

There is a blonde at the other end of the bar singing
loud with the jukebox.

RICHIE

Oooh, that's bad.

TRACY

Every night about this time...
same song.

(CONTINUED)

CONTINUED:

RICHIE

No way...

The blonde starts to sing louder.

TRACY

Oh God, she's awful.

RICHIE

Let's have some fun. Send her a drink, on me.

TRACY

Do I have to?

RICHIE

Come on. It'll be fun.

Tracy crosses to the bar and pours the blonde a drink. Tracy makes her way back to Richie.

TRACY

You made her night. In fact she wants to buy you a drink and...

SHARON

(Very Drunk)
You really like the way I sing.

TRACY

Now you did it.

SHARON

He likes the way I sing.

RICHIE

Absolutely!

TRACY

I'll leave you and your new friend alone.

Tracy leaves.

SHARON

So... what do you want to drink?

RICHIE

Me?

SHARON

I'm gonna buy you a drink. Then we're gonna sing.

(CONTINUED)

CONTINUED: (2)

Sharon reaches into her purse and takes out a roll of hundreds.

RICHIE

Hey! Where did you get all that money?

SHARON

From my suitcase.

RICHIE

No shit. Tracy, two more on the lady.

Sharon sings a little and looks at Richie.

SHARON

You're cute.

RICHIE

Thank you and you... you look familiar to me.

SHARON

I did school plays in high school... musicals.

RICHIE

Nah, somewhere else.

SHARON

I was famous for awhile and then I had to go into hiding.

RICHIE

Like a movie star?

SHARON

Like a T.V. star.

RICHIE

Really?

SHARON

The T.V. news.

RICHIE

Oh, okay. Maybe from there.

SHARON

Then this guy took me to court and we won and now the money comes to me from my cute, little suitcase.

(CONTINUED)

CONTINUED: (3)

RICHIE

That's a lot of money to be in luggage.

SHARON

No, no silly, Suitcase is a guy. He brings me the money.

Richie freezes.

SHARON (CONT'D)

I had to sleep with this cop and they paid me to do it and they paid me to say a few things they wanted me to say and they're still paying me, but I broke the rules... I wasn't supposed to come back here.

RICHIE

Tracy!

SHARON

I was supposed to stay in Florida or something like that, but my Mom's here and my sister and...

RICHIE

Trace, get us a pot of coffee, please?

SHARON

Coffee?

Tracy heads for the kitchen.

INT. THE HOMESTEAD BAR - END OF THE NIGHT

The lights are up, Sharon is sober and Richie is listening.

RICHIE

So, they paid you to set them up.

SHARON

Oh, yeah.

She lights up a cigarette.

SHARON (CONT'D)

And then they send me money, once a month. They talked me into being a... I didn't want to do it. I had to. I needed the money.

(MORE)

(CONTINUED)

CONTINUED:

SHARON (CONT'D)

They got me a lawyer. He hid me down south and brought me up for the trial.

RICHIE

But why?

SHARON

I told you, I needed the money.

RICHIE

No, them. Why did they do it?

SHARON

(looks around)

Those Cops... they didn't work for Big Tony. They were just on the wrong side. The Sergeants were senior men. They would've been big in the department. They got them out of the way. I got to hurt my ex-boyfriend...and... it looked good at the time, but not now.

RICHIE

Come with me. We'll get you to the right people and...

SHARON

They sent two Sergeants to prison and fired a bunch of cops. What do you think they'll do to a... a girl like me? These are serious fucking people. I don't want to end up... I can't. Do you understand?

RICHIE

Yeah, I do.

SHARON

Can I get a lift home?

RICHIE

Sure.

Richie pays the bill.

EXT. SHARON'S APARTMENT - NIGHT

Richie's car pulls up.

INT. RICHIE'S CAR - NIGHT

Sharon and Richie sit there talking.

SHARON

I don't suppose you want to come up?

RICHIE

I'd like to, but...

SHARON

I understand.

RICHIE

It's not you.

SHARON

I wish I could believe that.

She opens the door and starts to get out.

SHARON (CONT'D)

Sorry, I can't help you.

RICHIE

That's okay.

SHARON

You know, if I could take that night back... I would, but it's easy to look backwards and change your mind.

RICHIE

How you talk.

Sharon leans over and kisses Richie on the cheek.

SHARON

See ya.

Sharon closes the door and walks into the apartment building.

RICHIE

See ya.

Sharon closes the apartment building door. Richie turns and grabs his notebook out of his knapsack in the back seat and starts to write in it frantically.

CONTINUED:

DONNELLY

Honey, don't question it... it's a gift horse. Take the gift.

RICHIE

It don't make sense.

DONNELLY

You start Monday.

RICHIE

I guess.

Richie starts to leave.

DONNELLY

Oh, and stop by Captain Buck's office. You're a popular guy today.

Richie leaves Communications, but as he walks down the hall he passes Roy and Paul.

RICHIE

Hey, guys.

They say nothing and walk right past him.

RICHIE (CONT'D)

I said "Hi".

Roy and Paul keep walking and turn into the Muster Room. Richie passes the Watch Commander's Office.

RICHIE (CONT'D)

Hey, Lieutenant!

Lieutenant Angeline gets up and closes the door on Richie. Richie leaves the hallway and pushes the button to the elevator. The elevator door opens and Richie gets in. Richie pushes the button to the third floor. The doors close. The elevator opens on two. There are several Cops in uniform, but when they see Richie they change their minds and don't get on the elevator. The doors close.

INT. CAPTAIN BUCK'S OFFICE - DAY

Richie stands in front of the Captain's desk.

RICHIE

They transferred you where?

(CONTINUED)

CONTINUED:

BUCK
Community Policing.

RICHIE
What the fuck is that?

BUCK
I got three guys that are also on the shit list. They have to go to elementary schools and churches. Shit like that. It's a bullshit, no power spot.

Buck packs his desk.

BUCK (CONT'D)
They win, Richie. End of story. We've been trumped and if I wanna save my pension and you wanna save your job, this is what I have to do.

He empties his drawers.

RICHIE
So that's it. All this and what? They get away with it all. What about Denise?

BUCK
Car accident.

RICHIE
What about the shake downs?

BUCK
Rumors?

RICHIE
The burglaries?

BUCK
Prove it! Can you prove it? I've been trying to prove it for ten years, kid. We won the battle. We beat 'em in a street fight. We just lost the war.

RICHIE
Jesus.

BUCK
I have to be out of here by three... un-fuckin' believable.

(CONTINUED)

CONTINUED: (2)

RICHIE

I can't...

BUCK

They're transferring us. Shit,
you're even getting promoted.
They win. It's all legal.

Richie walks out and heads down the hall to the Town Hall side of the building.

INT. DUNK'S OFFICE - DAY

Richie walks in. Dunk is on the phone. Richie stands there.

DUNK

Hey, let me call you back.

He hangs up the phone.

DUNK (CONT'D)

Problem?

RICHIE

You really want me working here?

DUNK

Yeah, I do.

Dunk opens the blinds so they can see inside the other office.

DUNK (CONT'D)

See that desk?

Richie sees an empty desk.

DUNK (CONT'D)

That's yours. You will sit there
and I will be watching.

RICHIE

Bullshit.

DUNK

Everyday you will come to work and
I will watch over you. Then we
will see how many e-mails get sent
and to who?

Richie looks away.

(CONTINUED)

CONTINUED:

DUNK (CONT'D)

Did you think we wouldn't figure it out? We have friends at the County Prosecutors Office. This is our business. We built this place. We invented this game. You think we're gonna let you take it away?

Richie looks scared.

DUNK (CONT'D)

Only reason you're still alive is your father.

RICHIE

What if I quit? Would that make you happy?

DUNK

Yeah, you can leave on your own. We're not going to fire you.

RICHIE

Fine.

DUNK

You can thank your Dad for that.

RICHIE

Fuck you!

Richie walks out.

INT. RICHIE'S BEDROOM - THAT EVENING

Richie takes boxes and suitcases and starts to throw his things in them.

MARY

What are you doing?

RICHIE

What's it look like I'm doing?

MARY

Oh my god.

RICHIE

God has nothing to do with it, Mom.

Mary leaves. Richie takes clothes out of the closet and starts to fold them.

(CONTINUED)

CONTINUED:

SUITCASE

Knock it off.

RICHIE

You don't think I can make it on my own?

SUITCASE

I think you can do anything.

RICHIE

I can't lie for you and definitely not for them.

SUITCASE

It's not lying.

RICHIE

You take money and pay people off. You manipulate people's lives. You make like you're doing everything for the good... good for us... good for the people, you make like this is all so good, but it's a lie.

SUITCASE

It is good. People need jobs, they get 'em through me. People have problems and I take care of them Your life was so bad! I gave you everything!

RICHIE

Why do they call you Suitcase, Dad?

SUITCASE

It's a nickname. It don't mean shit!

RICHIE

Are you afraid to say it?

SUITCASE

That's got nothing to do with it.

RICHIE

You sold me a line of shit and the whole time for what? You're their fucking bagman! You're the suitcase that carries the money. That's all you ever were.

Suitcase smacks Richie across the face.

(CONTINUED)

CONTINUED: (2)

SUITCASE

When I had nothing, those guys gave me a job. When I needed more money, they gave it to me. When I wanted a house, they helped me buy it. All right, most of it was wrong, but when you have money and power then you can do good and we did more good than...

RICHIE

Sharon Dempsey.

SUITCASE

What about her?

RICHIE

She tells a good story about a night that she spent with a Cop. A Cop that is in jail now for nothing.

Richie grabs his things.

RICHIE (CONT'D)

Yeah, I heard that story.

Richie heads for the door.

SUITCASE

Son, let me...

RICHIE

I'm not your son. Anyone asks, my father is dead.

Richie leaves. Suitcase slowly falls to the ground crying.

EXT. CAMPBELL HOUSE - EVENING

Richie's car pulls away from the house.

EXT. BUCK'S HOUSE - EVENING

Richie's car stops in front of the house. Richie grabs his knapsack, he leaves the motor running and the lights on. Richie rings the doorbell and Buck comes to the door.

BUCK

Hey, what's up?

(CONTINUED)

INT. ANTON'S ACTING CLASS - NIGHT

Richie is standing in front of the class reading from a notebook.

RICHIE

Captain Buck is now Chief Buck.
There is even a new Mayor. Some
people wish the "old" regime was
back, some people said the "old"
ways were better. I don't know
anymore. I just know I don't vote
in elections anymore. I don't
read about politics anymore. I
don't believe that the government,
our government will take care of
us. My heart still pounds when I
see a Cop Car and... if I ever had
to dial 9-1-1, I don't know what I
would do. I just know that I am
alive and I survived and... we'll
just have to see where this all
ends up.

The class is stunned. No one moves or applauds and
Richie leaves the stage and sits down with the students.

FADE TO BLACK.

THE END