



NBC UNIVERSAL



TELEVISION STUDIO

LIFE

by

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TEASER

INT. AIRPORT MOTEL - 6:45 AM

A MAN and a WOMAN had a party here last night. Beer bottles, ash trays full of cigarettes. There is a GUN on the dresser.

The Man is passed out under the sheet. The Woman (DANI REESE, 30, pretty) has her eyes open. She gets out of bed, fights her hangover and slips on her panties.

MAN

(from under the sheet)

Hi...

Reese does not answer. She puts on her bra and pulls on a pair of pants.

MAN

(from under the sheet)

Do you remember my name?

DANI REESE

I remember not asking your name.

Reese gets into her shirt, then reaches for her shoes and has to steady herself against how much last night is left in her.

MAN

(from under sheet)

Do you want to know my name?

DANI REESE

If I wanted to know your name I would have asked you for it.

Reese puts her shoes on, grabs her purse.

MAN

(from under sheet)

I guess you're not going to call.

DANI REESE

I can't call if I don't know your name. Now can I?

Reese pops a mint in her mouth, GRABS THE GUN off the dresser, clips it to her waist and leaves. *

CUT TO:

INT. UNMARKED POLICE CAR - DAY

Reese behind the wheel. She pulls up to a crime scene. A crowd of on-lookers, yellow tape, black and white cruisers.

CUT TO:

EXT. CRIME SCENE PERIMETER- ENCINO NEIGHBORHOOD PARK - DAY

Yellow tape keeps on-lookers away from WHATEVER THE CRIME IS. *
Reese walks to the UNIFORMED OFFICER at the tape and badges *
him. The COP lifts the tape for Reese. As she passes him... *

DANI REESE

Have you seen a Detective Crews?

COP

He was just here.

She slips under the tape into the crime scene, as she goes...

COP

It's two weeks by the way.

DANI REESE

What is?

COP

The over-under on how long Crews stays on the job.

CUT TO:

EXT. CENTER OF CRIME SCENE - ENCINO NEIGHBORHOOD PARK - DAY

TWO UNIFORMED cops stand guard over something we do not see.

PATROLMAN ZERCO

I was a scout when I was a kid. *

PATROLMAN KREBBS *

I beat up scouts when I was a kid. *

PATROLMAN ZERCO

So did I. That's why they asked me to leave.

PULL BACK to reveal the two cops are standing over the body of a 13 year old boy in a SCOUT UNIFORM, JOHN GIBNEY. Dead from a gunshot wound. Reese walks up to the two cops.

PATROLMAN ZERCO

Detective.

Reese gives him a half smile then she sees a BEAGLE sitting prone in the grass ten feet away. The Cops see her see it.

PATROLMAN ZERCO
It's the kid's dog.

PATROLMAN KREBBS
...Just sits and stares like that.

DANI REESE
I think it's called loyalty.

As Reese turns her attention to the body of the dead boy... *

DANI REESE
Either of you seen Detective Crews?

PATROLMAN ZERCO
We heard you got stuck with him.
The line is he don't make

DANI REESE
(cutting him off)
Two weeks. I heard. You seen him?

PATROLMAN KREBBS
He was just here.

DANI REESE
You see where he went?

PATROLMAN ZERCO
We watch the bodies, not the cops.

Reese scans the crowd in the park. Cops, CSI's, on-lookers.
But not the Detective Crews that she is looking for.

DANI REESE
Give me fifty bucks on the under.

PATROLMAN ZERCO
Fifty on the under. You got it.
(then...)
I heard your new partner carries a
shiv instead of an automatic.

Reese does not smile at this. She keeps looking for Crews.

PATROLMAN KREBBS
I heard he wears his cuffs instead
of carrying them.

This one gets a little smile out of Reese. But then... *

MALE VOICE FROM BEHIND THEM

That's good. I heard he always
climbs into the back of the patrol
car. Get it? The back of the car.

Reese and the cops turn to see a MAN in a SUIT behind them.
35 years old and eating an apple, DETECTIVE BILLY CREWS.

The two cops smirk and look away. Reese does not look away.

DANI REESE

Detective Crews...

Crews finishes his apple but does not answer. He is staring
down at the body of the dead boy as Reese introduces herself. *

DANI REESE

...Dani Reese. I was expecting to
meet you at the station. *

Crews still does not answer, just stares at the dead boy.
Then Crews looks to the grass about 10 feet away. There is
that BEAGLE there in the prone position, tummy on the ground,
head up, front feet out, staring at the dead boy.

BILLY CREWS

That the kid's dog?

PATROLMAN ZERCO

Yeah, he won't move. I think it's
called loyalty.

BILLY CREWS

...is that what you think?

Crews stares at the dog for a moment then looks back to the
dead boy. Reese looks at the dead boy too. She gets to work.

DANI REESE

Small caliber, close range.
Probably not a lot of noise.

Crews nods "yes" and looks from the boy to the dog and back.

PATROLMAN ZERCO

No one reported hearing anything.

DANI REESE

Bullet was a through and through...

Crews nods "yes". Looks to the dog again as Reese looks to
the uniformed cops.

DANI REESE
You find the slug?

PATROLMAN ZERCO
No, mam.

BILLY CREWS
Did you look for it?

PATROLMAN ZERCO
Yes, Detective, we looked for it.

Crews is talking to the cops but he is staring at the dog. *

BILLY CREWS
Did you ask the dog? *

PATROLMAN ZERCO
(to his partner)
Did we ask the dog?

PATROLMAN KREBBS
We did not ask the dog.

PATROLMAN ZERCO
(to Crews)
No, Sir, we did not ask the dog.

Crews walks to the loyal little Beagle, which pants and wags its tail but DOES NOT LEAVE ITS POSITION. Crews bends down and gently rolls the dog over on its back, exposing its belly. There is a small GUN SHOT WOUND in the dog's belly. It hardly bleeds... a tiny stain on the grass beneath the dog.

PATROLMAN ZERCO
You gotta be kidding me.

DANI REESE
The dog must have caught the bullet in the gut after it exited the kid.
(to Cops)
Get the dog to a vet, get that bullet out and to ballistics.

Crews strokes the dog's head, SOOTHING IT, then Crews looks back, past Reese, to Zerco and Krebbs. *

BILLY CREWS
Just to be clear. I carry an automatic and a shiv.

And there in Crews' hand is a WICKED LITTLE KNIFE. It seemed to come from nowhere, but there it is all the same.

Crews still has one hand on the dog, the other holds the knife. He moves the tip of the knife TOWARD THE DOG'S BELLY.

BILLY CREWS
(softly to dog)
What are you doing over here? Your
master is over there.

*

Crews moves the knife closer to the dog's belly. Zerco and
Krebbs exchange looks of "this guy is crazy".

DANI REESE
Detective Crews?

*

BILLY CREWS
(softly to dog)
What are you doing way over here?

And at the last moment, Crews begins to PROBE THE DIRT under
the dog with the tip of his knife, looking for something.

Reese and the Cops watch as Crews scrapes away some dirt
revealing... a severed pinkie finger tip.

*

PATROLMAN ZERCO
You gotta be kidding me.

BILLY CREWS
Now that's loyalty...

As Reese bags the finger tip as evidence.

*

DANI REESE
(to dog)
You fought like hell for him,
didn't you?
(then to Zerco)
You gonna get him to the vet?

Zerco and Krebbs deal with the dog as Crews and Reese go to
stand over the body of the dead boy. Then...

BILLY CREWS
I heard the line is two weeks.

DANI REESE
I took the under.

BILLY CREWS
That was a mistake.

Crews walks away. As he does WE HEAR THE SOUND OF PRISON. It is LOUD. Screams, cries, laughs, scraping, banging, buzzing.

BLACK OUT:

OVER THE DARK SCREEN THESE WORDS 10 MONTHS EARLIER

INT. MAXIMUM SECURITY PRISON CELL - DAY

BILLY CREWS alone in his cell. 10 months ago his hair was short, his shirt reveals a strong prison body.

The cot is stripped. The walls bare. A well worn BOOK, *THE WAY OF ZEN*, clutched in Crews' hands. Crews looks up as...

THREE CORRECTIONAL OFFICERS (C.O.'S) escort a WOMAN IN A SUIT (CONSTANCE GRIFFITHS (30)) to the bars outside Crews' cell. Crews and Griffiths STARE AT EACH OTHER. Then...

CONSTANCE GRIFFITHS

It's time, Billy.

Crews nods yes, rises, walks to the bars. He has a peaceful look on his face. Whatever his fate is, he has accepted it.

Crews knows the drill. He extends his hands, a C.O. reaches through the bars and cuffs them. The C.O. then reaches through and shackles Crews' ankles together. Only then does one of the other C.O.'s open the door.

Crews hesitates then steps out of his cell as the C.O.'s fall in around him. One C.O. on either side, one behind Billy Crews. The C.O.'s look nervous, scared even.

The C.O.'S walk Crews away from his cell and as they pass the other cells WE SEE the inmates come to their bars and stare out at Crews in SILENCE.

Blacks, Whites, Hispanics, Asians, Jockers and their Punks, they all watch as the C.O.'s march Crews past. Cell after cell, tier upon tier. The NEVER ENDING GRINDING SOUND that is prison stops and the cell block goes EERILY QUIET.

Just the STOMP of the C.O.'s boots, the CLICK of Griffith's heels and the RATTLE of Crews' shackles as he is marched out.

OPENING TITLE. A SINGLE WORD UPON THE SCREEN.

LIFE

*

END OF TEASER

ACT ONE

EXT. WEALTHY ENCINO HOME - DAY

Black and white cars at the curb, UNIFORMED COPS in the driveway. Crews and Reese pull up in the unmarked car, get out and head toward the house. As they do...

BILLY CREWS
You want to have the talk?

DANI REESE
Which talk is that?

BILLY CREWS
About how you didn't want me as your partner and you're looking to transfer out as soon as you can?

DANI REESE
No. I don't want to have that talk.

BILLY CREWS
Then you want to have the talk about what you did? Who you pissed off to get partnered up with me?

DANI REESE
I got a slip of paper that says you're my new partner. It didn't mention why. I didn't ask.

BILLY CREWS
But getting stuck with me isn't exactly a promotion for you.

DANI REESE
Detective, It might be a habit of yours but I don't want to have the "what are you in for" talk either.

He thinks about this as she heads toward the house.

BILLY CREWS
(playing it off)
Not a big talker. See, I've learned something about you already.

They are at the house. The COP at the door, a PRETTY WOMAN, smiles at Crews. He smiles back. Reese sees this exchange.

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH YOUNG FEMALE COP

YOUNG FEMALE COP

Billy Crews? Sweet. And considerate
if you know what I mean. It was...

(whispered)

Special, you know, I was the first
woman he was with after he got out.

BACK TO:

INT. WEALTHY ENCINO HOME - MASSIVE LIVING ROOM - DAY

Crews and Reese question WAYNE GIBNEY, the dead boy's father.

WAYNE GIBNEY

John was not my biological son. He
was Alice's child from her first
marriage. We have another child, a
daughter of our own.

DANI REESE

You adopted John...

WAYNE GIBNEY

Yes, I always think of John as my
child, as part of this family,
thought of John as...

DANI REESE

Where is John's biological father?

WAYNE GIBNEY

In jail. Possession with intent to
distribute. He's got ten more
years. The scout troop that John is
in, was in, is made up entirely of
boys who have fathers doing time.

Crews asks no questions, just slowly moves closer to Wayne.

DANI REESE

John was taking Ritalin?

WAYNE GIBNEY

He had some mood swings. His first
years, before Alice got out of that
marriage, were hard on him.

DANI REESE

Were his mood swings disruptive to
your family? Your other children?

WAYNE GIBNEY

Children are disruptive, that's why we have them. John was part of our family. I did not fight him being in that scout troop, spending time visiting his biological father, because my wife thought it was important. But John was not an outsider here. This was his home.

*

Wayne is very close to getting lost in grief. As for Crews, he just keeps edging closer to the man, little by little.

DANI REESE

We're almost through. Is there anything else you can tell me? Anything out of the ordinary concerning John or the family?

Crews is closer. Gibney looks to him then back to Reese.

WAYNE GIBNEY

I don't know if it means anything but last month we had a break in. I keep cash around and about 20,000 dollars was taken.

DANI REESE

Did you file a police report?

WAYNE GIBNEY

Of course. No one was caught. We changed the locks and alarms and...

And Gibney trails off because Crews is now sitting just inches from him. Gibney looks at Crews, what is going on?

BILLY CREWS

Makes me paranoid.

WAYNE GIBNEY

I'm sorry... I don't understand...

BILLY CREWS

Pot. Just makes me, you know, over process everything. I end up spinning myself into a freakout.

Reese glares at Crews. What the hell is he talking about?

BILLY CREWS

You get high today, Wayne? It's Sunday. You work a little wake and bake in with your eggs and toast?

Wayne doesn't respond so Crews puts his arm around him.

BILLY CREWS

I just asked because in the next few hours there's going to be all kind of law enforcement crawling all over your beautiful house...

DANI REESE

Detective...

BILLY CREWS

They turn up a baggie of high grade chronic, well, I think you need to be here for your family today and you do not need to deal with that.

DANI REESE

Detective. May I speak with you?

BILLY CREWS

Sure thing.

(to Wayne)

Why don't you go to the bathroom and when you're done make sure you flush real well. OK, Wayne? Maybe flush twice. You understand?

Wayne looks at Crews, then Reese, then leaves the room. In a quiet voice, Reese tries to rip Crews a new asshole.

DANI REESE

What the hell was that?

BILLY CREWS

What? You want to see the dead boy's dad get locked up for holding a little hay?

DANI REESE

Step-dad and possible suspect in a murder. In a child murder.

BILLY CREWS

That man didn't kill anyone and you know it. He's got all his fingers and he seemed really sad.

DANI REESE

You just broke the law. I am your superior detective. I am responsible for your actions. If you get jammed up for this, I get jammed up for this.

BILLY CREWS

Hey, we're both adults here. You got a problem, turn me over to the rat squad. *

As Reese glares at Crews his CELL PHONE begins to ring but it is as if HE DOESN'T HEAR IT. In fact, as it rings, Crews looks around for the source of the sound. Finally...

DANI REESE

You going to get that?

BILLY CREWS

Oh, it's me.

Crews takes his phone from his pocket. It keeps ringing.

BILLY CREWS

Still not used to these. Every time I flip it open I feel like I'm on Star Trek.

It keeps ringing. Reese dearly wishes Crews would answer it.

BILLY CREWS

I mean a phone this small, in your pocket. It's science fiction, right? It's living in the future.

The phone stops ringing. Crews shrugs, puts it in his pocket.

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH JUROR NUMBER 4

VOICE OF UNSEEN INTERVIEWER

You were on the jury of Officer Billy Crews?

JUROR NUMBER 4

Yes. Juror Number 4.

VOICE OF UNSEEN INTERVIEWER

And what do you remember most?

JUROR NUMBER 4

The photos that they made us look at from the crime scene. Of what Crews did to those people.

VOICE OF UNSEEN INTERVIEWER

But he didn't do it. Billy Crews was exonerated. He's innocent.

*
*

This makes the Juror pause for a moment, then...

JUROR NUMBER 4

But those photos... after the trial I had to get counseling, just so I could sleep. All the jurors got counseling. Did you know that?

CUT TO:

EXT. WEALTHY ENCINO HOME - BACKYARD -DAY

In the lush backyard, in the shade of a tree, Crews and Reese question ALICE GIBNEY, the dead boy's mother. Alice holds her 10 year old daughter, DARCY, on her lap. Wayne stands behind Alice for support because... Alice IS NEAR BROKEN BY GRIEF.

DANI REESE

Was John having trouble in school?

ALICE GIBNEY

No.

DANI REESE

In the neighborhood?

ALICE GIBNEY

No.

DANI REESE

Other kids in his scout troop?

Alice shakes her head "no". Grief is eating her up. Reese moves ahead softly and with care.

DANI REESE

What about the break-in?

ALICE GIBNEY

He was with me when that happened. John had nothing to do with that.

DANI REESE

I wasn't suggesting that, Mam.

ALICE GIBNEY

No, I'm sorry, of course you weren't... I'm sorry. It's just...

DANI REESE

We need to ask you a few questions about your ex-husband.

ALICE GIBNEY

(to Wayne)

Wayne, will you take Darcy inside?

But Darcy is so sad and scared she does not want to go.

ALICE GIBNEY

It's OK, honey, you go with Daddy.

Wayne takes Darcy inside. As she goes the little girl looks back over her shoulder and STARES AT Crews and says...

DARCY GIBNEY

Are you going to bring John home?

This nearly too much for Alice. Wayne tenderly shepherds Darcy inside. After they are gone Reese gently prods...

DANI REESE

Your ex-husband Mark...

ALICE GIBNEY

Mark wasn't a bad man when I married him. He had a problem with drugs but when he came out of jail the first time he'd changed. He was mean. When he went back I knew I had to get away.

*
*
*
*
*
*

BILLY CREWS

(almost to himself)

And you just dumped the divorce papers in the mail.

*
*

Those words just kind of sit there for a moment and then...

ALICE GIBNEY

(in shock)

What did you just say?

DANI REESE

(unbelieving)

What did you just say?

BILLY CREWS

(unsure)

What? What did I just say?

ALICE GIBNEY

(in GRIEF and HORROR)

What did you just say to me?

(GRIEF turns to ANGER)

My son is dead in the street and...

and.. You have no idea, no idea

what I lived through. Who are you

to come in here and... Those years,

protecting my son... MY SON...

(regroups then...)

John's father was sick. We tried to

get him help. But all he ever got

was locked up. He needed doctors

but all he ever got was... cops...

*

BILLY CREWS

So you hate cops. That's OK, you

know what? I hate cops too.

DANI REESE

We're leaving. I apologize for

Detective Crews. We're going now.

*

CUT TO:

EXT. GIBNEY HOUSE - MOMENTS LATER

Crews and Reese, not talking, walk from the house toward their cruiser. A JUNIOR DETECTIVE comes up to them.

DANI REESE

What do you got?

JUNIOR DETECTIVE

OK, the alibis of Alice and Wayne

check out. And no known child

predators in the neighborhood.

BILLY CREWS

You check on the other dads in the

scout troop?

JUNIOR DETECTIVE

Two have records for violence

against children, but both those

dads are in jail. I tried to call

with that but no one answered your

cell. Phone. Cell phone I mean.

*

*

Reese just shakes her head and walks away toward the car.

CUT TO:

INT. UNMARKED POLICE CAR - DAY

Reese drives. Crews rides shotgun. Very tense in here.

BILLY CREWS

You know the kid took that money.

Reese does not answer, just drives and FUMES.

BILLY CREWS

I'm going to call in, see if they got a hit off that finger we found. It was pretty chewed up but... OK, you're mad at me.

DANI REESE

Mad? I'm not mad. I don't think there is a word for what I am. What you did with the husband I kind of get, I guess I kind of get. But what you said to the wife...

BILLY CREWS

I know. That one was me. It was my fault and I take responsibility.
(almost scolding himself)
I wasn't in the moment. If I had stayed in the moment, stayed present, it would have been OK. But I didn't. I was thinking about where we were going next so I left the moment just when I should have been completely in the moment which is when people usually leave the moment because the moment is just too much for them. I mean, the moment is pretty much always too much. You know?

Reese has no idea what her new partner is talking about. Crews looks out the window and says to himself...

BILLY CREWS

I was thinking about where we are going next.

Reese looks at Crews, his leg is trembling slightly. Nerves.

CUT TO:

EXT. UNMARKED POLICE CAR - SAME MOMENT

We see where they are going next, what makes Crews nervous, makes his leg tremble. Their car is just rolling up to the gates of the CALIFORNIA STATE PRISON, LANCASTER (CSP-L)

CUT TO:

INT. CSP-L - INTAKE - DAY

Crews and Reese surrender their weapons and are escorted by TWO CORRECTIONAL OFFICERS (C.O.'s) into the prison.

WE HEAR the sounds of prison. THE GRINDING THAT NEVER STOPS.

Reese keeps an eye on her new partner, he seems more nervous as the C.O.'s walk them down the corridor, back into prison.

They come to a locked door which C.O. #1 opens. As he does...

C.O. #2
Must feel good to come in without a
cavity search. Right, Detective?

The door swings open, revealing a small interrogation room. A man, MARK RAWLS, sits shackled to a chair in there.

C.O. #1
Course, you want one for old times
sake, we could work something out.

MARK RAWLS is a GRADE A, NUMBER ONE BAD ASS. Prison ink,
bulging muscles. Pumped up, willing and wanting to hurt. *

DANI REESE
(to C.O.'s)
We can take it from here.

C.O. #1
Sure thing.

Crews and Reese enter the room. The door closes and LOCKS.

CUT TO:

INT. CSP-L INTERROGATION ROOM - NEXT MOMENT

The door locks. Crews flinches at the SOUND. Mark Rawls,
shackled, chokes on RAGE, ANGER AND GRIEF. *

MARK RAWLS
They won't let me go to the
funeral. My own son's funeral. *

Again, Reese asks the questions. She is calm, soothing. *

DANI REESE

Mr. Rawls, I'd like you to think
and see if you can help us.

MARK RAWLS

I said they won't let me go to my
son's funeral. CAN YOU HELP ME? *

BILLY CREWS *

You don't raise your voice to her. *

MARK RAWLS *

What are you going to do about it? *

BILLY CREWS *

You don't want to know. *

DANI REESE

Mr. Rawls, have you made any
enemies here in prison that would
want to hurt your family? Get back
at you by killing your son?

As Reese questions Rawls she keeps an eye on Crews. His leg
still shakes, he bounces in his seat A LITTLE but he is OK.

MARK RAWLS *

Yeah, I got enemies. Look at me.
But none that would touch my son. *

DANI REESE *

Why is that? *

BILLY CREWS *

Because everyone's got family. *

MARK RAWLS *

That's right. Everyone. *

DANI REESE *

Mr. Rawls, you last saw John two
weeks ago when the scout troop
came. How did he seem to you? Was
he in any trouble? *

MARK RAWLS *

No, but...

DANI REESE *

But what...?

MARK RAWLS

(sadness now)

Last time I saw John he kept saying
how he thought I shouldn't be here.
It's like he needed to believe it.

BILLY CREWS

And what did you tell your son
about that?

MARK RAWLS

(breaking)

I let him believe it. I lied to him
and let him believe it. Why not?

(begins to cry)

I won't be at his funeral.

DANI REESE

OK, we have what we need here.

Crews and Reese get up to go but Rawls looks up...

MARK RAWLS

You seen Alice? My ex? How is she
holding up?

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH CREWS' EX-WIFE.

A PRETTY WOMAN (33) sits in a chair. She speaks softly.

CREWS' EX-WIFE

We all thought he was guilty. I
wasn't the only one. Everyone.
There was all that proof. I mean,
the jury was only out for an hour.
We all thought he was guilty.

VOICE OF UNSEEN INTERVIEWER

Did Billy tell you he didn't do it?

CREWS' EX-WIFE

...yes...

VOICE OF UNSEEN INTERVIEWER

And how did you feel when you found
out he was being exonerated? That
he was innocent?

Crews' ex-wife looks right at the camera and then...

CREWS' WIFE

I don't want to do this anymore.

She rises from the chair and walks out of FRAME.

VOICE OF UNSEEN INTERVIEWER

End of initial interview with
Jennifer Conover. Ex-wife of
Officer Billy Crews.

CUT TO:

INT. CSP-L - CORRIDOR - DAY

Crews and Reese interview those two C.O.'s about Rawls. The *
C.O.'s answer Reese but they stare at Crews.

DANI REESE

No threats against his family? *

C.O. #2

Not that we know but we just work
here, we go home after our shift.

(shitty look to Crews)

It's the convicts who are here 24/7
that know what really goes on.

BILLY CREWS

You mean inmates.

C.O. #2

I mean convicts. What? You don't
like that word? What do you care?

DANI REESE

Come on, Crews, let's go.

But the C.O.'s DO NOT get out of their way.

BILLY CREWS

You got something to say?

C.O. #2

We know who you are, know you did
your nine years. Maybe you were
innocent, maybe not. It don't make
no difference to us because we know
what you did to that Correctional
Officer up in Pelican Bay and that
makes you a con. Now don't it?

Reese looks at Crews, the anger rising in him. She sees his
fists clench and unclench. Reese looks to the C.O.'s.

DANI REESE

You need to escort us out now.

But the C.O. still looks at Crews.

C.O. #2

You getting angry... convict?

And then...

BILLY CREWS

Anger ruins joy, steals the
goodness of my mind, forces my
mouth to say terrible things.
Overcoming anger brings peace of
mind, leads to a mind without
regrets. If I overcome anger I will
be delightful and loved by all.

C.O. #2

Are you making fun of me?

BILLY CREWS

It is the universe that makes fun
of us all.

Now it is the C.O. who is getting angry. REAL ANGRY. *

DANI REESE

I think we're done here.

CUT TO:

INT. UNMARKED POLICE CAR - DAY

Reese drives into the POLICE STATION GARAGE. Crews rides
shotgun. Quiet as she parks and Crews opens the door but... *

DANI REESE

Hey... why would the universe make
fun of us all? *

BILLY CREWS

Maybe it's insecure.

Crews walks away. Reese gets out of the car and there are
Patrolmen Zerko and Krebbs just getting off their shift. *

PATROLMAN ZERCO

13 more days. You can settle out
that bet for twenty-five dollars
right now, Detective.

DANI REESE

Bite me.

PATROLMAN ZERCO

That would cost you extra.

Reese looks past the cops as Crews walks into the shadows. *

CUT TO: *

INT. MODEST APARTMENT LIVING ROOM - NIGHT *

Five people play poker. All women. All cops. Dani Reese and four others, ages ranging from mid 20's to late 40's. *

FEMALE COP LATE 20'S *

What's up with the fruit? He's always eating an apple or something. It's a little weird. *

Dani shrugs. A woman in her late 40's, LT. DAVIS, speaks up. *

LIEUTENANT DAVIS *

You know what you eat in prison? *

FEMALE COP MID 20'S *

Crap? *

LIEUTENANT DAVIS *

Crap. No fresh fruit. Ever. You go without it for all that time, I guess you really miss it. *

FEMALE COP MID 30'S *

I'm away for nine years, I am sure not thinking about apples. *

Laughter around the table, except for Reese. She FOLDS, tosses down her cards and heads for the kitchen. *

CUT TO: *

INT. MODEST APARTMENT KITCHEN - NIGHT *

Dani grabs a beer, gets down a big swallow as Lieutenant Davis enters. Reese hands Davis a beer. They are OLD FRIENDS. *

LIEUTENANT DAVIS *

We missed you at the Wednesday night dinner last week.

DANI REESE

Yeah, well, maybe you did, I'm not sure if my parents missed me.

LIEUTENANT DAVIS

They're not so bad. I sat in a car with your dad for three years and I came out alive.

DANI REESE

Partners aren't parents, L.T.

LIEUTENANT DAVIS

Tough draw getting your new partner

DANI REESE

I'm just a lucky girl, I guess.

LIEUTENANT DAVIS

Dani, you know why you got Crews.

DANI REESE

Because I messed up, I'm at the bottom of the list and there's not a whole lot I can do about that.

LIEUTENANT DAVIS

What if there were something you could do about it?

DANI REESE

(drinks then)

How come we're talking about this?

LIEUTENANT DAVIS

Why did he come back to the force?

DANI REESE

It's not my job to ask, L.T.

LIEUTENANT DAVIS

Crews is going to be trouble. He got screwed, he's back to get even.

DANI REESE

He's a cop.

LIEUTENANT DAVIS

Because of his settlement. You're a cop because of your work.

DANI REESE

I was wondering who it would be,
who they'd send. Then I thought
"ooh, you're being paranoid."
Remember how paranoid I used to
get, L.T.?

LIEUTENANT DAVIS

(genuine)

You don't have to go to prison to
eat crap. I eat it every day of my
career. It'd be nice if you could
just keep your head down and work
the job. But the world isn't nice.
This could be good for you, Dani.

(beat then)

You're his superior, responsible
for his supervision and actions.

DANI REESE

He gets jammed up, I get jammed up.

LIEUTENANT DAVIS

Has he done anything that would
cause him to be removed from duty?
That would jam him and you up.

DANI REESE

(beat, then...)

He alerted a suspect that a police
search was about to happen. And...

(beat, then...)

Detective Crews apparently allowed
the suspect to dispose a quantity
of marijuana, to flush it down the
toilet just prior to that search.

LIEUTENANT DAVIS

This'll be good for you. I promise.

Davis walks back to the poker. Reese stays in the kitchen.

CUT TO:

INT. CITY MORGUE - NIGHT

The dead boy, John Gibney, lays upon the slab. Next to him,
Billy Crews sits in a chair. No one else is around and
everything is so quiet. Just Crews and the dead boy.

FADE OUT.

END OF ACT ONE

ACT TWO

*

INT. LAPD CAPTAIN'S OFFICE - DAY

Crews and Reese sit before a pissed off CAPTAIN CHASKES.

CAPTAIN CHASKES

Whatever you said to the dead boy's mother to incur her wrath I want no knowledge of. However, said mother called me this A.M. and ripped me a new asshole. What I do not enjoy over my first four cups of coffee is having A GRIEVING MOTHER RIP ME A NEW ASSHOLE. So is the GRIEVING MOTHER perchance a suspect?

The two cops shake their heads "NO".

*

CAPTAIN CHASKES

Then stay away from her. Far away. Where are you with the killing?

DANI REESE

We got a hit off that finger Crews dug up. Junkie named Lonnie Grace. He's got no known address, lives out of his car. We're on our way to see his sister.

CAPTAIN CHASKES

Then do not let me impede you.
(as they leave)
How you two getting along?

BILLY CREWS

Great...

DANI REESE

...couldn't be happier.

CUT TO:

INT. POLICE STATION - DAY

Crews and Reese grab their stuff off their desks, ready to go but Crews stops when he sees A FAT ENVELOPE on his desk. Crews takes it then RIPS IT UP and TOSSES IT IN THE TRASH.

Reese sees him do it but has no time to question because...

MAN'S VOICE

Billy?

Crews and Reese turn to see TWO UNIFORMED COPS head their way. BOBBY STARKS (35) and TITO JUAREZ (25).

BOBBY STARKS

I thought that was you but I was kind of blinded by the glint off that gold shield.

BILLY CREWS

Hey, Bobby.

BOBBY STARKS

Aren't you going to introduce me?

BILLY CREWS

Bobby Starks, this is Dani Reese.

BOBBY STARKS

We have something in common. I used to be Billy's partner too. But... that was almost ten years ago.

BILLY CREWS

You look good, Bobby.

BOBBY STARKS

You mean for a hump my age still wearing a uniform. Hey, um, can I talk to you alone?

Crews nods yes. Crews and Starks walk away a few steps.

BOBBY STARKS

(softly to Crews)

I was wondering if, well, you could help me out with a little loan... just until pay day.

BILLY CREWS

Not a problem, Bobby.

BACK ON REESE AND JUAREZ

TITO JUAREZ

Does it bother you?

DANI REESE

Does what bother me?

TITO JUAREZ

That he spent all that time in the joint. I mean, what's that do to a guy? To his head?

(MORE)

TITO JUAREZ (cont'd)
I'm just saying, you sure he's
gonna always be there when you go
through a door.

Reese looks over at Crews, then back to Juarez.

DANI REESE
Does it bother you your pal Starks
let his partner go down for a crime
he didn't do? I'm just saying...

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH BOBBY STARKS

BOBBY STARKS
Do I feel bad about what happened?
Yeah, I feel bad. Do I feel guilty?
NO. I did my job. There was an
investigation and a trial. That's
the way it works. Billy understands
that. He told me so himself... But
those first years, man, he was in
the prison hospital more than he
was out. I mean, a cop doing time?
They broke nearly every bone in his
body. They cut him real bad too I
hear. Like a hundred stitches.

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH PRISON DOCTOR

PRISON DOCTOR
Two hundred and forty one stitches.

CUT TO:

INT. THE APARTMENT OF NORA GRACE - DAY

Run down but neat. Working poor. Nora Grace(40), single mom,
is questioned by Crews and Reese. Nora's 11 year old son sits
on the couch listening to his IPOD through this.

NORA GRACE
You have my brother's finger but
you don't have my brother.

DANI REESE
A dog bit it off, then buried it.

NORA GRACE
And then you dug it up?

BILLY CREWS
(staring at IPOD)
Pretty much.

NORA GRACE
Well I do not talk to my brother
anymore. He was a negative
influence when he was in possession
of all his fingers. I can only
imagine what he's like now.

DANI REESE
But if you were looking for him
where would you look?

NORA GRACE
You might try those crack houses
way out on North Cahuenga.

Reese looks to Crews but Crews is staring at the IPOD.

BILLY CREWS
You can put 10,000 songs in there.

DANI REESE
It's an IPOD. I knew that.

BILLY CREWS
But 10,000 songs... it's like...

DANI REESE
(sees a pattern)
It's like living in the future?

BILLY CREWS
It is. It really is.

CUT TO:

DIRECT ADDRESS INTERVIEWS WITH ZERCO AND KREBBS

PATROLMAN ZERCO
Me? I get out after all that time,
get all that money, I'm sure as
shit not going back to work. I
heard he got four million dollars.
Can I say shit?

PATROLMAN KREBBS
I heard it was ten million.

CUT TO:

EXT. NORTH HOLLYWOOD CRACK HOUSE - DAY

Was an apartment building. Now condemned. Crews and Reese walk around back looking for a way into this shithole.

DANI REESE

Why'd you become a cop again?

BILLY CREWS

When I was doing all that time I always thought, inside me I'm still a cop. It's what I held on to.

DANI REESE

Wow that sounds like a lot of crap.

BILLY CREWS

A lot of life is a lot of crap.

DANI REESE

Yeah, whatever. Me? I'm in all those years? I'm not thinking about being a cop. I'm thinking if I was set up for that murder.

BILLY CREWS

Is that what you'd be thinking?

DANI REESE

That and what I do once I find the guys who set me up. You're not thinking about any of that?

Crews shakes his head "no".

CUT TO:

INT. NORTH HOLLYWOOD CRACK HOUSE - DAY

Weak light seeps through the boarded up windows. Like a haunted house but the ghosts are still alive (barely).

Crews and Reese move through the shadows, shining their lights in the addicts faces. Some on the nod. No one resists.

Reese's flashlight finds a man passed out in the corner. The man's right hand is wrapped in a bloody bandage. He is... *

DANI REESE

Lonnie Grace...

Lonnie does not move. A crack pipe sits in his left hand.

DANI REESE

Lonnie. You need to wake up now so we can arrest you for murder.

Reese taps Lonnie's leg with her shoe. Nothing. She reaches in and feels for a pulse on his neck. Nothing there either.

DANI REESE

Nothing.

Crews sniffs at the crack pipe in the dead man's hand.

DANI REESE

What?

BILLY CREWS

Something more than crack in here.

Before she can ask what, they hear footsteps, turn and SEE...

A MAN (20) WITH A SHOTGUN. Not a crack head, CRACK HOUSE SECURITY. He fires a BLAST as Crews and Reese dive for cover. *

The enormous boom rips a hole in the wall, wakes up the crack heads. The blast missed Crews and Reese, they are on their feet and on the hunt.

WE STAY with the partners as they track the man through the dark house, past doorways, down the hall, up a flight of stairs. Scary as shit in here. Crews and Reese MOVE TOGETHER, as partners. ALL WE HEAR IS THEIR BREATHING.

The partners get a glimpse of the guy with the shotgun running down the hall. He fires off ANOTHER BLAST AT THEM and goes through a door.

Crews and Reese move down the filthy hall, staying close to the walls, until they come to the door he went through. They look at each other. OK. Here we go. Crews counts three and they hit the door, emerging into...

CUT TO:

INT. APARTMENT - NEXT MOMENT

Weird in here. Dirty, dingy but not like the rest of the house. Someone lives here. Cartoons on the TV, dishes in the sink, a LITTLE KID IN DIRTY DIAPERS. There is also...

A LOT OF CRACK on the table in the process of being packaged.

Crews and Reese listen. Where is he? Footsteps coming from the bedroom and there is that guy with the shotgun.

Crews GRABS the kid in diapers and dives as... Reese fires but also BOOM, the SHOTGUN UNLOADS AGAIN. The blast misses the detectives but HITS ALL THE CRACK ON THE TABLE sending...

A CLOUD OF THE DRUG into the air. Reese gets the brunt of it. On her clothes, in her face, in her eyes...

Crews pushes the kid in diapers into the corner and moves on the guy with the shotgun who is hurrying to reload. Crews is so damn quick and before the guy can rack in another shell...

Crews takes the guy down with a TRULY BRUTAL BODY BLOW. Crews kicks the shotgun away and cuffs the still struggling guy. As he does, Crews looks around for Reese. He can't see her...

BILLY CREWS

Reese...

(no answer)

Reese!

No answer. Crews cuffs the man to the exposed plumbing in the corner and goes to look for Reese. He finds her in...

THE HALL OF THE APARTMENT... Reese has her gun in her hand but she staggers, nearly blind from the cloud of drugs.

BILLY CREWS

Reese...

He holds out a hand to help her but SHE PUSHES HIM AWAY.

DANI REESE

Get away from me.

She pushes him away. SHE PULLS AT HER CLOTHES with one hand as she stumbles down the hall away from him. Crews follows.

BILLY CREWS

Reese...

DANI REESE

GET AWAY FROM ME!

She has found the filthy bathroom now, tries to find the knob on the shower BUT SHE CANNOT SEE. The drugs sting her eyes, she holds her breath. Crews goes to her again. She tries to push him away but this time HE HOLDS ON, DOES NOT LET HER.

BILLY CREWS

...let me help you...

She fumbles at the tap, PULLING AT HER DRUG COVERED CLOTHING. Reese is trying to maintain but SHE IS LOSING IT.

BILLY CREWS
Reese, let me help you...

DANI REESE
(quietly, pleading)
...get it off me... get it off...

Crews puts his hand on hers and together THEY TURN THE TAP. Dirty water spurts from the shower head. Crews helps Reese under it. Her shaking hands FUMBLE at her buttons so Crews helps her off with her clothes. As her eyes wash out she is able to open them. SHE LOOKS AT HER PARTNER. As...

They HEAR THE SOUND OF THEIR BACK UP CRASH THROUGH THE HOUSE.

COPS FROM BELOW (V.O.)
HANDS IN THE AIR! HANDS IN THE AIR!

BILLY CREWS
I'll find you some clothes.

As Crews leaves the bathroom a CRACK HEAD stumbles by.

CRACK HEAD
The other police going to be taking
showers too?

CUT TO:

EXT. CRACK HOUSE - DAY

A crime scene. Reese wears a SWAT jacket and a pair of extra pants. Crews comes up to her. Before he can say anything...

DANI REESE
I don't want to talk about it.

Reese walks away from Crews. He watches her go. Crews about to go after her but he then stops himself and BREATHE... *

ALAN WATTS (V.O.) *

To detach your feelings from... *

CUT TO: *

INT. 2006 BENTLEY CONTINENTAL GT - NIGHT

This is Crews' personal car. The car the settlement bought. Crews drives, EATS GRAPES and listens to an Alan Watts tape.

ALAN WATTS ON TAPE *

...the event. Yesterday is gone.

Tomorrow never really comes...

Up ahead, Crews sees A MERCEDES SEDAN in his head lights. Crews rolls down his window, puts the magnetic bubble light on his 250,000 dollar car and pulls the Mercedes over.

CUT TO:

EXT. MERCEDES SEDAN - NIGHT

The DRIVER rolls down the window as Crews walks up. But...

DRIVER

What is it this time?

BILLY CREWS

License and registration.

DRIVER

You know damn well who I am.

BILLY CREWS

License and registration, please.

Angrily, the driver gets out his papers, as he does.

DRIVER

Look, I married your ex-wife. That is not a crime.

BILLY CREWS

Are you aware you changed lanes back there without signalling?

DRIVER

You have nothing better to do?

CUT TO:

INT. THE HOME OF BILLY CREWS - BEDROOM NIGHT

L.A. McMansion. Brand spanking new with plenty of room in each room. The house the settlement bought. Crews in bed with a VERY PRETTY GIRL (a different pretty girl from that first candid interview). Now that Crews' shirt is off we SEE...

A tattoo on Crews' back. One simple word. **DEATH.**

VERY PRETTY GIRL

...Your first. No matter what I'll always be your first after you got out.

*

Crews softly kisses her neck. She likes that. A lot.

The girl looks around the bedroom. It is sparse. Very sparse. Just the bed and one chair actually. Not sparse. It is empty.

VERY PRETTY GIRL
How long have you lived here?

BILLY CREWS
Seven months.

VERY PRETTY GIRL
When is all your furniture coming?

BILLY CREWS
This is all my furniture.

There is a KNOCK on the door and before they know it a pasty white guy in his 50's sticks his head in. He is TED EARLY.

TED EARLEY
Can I talk to you about shorting
those tech stocks? *

BILLY CREWS *

Not now.

TED EARLEY *

It's kind of time sensitive.

BILLY CREWS

Not now, Ted. I'm "meditating"...

Ted finally sees there's a girl there too and gets it...

TED EARLEY

Oops. Hi, right, sorry, bye, sorry.
(begins to leave but)
Oh, this came for you today.

Ted holds another of THOSE FAT ENVELOPES in his hand.

BILLY CREWS

Throw it out. Rip it up, then throw
it out, then go back to the garage.

Ted leaves.

VERY PRETTY GIRL

Who was that?

BILLY CREWS

Do you read Forbes?

Crews rolls over and we see his other tattoo....

One simple word right across his chest: **LIFE**.

CUT TO:

INT. PRECINCT INTERROGATION ROOM - NEXT DAY

The SHOTGUN guy sits in the interrogation room with HIS LAWYER. In the viewing room on the other side of the mirror, Crews, Reese and Captain Chaskes. Crews briefs the captain.

BILLY CREWS

Our boy in there was just working crack house security. He cops to the drugs but not to whatever else was in Lonnie's pipe. He says all his crack is clean.

*
*
*

CAPTAIN CHASKES

A commitment to quality. You so rarely see that these days.

DANI REESE

There was no GSR on Lonnie's nine remaining fingers, he was there but he did not pull that trigger.

CAPTAIN CHASKES

So who killed our boy scout?

BILLY CREWS

Whoever spiked Lonnie's pipe.

CAPTAIN CHASKES

So what connects a dead crack head and a dead boy scout? Wait a minute, I don't have to figure that out. I have you two for that.

And Chaskes leaves the room. Leaving the two partners alone.

BILLY CREWS

The killer is connected to the crack head. The crack head is connected to the dead boy.

DANI REESE

Who's the dead boy connected to?

BILLY CREWS

Like all boys... to his mother.

And Crews heads for the door. Reese is up and after him.

DANI REESE

No. No. No. We are not going there.

BILLY CREWS

You know we have to see her.

DANI REESE

I know the deal with your ex-wife.
It's no secret. So just tell me we
are going to see Alice Gibney
because of the case and not because
something you're working through.

BILLY CREWS

I'm working through the case.

CUT TO:

EXT. GIBNEY HOME - DAY

Crews and Reese stand at the door of the Gibney house. They
take a breath, Reese rings the bell, as they wait.

DANI REESE

Is it true you have an ex-ceo
living in your garage?

BILLY CREWS

It's complicated.

Gibney's housekeeper opens the door. She sees the cops and,
FIERCELY LOYAL, tries to close it but Crews gets a foot in.

HOUSEKEEPER

She doesn't want to see you.

BILLY CREWS

Does she want to see anybody?

HOUSEKEEPER

(very sad)

She's won't come out of her
bedroom, won't look at her other
children or talk to her husband.

BILLY CREWS

(looks in her eyes)

I'll tell her you tried to stop us.

Crews eases her out of the way and heads for the stairs. He
is a few steps ahead of Reese, needs to get there first.

CUT TO:

INT. GIBNEY HOUSE - MASTER BEDROOM - DAY

The shades drawn. The bed unmade. Alice Gibney sits broken in a chair holding a picture of her dead son. She looks up as Crews enters. So sadly, Alice speaks very softly to him.

ALICE GIBNEY

My husband told me about you, about what happened to you, how you had your life taken away. A cop in jail, all those years. How'd you go on living? How'd you get past it?

BILLY CREWS

I could tell you that you're already past it. I could tell you this moment is your life. I could tell you that you have a husband and children who need you. But none of that means anything, does it?

ALICE GIBNEY

So tell me something that means something. Tell me anything that means something.

They look to the door as Reese enters.

BILLY CREWS

OK, the man who killed your son is out there. Right now. Inside this same moment we are in. Feel it? As we sit here, as I look at you, the man who killed John is free. That means something, doesn't it?

Alice nods yes. Reese WADES IN VERY GENTLY.

DANI REESE

Is it possible, Alice, that your son knew Lonnie Grace?

ALICE GIBNEY

The junkie you found dead? No. NO. My son did not use drugs.

DANI REESE

Is it possible, Alice, that your son was dealing then. That it was a deal gone bad...

ALICE GIBNEY

No. John was not dealing drugs.

BILLY CREWS

Because if John was dealing drugs he wouldn't have had to steal from you to get money. He did steal that money, didn't he, Alice?

ALICE GIBNEY

Yes. I lied to my husband when I said John was with me. I covered for him because I loved him. He'd been through so much...

BILLY CREWS

Those first years, with Mark...
(softly shifts gears)
Alice, were you the one telling John his father was innocent?

Alice does not answer. She just looks at Crews...

DANI REESE

Mark told us when we saw him. Were you the one telling John that?

ALICE GIBNEY

No. And it wasn't about his father being innocent. It was... In the last few weeks John had started asking about his father's case. About the arrest. He thought maybe there could have been something wrong with the arrest, maybe a technicality we could use to get his father out. I thought it came from Mark, I was furious, and I threatened to keep John away from him. Mark said it wasn't coming from him and I believe him. John knew his dad was guilty, he wanted to get him out anyway... What difference does it make now...?
(beat, then...)
He's in this same moment we are in? The man who killed my son.

Crews nods yes. Vengeance in Alice's voice as she says...

ALICE GIBNEY

Will you get him please.

END OF ACT TWO

ACT THREE

EXT. GIBNEY HOUSE - DAY

Crews and Reese walk to their car. *

BILLY CREWS *

A kid doesn't start thinking he can
get his dad out on a technicality
unless someone puts it in his head. *

DANI REESE

The kid gets that idea then steals
20 grand? I'm thinking the nine
fingered crack head knew something
about Mark's arrest and he offered
to sell it to the kid. If you're
John and you want to talk to
someone about this maybe you talk
to another kid with a dad in jail. *

But Crews is STARING REAL HARD at Reese. *

DANI REESE *

What? *

BILLY CREWS *

You're good at your job and... I'm
glad you're my partner. *

Reese does not know what to say to this. Is he serious? *

BILLY CREWS *

Now's the point where you say
you're glad I'm your partner. *

She does not know what to say. Her cell phone rings. She
answers it, listens a moment then hands the phone to Crews. *

DANI REESE

It's for you.

Crews looks unsure but takes it anyway.

BILLY CREWS

Hello?

INTERCUT AS NEEDED: CREWS AND REESE IN FRONT OF GIBNEY HOUSE
WITH CONSTANCE GRIFFITHS IN HER LAW OFFICE.

Constance at her desk. One OF THOSE ENVELOPES in her hand.

BILLY CREWS (ON PHONE)
You know this isn't my phone.

CONSTANCE GRIFFITHS (ON PHONE)
When you answer your phone I will
call you on your phone.
(she looks at envelope)
I need to see you.

BILLY CREWS (ON PHONE)
I'm fighting crime.

CONSTANCE GRIFFITHS (ON PHONE)
Come over tonight. I'll buy fruit.

Constance hangs up. Crews gives the phone back to Reese.

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH BOBBY STARKS *

BOBBY STARKS
What was Crews like before? Basic
by the book cop. You know, looking
for his twenty and his pension.
Why, what's he like now? *

CUT TO: *

INT. HAWLEY HOME LIVING ROOM - DAY

High crime area. Bars on window, metal security front door.
Crews and Reese question TYLER HAWLEY (12 year old boy) while
his GRANDMOTHER sits nearby. Reese speaks softly to Tyler. *

DANI REESE
We're talking to everyone in John's
scout troop, OK, Tyler?

TYLER HAWLEY
(looking down)
Yes, mam.

TYLER'S GRANDMOTHER
Terrible what happened to that boy. *

ON CREWS... as he looks around at the crappy surroundings. *

DANI REESE
Some of the other boys said you and
John were close. Is that right? *

TYLER HAWLEY

Yeah, I suppose so.

TYLER'S GRANDMOTHER

Tyler, look up when you speak.

DANI REESE

Did John ever talk to you about his father's arrest? That someone offered to sell him information about his father's arrest?

TYLER HAWLEY

No, mam...

DANI REESE

Did John talk to you about that?

Tyler will not speak. He looks down and shakes his head "no".

TYLER'S GRANDMOTHER

Don't you lie to this woman.

TYLER HAWLEY

(barely able to speak)
I'm not lying.

DANI REESE

Then what is it, Tyler?

Tyler WILL NOT SPEAK. He is SUDDENLY FROZEN WITH FEAR.

TYLER'S GRANDMOTHER

Tyler. You answer this woman now.

But Tyler WILL NOT SPEAK AT ALL. IT IS SUDDENLY QUIET THEN...

BILLY CREWS

Reese?

Reese looks over at Crews.

BILLY CREWS

I guess what I want to say is you've probably had to fight, being a woman in the department...

TYLER'S GRANDMOTHER

What's he talking about?

BILLY CREWS

Fight a lot, right? Fight for everything you ever got?

TYLER'S GRANDMOTHER
What is he talking about?

DANI REESE
Detective Crews, this is not the
place for this discussion.

Crews walks over to Reese.

DANI REESE
Detective Crews...

TYLER'S GRANDMOTHER
What is he doing?

BILLY CREWS
I just want you to know you don't
have to fight with me.

DANI REESE
Crews... step back...

They are very close now. Crews looks at Tyler.

BILLY CREWS
She thinks I'm going to hug her.
(to Reese)
You think I'm going to hug you.

Crews steps back, then steps in and hugs Reese. Tyler bursts
into laughter as Crews lets her go. She is furious but...

BILLY CREWS
I'm not going to fight with you.

Now Crews looks at Tyler's Grandmother.

BILLY CREWS
You. Do you need a hug?

Tyler is still laughing.

TYLER'S GRANDMOTHER
You will not hug me.

BILLY CREWS
I think I might have to. Tyler,
should I hug your Grandmoms?

TYLER HAWLEY
I wouldn't if I were you.

Crews looks right at the laughing Tyler.

BILLY CREWS

You don't want to hold it in
anymore, do you, Tyler? What you
know about what happened to John.

Tyler, still laughing, but less so, nods "NO".

BILLY CREWS

You can let it out with your
laughter. Let it come right out.
Someone offered to sell John
information about his dad's case?
About a technicality in the arrest
so John could get him out jail?

Tyler nods yes.

DANI REESE

Who was it, Tyler?

TYLER HAWLEY

...some... some man...

DANI REESE

Tell me who the man is, Tyler.

TYLER HAWLEY

I don't know.

TYLER'S GRANDMOTHER

YOU TELL THEM WHO THIS MAN IS?

TYLER HAWLEY

I don't know. We... We met him on-
line. He sent John an IM. I don't
know who he really is...

BILLY CREWS

An IM. He sent John an IM.

TYLER'S GRANDMOTHER

(horrified)

Oh my God, Tyler. Why would you
talk to some man on-line?

TYLER HAWLEY

He knew all about his dad's case.
He said he was a lawyer. He knew...

BILLY CREWS

And John believed him...

TYLER HAWLEY

He said if John paid he'd get stuff
to show it was a bad arrest, to get
John's dad out. He knew things...

(crying)

John wanted to get his dad out and
now he's dead. I should have told
somebody. If I had told somebody.

Tyler collapses, sobbing onto Crews' shoulder. Tyler's
Grandmother sits down next to her son and Crews eases Tyler
off his shoulder and onto Tyler's Grandmother's.

Crews and Reese head for the door. Reese looks at her
partner, furious about what he did but CREWS WHISPERS...

BILLY CREWS

Reese, what exactly is an IM?

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH TED EARLEY

TED EARLEY

I wasn't very good at prison.

VOICE OF UNSEEN INTERVIEWER

You were in for white collar crime?

TED EARLEY

Insider trading. Billy saved my
life in there. So now, I manage his
settlement money.

VOICE OF UNSEEN INTERVIEWER

And how much would that be?

TED EARLEY

That is undisclosed by court order.

VOICE OF UNSEEN INTERVIEWER

And you live in his garage?

TED EARLEY

In a room above his garage.

CUT TO:

INT. HOME OF CONSTANCE GRIFFITHS - KITCHEN - NIGHT

Crews and Griffiths at the kitchen table. He works his way
through a melon. She slides one of those ENVELOPES over to
him. He does not even look at it, just eats the juicy melon.

BILLY CREWS

You want some melon?

CONSTANCE GRIFFITHS

Do you know what that is?

BILLY CREWS

It's very fresh and juicy.

CONSTANCE GRIFFITHS

I know it is, I bought it. But...

(re: envelope)

Do you know what that is?

BILLY CREWS

I would ask you to address all your questions to my lawyer.

CONSTANCE GRIFFITHS

I am your lawyer. Look, it's got your name on it. Let's open it up.

(opens it up)

It's... a wedding invitation.

BILLY CREWS

I know, I got one just like it.

CONSTANCE GRIFFITHS

Apparently more than one. Your father called me twice today and said he sent you three of these.

Crews shrugs and eats more melon.

CONSTANCE GRIFFITHS

So now he is sending them to me. He's not inviting me to the wedding, mind you, just sending me your invitation. He wants you to call him, Billy.

BILLY CREWS

His bride-to-be is eight years old. Anyway, I don't have a date.

CONSTANCE GRIFFITHS

I hear you have plenty of dates, Billy. You have to call your father if only so he will stop calling me.

BILLY CREWS

(CALMLY as he eats)

My father is marrying an 8 year old
because my mother is dead. My
mother is dead because he killed
her. He killed her when he wouldn't
let her come see me.

A BEAT THEN... Crews reaches out and RIPS UP THE INVITATION.

CONSTANCE GRIFFITHS

No Zen for daddy?

BILLY CREWS

No Zen for daddy.

Connie looks at him with so much concern but Crews just
smiles and holds out a piece of melon toward her.

BILLY CREWS

Eat this.

CONSTANCE GRIFFITHS

What?

He holds it closer she grudgingly eats the fruit he offers. *

BILLY CREWS *

It's good, isn't it?

She nods yes. The two sit quietly, very close, intimate. If
this were a date they would kiss but it's not a date so... *

CONSTANCE GRIFFITHS

It's late...

BILLY CREWS

Yeah, I should go.

CUT TO:

INT. HOME OF CONSTANCE GRIFFITHS - LIVING ROOM - NIGHT

Connie walks Crews to the door, about to say something as...

CONSTANCE GRIFFITHS' HUSBAND

Hey, Billy, I'll walk you out.

CONNIE'S HUSBAND has come in from the other room. Crews and
Griffiths look at each other then...

CUT TO:

EXT. HOME OF CONSTANCE GRIFFITHS - NIGHT

A real nice place in Brentwood. Crews and Connie's husband walk down the driveway.

CONSTANCE GRIFFITHS' HUSBAND

It's been a lot, hasn't it? The appeal, the DNA testing, the press.

Just two guys strolling down the driveway.

BILLY CREWS

Yeah, I guess so.

CONSTANCE GRIFFITHS' HUSBAND

No guessing. Lots of phone calls, sleepless nights. Lots of tears. She cried a lot. Did you know that?

They are at the bottom of the driveway. A beat, then... *

CONSTANCE GRIFFITHS' HUSBAND

Look, now that you're back on the force, got your life back, maybe... you can give my wife back to me.

(looks at Crews, then...)

Maybe you don't have to come around here so much anymore. *

Connie's husband walks up the driveway leaving Detective Crews by himself in the dark. To himself Crews says... *

BILLY CREWS

Yeah, well I got things to do. I got a murder to solve. Can't just stand around here all night. *

CUT TO:

DIRECT ADDRESS CANDID INTERVIEW WITH CREWS' EX-WIFE.

VOICE OF UNSEEN INTERVIEWER

How do you think he feels about you?

CREWS' EX-WIFE

I would imagine he's pretty angry, wouldn't you?

VOICE OF UNSEEN INTERVIEWER

Is it possible he still loves you?

CREWS' EX-WIFE

No, I don't think that's possible.

CUT TO:

EXT. 2006 BENTLEY CONTINENTAL GT - NIGHT

Crews about to get into his car but he stops, looks at it, then looks around the neighborhood. LOTS OF NICE HOUSES. Crews fumbles out his cell phone and awkwardly dials Reese.

DANI REESE (ON PHONE)

What?

BILLY CREWS (INTO PHONE)

I'm sorry if I embarrassed you.

DANI REESE (ON PHONE)

You called to say that?

BILLY CREWS (INTO PHONE)

Actually no. I called to say that Tyler's Grandmother is poor.

DANI REESE (ON PHONE)

What tipped you off?

BILLY CREWS (INTO PHONE)

All the kids in the scout troop are poor except for our dead boy. His family is the only one with money.

DANI REESE (ON PHONE)

...You think it's a scam...

CUT TO:

INT. DETECTIVE'S SQUAD - DAY

Crews and Reese brief Captain Chaskes. On Crews' desk a book: INTERNET FOR DUMMIES.

BILLY CREWS

Only the rich family is targeted. And they went after the kid not the mom. A kid's more likely to fall for it. He wants it to be true.

DANI REESE

John was contacted through an anonymous IM.

BILLY CREWS
Instant Message. *

CAPTAIN CHASKES
Thanks, I know that.

DANI REESE
An IM offering to exchange
information about John's father's
case for money. *

CAPTAIN CHASKES
Oh I like that. Taking advantage of
the hope that John can get his dad
out of jail. That takes gusto. *

BILLY CREWS
(as if just learned)
You can't trace an IM.

CAPTAIN CHASKES
Yes, Detective, I know that too.

BILLY CREWS
(on a roll)
IM's aren't like Emails, they don't
go through so many servers and
since there are so many of them,
billions, they're not stored on a
server for more than a few hours...

Chaskes looks at Reese. What is with your partner?

BILLY CREWS
Now emails, since they date back to
cold war technology, are by their
nature redundantly backed up.

DANI REESE
Crews...

BILLY CREWS
Emails are meant to be stored so if
this had been an email, not an IM

DANI REESE
CREWS!

Crews looks at her, she makes the "enough" sign. He stops.

CAPTAIN CHASKES
Who has ready access to the scout
troop's screen names?

DANI REESE

The other parents. There's a directory...

*

CAPTAIN CHASKES

But you already looked at the other parents, right?

Crews and Reese look at each other, thinking something...

*

DANI REESE

Right after the murder we looked at other parents who had a history of violence against children. But...

BILLY CREWS

That's not who we should have been looking at.

AS ONE, Crews and Reese attack the files on Reese's desk.

*

BILLY CREWS

We need to look at parents who have a history of running scams.

Reese finds what they are looking. She reads from a file.

DANI REESE

Charlie Tims, a dad in the scout troop, served two years for credit card scams, paroled six months ago.

BILLY CREWS

You got the dump on Grace's phone?

*

She rifles through her desk and pulls out Grace's phone dump. Crews gives her Tim's file. Points to something in it.

BILLY CREWS

This is Charlie Tim's number. You see it there?

DANI REESE

(scans phone dump)

There, there and there. Lonnie Grace called Charlie Tims three times the day John Gibney died.

*

Triumphant, they look up to see the Captain staring at them.

*

CAPTAIN CHASKES

Is there some mysterious reason you two are still standing here?

Crews and Reese head for the door but Ted Early stands there, holding a STACK OF PAPERS AND A PEN, blocking Crews way.

BILLY CREWS

Oh come on... Now? Really?

TED EARLEY

You're the one who wanted that apple farm. If you changed your mind I'd love to unwind the deal.

As REESE WATCHES, Crews GRABS the pen and signs the papers where Early indicates. As he does, Crews WHISPERS to Early...

BILLY CREWS

This includes that tractor right?
The big red one?

TED EARLEY

(Harvard MBA for this?)
Yes, Billy, it includes the big red tractor.

CUT TO:

INT. LOW RENT BOILER ROOM STOCK OPERATION - DAY

Cubicles filled with cold callers. A MANAGER leads Crews and Reese through the maze a specific cubicle.

DANI REESE

Charlie Tims...

But there is no one at the station.

MANAGER

But... he was here this morning.

Crews searches Tims' desk. As he does his cell phone RINGS. Again, he looks for the source of the sound. Finally, Reese digs into Crews' pocket, takes out his cell and answers it.

DANI REESE (INTO PHONE)

Detective Crews' phone.

She listens for a moment, says OK and hangs up.

DANI REESE

Darcy Gibney, Alice's daughter, is missing. Alice is asking for you.

END OF ACT THREE

ACT FOUR

EXT. GIBNEY HOUSE - DAY

Crews and Reese roar up in their car. A few BLACK AND WHITES in the driveway, uniformed cops on the lawn.

Crews and Reese head for the front door. Patrolmen Zerco and Krebbs are there. Zerco briefs Crews and Reese on the run.

PATROLMAN ZERCO

No sign of forced entry. *

BILLY CREWS

OK.

CUT TO:

INT. GIBNEY HOUSE - DAY

Crews and Reese enter, more cops in here. But Crews can only see Alice Gibney, she is in a state of shock.

Alice looks up and SEES Crews coming, her eyes plead for help and the only word she can get out is...

ALICE GIBNEY

...please...

Crews stops and looks around at the house as...

BILLY CREWS

Alice, does your daughter have a computer account?

ALICE GIBNEY

Yes.

DANI REESE

Where's her computer?

CUT TO: *

INT. DARCY GIBNEY'S ROOM - DAY

Crews and Reese rush into Darcy's pink girl's room. The computer on the desk IS ON.

Crews and Reese read what is on the screen and what they see on the screen SHOCKS BOTH OF THEM...

BILLY CREWS

...What the hell?

DANI REESE

Oh my god...

ALICE GIBNEY

What? What is it?

Dani sits at the keyboard and begins to scroll down the computer screen as Alice enters the room, she tries to get to the computer but Crews gets in her way.

ALICE GIBNEY

What is it? Let me see it...

BILLY CREWS

Alice. No...

ALICE GIBNEY

What is on my daughter's computer that makes both of you look like that? Please... what is it?...

Dani is still reading what is on the screen.

DANI REESE

Is DarcyBunny your daughter's screen name?

ALICE GIBNEY

Yes... Why?

BILLY CREWS

She was talking to someone on-line.

ALICE GIBNEY

Who? Who was she talking to?

Crews steps out of the way and let's Alice see.

CLOSE ON THE COMPUTER SCREEN.. an IM conversation between DARCYBUNNY and... JOHNGIBNEY.

ALICE GIBNEY

It says... John... It says she was talking to John. That's my son...

*

Too much pain for Alice. She grabs Crews' hand for support.

ALICE GIBNEY

But that's... I don't understand... Who would do that? My son is dead. Who would say that they're my son?

BILLY CREWS

We think it's Charlie Tims,
pretending to be John.

Alice hears that name but it confuses her even more.

ALICE GIBNEY

Charlie Tims? From the scout troop?
What's he got to do with this?
(beat, then...)
Is he the man who killed my John?
Does he have Darcy? DOES HE?

BILLY CREWS

We think so, yes.

DANI REESE

(reading)
He's telling Darcy he's John,
telling her he's not dead, that's
just what the police are saying.
(still scrolling)
He says he needs to see Darcy but
she can't tell anyone. She needs to
come now and meet him at the park
and not tell anyone.

ALICE GIBNEY

What does he want with my daughter?

CUT TO:

EXT. PARK - DAY

Darcy Gibney walks her bike into the trees. Deeper she goes,
the voices of the other people in the park, the traffic,
grows further away, more distant.

Darcy is scared but she keeps going. She thinks she hears
something so she stops, listens...

DARCY GIBNEY

John? John is that you?

There it is again. Footsteps coming closer.

DARCY GIBNEY

...John...

Darcy loses her nerve, this is too much. She begins to back
away, right into... A SOFT MIDDLE AGED MAN. CHARLIE TIMS.

CHARLIE TIMS
Hello, Darcy.

DARCY GIBNEY
Who... Who are you?

CHARLIE TIMS
John sent me.

CUT TO:

INT/EXT. UNMARKED POLICE CAR - DAY

Lights flashing, siren pumping. Crews drives, his foot all the way down. Reese is on the radio calling for a helicopter.

CUT TO:

EXT. PARK - DEEP IN THE TREES - DAY

Deep in the trees, Darcy and Tims. Darcy tries to back away but Tims puts a hand on her wrist and pulls her close.

CHARLIE TIMS
John needs your help, Darcy. You want to help your brother, don't you?

Darcy nods yes.

CHARLIE TIMS
OK, good. He said you would want to help. Now John hid something and can't remember where, he needs you to try to think, where would he have hid something?

She is too scared to answer, to think. Tims pulls her closer.

CUT TO:

INT/EXT. UNMARKED POLICE CAR - DAY

Crews and Reese roar into the park, screech to a halt and jump from their car. The black and whites behind them.

CUT TO:

EXT. PARK - DEEP IN THE TREES - DAY

Darcy is even more scared. Tims is losing his cool.

CHARLIE TIMS

It's money, Darcy. John hid some money that belongs to me, that he was supposed to give to me and he wants me to have it. You have to think, Darcy. Where would your brother hide something? I have to go away, Darcy, and John wants me to have that money before I go. Now where would he hide it?

DARCY GIBNEY

(so scared but...)
Sometimes... sometimes he hides stuff under Carl's house.

CHARLIE TIMS

Good... Who is Carl?

DARCY GIBNEY

Our dog. But he's dead. Wait. Is he alive too? Like John? Are Carl and John both alive?

CHARLIE TIMS

Yes. Both Carl and John are alive. Do you want to see them, Darcy?

She nods yes. Tims reaches for her throat but stops when he hears, coming in fast, A HELICOPTER. In a flash it is overhead, its rotor roar overwhelms everything else.

So loud that Tims does not hear what WE SEE... BILLY CREWS, running through the trees behind him, moving fast and hard. Tims does not hear Crews as Crews connects with Tims from behind and SLAMS HIM TO THE GROUND.

Reese is there now, gun out. As are Zerco, Krebbs and more cops. Reese holsters her gun and takes Darcy.

As Crews cuffs Tims...

Wayne and Alice Gibney enter the clearing. Alice sees Billy Crews holding Charlie Tims on the ground. Alice sees her daughter Darcy, alive, unharmed.

Darcy runs to her mother who scoops her up in her arms but... as Alice holds Darcy so tight she looks over and sees Crews drag Tims to his feet and... what Alice sees breaks her heart all over again. Charlie Tims... IS LAUGHING.

Reese is next to Alice now. Alice turns to Reese and...

ALICE GIBNEY

Why is he laughing? Tell me why
he's laughing.

CUT TO:

INT. PRECINCT INTERROGATION ROOM - DAY

Tims sits alone in the room. After a moment Crews and Reese
enter. Reese throws 20,000 dollars on the table.

DANI REESE

Is this what you were looking for?

CHARLIE TIMS

No, but I'll take it if you're just
giving it away. *

DANI REESE

John figured out you were full of
crap? You had nothing to free his
dad? But he wouldn't tell you where
the money was so you killed him?

CHARLIE TIMS

(so very cool) *

I'm sorry, John who? Look, by now
you've searched my house, my office
and my computer and I can tell you,
you have found nothing at my house,
my office or on my computer.

(suddenly to Crews) *

Hey, aren't you that cop who spent
all that time in jail?

This guy is good. The door opens and Tims' lawyer enters. *

TIMS' LAWYER

Detectives. I'm Mr. Tims' lawyer
and I'm curious about the charges.
Exactly what are they? *

DANI REESE

Well, for starters, he was found in
the woods with a minor.

TIMS' LAWYER

Excuse me, did he touch her?

Crews and Reese do not answer.

TIMS' LAWYER

I understand there were IM's luring that poor girl there. Can you link these to my client?

BILLY CREWS

I think we're all well aware those IM's can't be traced. *

DANI REESE

Can he explain the phone calls between himself and Lonnie Grace?

TIMS' LAWYER

Maybe he can, maybe he can't. But he doesn't have to and they prove nothing. It's time to charge Mr. Tims here or let him go.

BILLY CREWS

OK go ahead.

TIMS' LAWYER

What?

BILLY CREWS

A journey of a thousand miles begins with a single step. Take it.
(to Tims) *
Got that one off a fortune cookie. *

Tims and his lawyer get up to leave. But as they open the door they see Patrolmen Zerco and Krebbs out there. Between them, in handcuffs, is that SHOTGUN GUY from the crack house.

BILLY CREWS

Who do we have here? This is Mr. Williams. Say hello, Mr. Williams.

SHOTGUN GUY

(grudging)
Hello.

BILLY CREWS

Mr. Williams was on the other side of that glass with us before we came in and he told us that he saw your client at that crack house where Lonnie Grace turned up dead from a bad pipe load. *

Tims' lawyer whispers to Tims. Tims whispers back.

TIMS' LAWYER

Did Mr. Williams see my client do anything illegal.

DANI REESE

Mr. Williams, did you see Mr. Tims do anything illegal?

Mr. Williams shakes his head "NO".

TIMS' LAWYER

Then we are through here.

They try to go but Zerco and Krebbs don't get out of the way.

BILLY CREWS

Officer Zerco?

Zerco takes out a pair of cuffs.

BILLY CREWS

Mr. Williams didn't see your client do anything illegal.

DANI REESE

But he did see you client.

BILLY CREWS

Now while it's good to be seen, to be recognized as a human being in the universe, your client was seen at a crack house, consorting with known felons. Which, while not being illegal has the virtue of being a parole violation.

*
*
*
*

Zerco begins to cuff Tims who finds it all very funny.

CHARLIE TIMS

That's what you bring to me? A parole violation? That's what? A year? I can do that in my sleep.

*
*

Zerco takes Tims away, as he goes he shakes his head. And..

*

DANI REESE

I need a drink.

BILLY CREWS

I know something better.

CUT TO:

INT. SUPERMARKET - LATE NIGHT

Crews and Reese with a basket full of groceries at the AUTOMATED CHECKOUT. Crews scans through some items as the computer reads the price out loud. THIS DELIGHTS CREWS.

BILLY CREWS

Did you hear that? 3.38. 3.38. *

Reese would really rather have a drink.

BILLY CREWS

Scan something.

DANI REESE

It's OK.

BILLY CREWS

Something little. Scan the gum.

She scans the gum. It does nothing for her. CREWS LOVES IT.

CUT TO:

INT. PRISON BUS - DAY

Charlie Tims, in cuffs, is lead off the bus with the other convicts on the way back to the pen. Tims still has that smug look on his face. He can deal with this.

CUT TO:

EXT. PRISON BUS - DAY

As the C.O.'s lead Tims off the bus, he is surprised to see Crews and Reese waiting for him. Tims can't believe it.

CHARLIE TIMS

Don't you two ever give up?

Crews and Reese say nothing, just walk next to Tims as he is lead past the yard toward intake.

BILLY CREWS

Detective Reese, isn't that Mark Rawls over there?

DANI REESE

I think you're right, Detective Crews. You know Mark Rawls, don't you, Charlie?

IN THE YARD, on the other side of the fence, that scary ass mother fucker Mark Rawls is staring out at Tims. *

BILLY CREWS

You told his son he could get him out of jail and then you broke his son's heart...

DANI REESE

Then you killed him.

Rawls walks along the other side of the fence, pacing with Crews, Reese and Tims. Tims flinches but still a bit cool... *

CHARLIE TIMS

I need protective lockup. *

DANI REESE

For a parole violation? *

On the other side of the fence, MEMBERS OF RAWLS' crew, as scary as Rawls, walk the fence now too and stare at Tims. *

DANI REESE

You're only here for a year. *

BILLY CREWS

You can do that in your sleep.

They are at intake now, the C.O.'s about to take Tims in. And at the last minute, Charlie Tims buckles. *

CHARLIE TIMS

Send me somewhere else and I talk.

DANI REESE

Start talking now. *

CHARLIE TIMS

(beat, then softly)
I killed the kid. *

BILLY CREWS

Say his name.

CHARLIE TIMS

What?

DANI REESE

You heard my partner, say his name.

CHARLIE TIMS

John Gibney. I killed John Gibney.

BILLY CREWS

Why?

CHARLIE TIMS

Because... he saw my face. Lonnie always collected the money but this kid wouldn't give it to him. So Lonnie brought the kid to me.

BILLY CREWS

And John wouldn't give you the money either.

CHARLIE TIMS

Lonnie was supposed to collect the money, they weren't supposed to see me...he saw my face.

Crews and Reese lead Tims away from intake, back to their waiting car. As they go they pass that C.O. from the first time they were here. This time he just gets out of their way.

They put Tims in the backseat and slam the door. For a moment Crews and Reese stand outside the car then... *

BILLY CREWS *

You called me your partner. *

DANI REESE *

What? *

BILLY CREWS *

When you were talking to Tims just now, you called me your partner. *

DANI REESE *

I just don't... I don't exactly understand you. *

BILLY CREWS *

You don't have to understand here to be here. *

DANI REESE *

That's... what I don't understand. *

She shakes her head and gets in the car. Crews looks back at the PRISON for a long moment, then raises one hand and GIVES IT THE FINGER. He gets in the car and drives away. *

END OF ACT FOUR

ACT FIVE

EXT. OUTDOOR RUNNING TRACK - DAY

Reese alone on the track. She can really run. As she takes the turn she sees her old friend Lt. Davis in the stands. She goes to her. Reese is WINDED from running so hard. *

LIEUTENANT DAVIS

I thought you'd want to know the department is prepared to go ahead with the complaint against Crews. *

DANI REESE

What complaint is that?

LIEUTENANT DAVIS

That you saw him allow a suspect to flush a controlled substance down the toilet.

DANI REESE

But I didn't see that. I said he apparently flushed those drugs because I did not see it happen. I don't know exactly what happened. *

LIEUTENANT DAVIS

I'm not sure I understand, Dani. *

DANI REESE

(tries this out)
You don't have to understand here to be here. *

Davis does not even respond to this. She just... *

LIEUTENANT DAVIS

Is this a problem for you because of your own history with drugs? *

DANI REESE

I went to rehab for that. I've been clean twenty one months. *

LIEUTENANT DAVIS

(a bit sad)
But even with rehab the department doesn't have to keep you on the job. You didn't get a settlement, Dani. *

Reese gets the warning Davis sadly delivers. *

DANI REESE

So next time Crews does something,
I need to make sure I do see it.

*

Davis, tired by this, nods her head yes and walks off.

*

LIEUTENANT DAVIS

This'll be good for you...

*

CUT TO:

*

DIRECT ADDRESS CANDID INTERVIEW WITH CONSTANCE GRIFFITHS

CONSTANCE GRIFFITHS

As I said at the Innocence
Project's press conference after
Detective Crews was exonerated
"Life was his sentence and life is
what he got back".

VOICE OF UNSEEN INTERVIEWER

What do you think he should do with
that life?

Connie has her own ideas about that but all she says is...

CONSTANCE GRIFFITHS

...that... would be up to him.

CUT TO:

INT. 2006 BENTLEY CONTINENTAL GT - DAY

Crews parked across from a really nice Westwood house. In it
he can see his ex-wife with her new husband and small child.
Crews' ex-wife steps outside to throw away the garbage.

Crews puts his hand on the door handle, about to open it
but... he doesn't. He just watches his ex-wife go back into
her house, back to her family.

CUT TO:

EXT. JOHN GIBNEY MEMORIAL SCOUT CENTER - DAY

A ribbon cutting ceremony. Scouts and their parents cluster
in front of the building.

Alice cuts the ribbon, Wayne by her side. Darcy stands
between them. The ribbon is cut, people applaud.

Alice sees Detectives Crews and Reese. She walks over to the
them and they stand their for a moment then...

ALICE GIBNEY

John knew his father was guilty,
but he wanted to get him out of
jail anyway. That's love, right?

DANI REESE

Yes, mam.

She smiles a little. Then they turn and look out at the
children playing on the new equipment.

BILLY CREWS

Beautiful day.

ALICE GIBNEY

Yes, Detective, it is. Beautiful.

CUT TO:

INT. THE HOME OF BILLY CREWS - BEDROOM - NIGHT

Crews looks out the window at the lights of L.A. There is YET
ANOTHER GIRL in his bed. WE SEE the book on the night stand,
WHAT IS ZEN? by Alan Watts.

GIRL IN CREWS' BED

Was that really your first time
since you got out of prison?

Crews says nothing, just kisses her neck, she likes it but...

GIRL IN CREWS' BED

Because I heard from Owens down in
property that it was your first
time with her too.

"Gotcha". She kisses him scampers out of bed to the bathroom.
Crews pads across the carpet and UNLOCKS A CLOSET DOOR.

GIRL IN CREWS' BED (FROM BATHROOM)

You ever, you know "drop the soap"
when you were in prison?

*
*

BILLY CREWS

Liquid soap.

GIRL IN CREWS' BED (FROM BATHROOM)

What?

BILLY CREWS

They have liquid soap, in a
dispenser, bolted to the wall. You
can't drop it.

*
*
*
*

Crews steps in the closet and LOCKS the door behind him. *

CUT TO: *

INT. LOCKED CLOSET - NIGHT *

About as big as a jail cell in here. No clothes because the closet is FULL OF FILES, shelves and shelves of them. *

Crews takes down a file, opens it up. It is the confidential police file of his old partner BOBBY STARKS. Crews lays the file on the small metal desk then he pulls more files down, files on other cops, he lays them out on the desk as well. *

END OF ACT FIVE *

BUT over the END CREDITS we SPLIT SCREEN. Credits on one half of the screen. On the other side... *

EXT. APPLE FARM - DAY *

Dreamy. Trees full of fruit. The tractor gleams. The Bentley next to it. Crews and Ted Early stand there and take it in. *

BILLY CREWS *

You want to drive the tractor... *

TED EARLY *

You know... I... I kind of do. *

Crews tosses him the keys. Early climbs onto the tractor and starts it up as Crews picks an apple off a tree, then another and another. Three apples. He begins to juggle, SMILING as... *

Early starts the tractor, puts it into gear. The tractor LURCHES forward. Crews keeps juggling as Early shifts, the gears GRIND and the TRACTOR BUCKS BACKWARD, up and over the hood of Crews' Bentley. Crews keeps juggling as... *

TED EARLY *

Sorry, oh God, I'm sorry... Oh that's bad. Sorry, oh, sorry... *

Early tries to drag the tractor down off the car as Crews' CELL PHONE BEGINS TO RING. But Crews does not answer it. He stands on his farm, juggling apples. A MAN AT PEACE. LIFE. *

END OF PILOT *