

ROLL WITH THE PUNCHES

Written by

Judah Ray

WILLIAM A. JACOBSON

BLOOM HERGOTT DIEMER ROSENTHAL LAVIOLETTE FELDMAN SCHENKMAN & GOODMAN, LLP

310.859.6877 phone

310.860.6877 fax

waj@bhdrl.com

FADE IN:

INT. ONE STOP CONVENIENCE SHOP - DAY

Halogen light bulbs illuminate multiple isles, which stretch to soda and slushy dispensers. Glass doors line the walls, keeping drinks cold.

Pop music plays in the b.g..

Hot dogs roast in an oven next to a television that sits atop the counter playing cartoons.

ROBEL DOUGLAS, a black, intimidating looking man's man, who is urban dressed and has one arm covered in tattoos, stands next to the front window. He is anxiety ridden, breathing deeply, with a gun to his side.

An unmarked, suspicious looking box sits at his feet.

EXT. ONE STOP CONVENIENCE SHOP - DAY

The property hasn't been updated since the 50s. It's large parking lot is surrounded on three sides by store fronts.

The place is bustling. People walk around shopping, as others eat on restaurant patios.

What sounds like a loud BACKFIRE rings out.

A few people stop what they are doing, they look around for a beat, but return to their tasks at hand.

An unmarked police car slowly pulls into the parking lot.

INT. UNMARKED POLICE CAR - DAY

The car is pristine, with only a shot gun strapped next to a computer, set between two officers. A thick Plexiglas window separates the front seat from the back, another window slides in it's center.

WILLIAM RICHARDS (48), a dark and sullen white man with a psychopathic glare, places the car into park.

JOHN TUCKER (52), a shifty looking and beady-eyed man, sits next to him.

They pull up in front of the One Stop Convenience Shop.

JOHN TUCKER

Vero?

WILLIAM

Naw, gave it up. That spick junks
gonna kill ya.

JOHN TUCKER

Nothing can kill us, Willie.

John exits the car.

William watches him walk around the car.

John makes guns with this hands and shoots at William. He
chuckles and enters the shop.

William looks down to a cell phone.

INT. ONE STOP CONVENIENCE SHOP - DAY

Pop music plays on in the b.g. as cartoons play on the
television.

Robel Douglas stands next to an unmarked, suspicious looking
package at his feet. He holds an all balck GUN to his side.

KARY (26), a fresh out of college Asian, is slumped dead
behind the blood covered counter.

On the floor in front of him lies HIPSTER HAL (23), bearded
with tattoos, dead in a pool of blood.

SHANNON (17), the cheerleader type, weeps frantically.

MALCOLM (27) a black man wearing sagging clothes with a
suspicious demeanor, looks towards the door.

Robel turns from looking at Malcolm to the front door.

The door chimes as John enters the shop.

John exposes the badge on his waist as he reaches for a
pistol on his side.

A black hand raises a HANDGUN.

John is shot three times in the chest. Blood gushes out of
him as he falls to the ground dead.

Malcolm looks over in anger at Robel.

Robel is in shock and drops the GUN in his hand, which falls to the floor and settles next to the package at Robel's feet.

EXT. FREEWAY INTERCHANGE - DAY

The sun beats down causing heat waves to rise from the two lane highway.

Vehicles stuck in bumper-to-bumper fight to get one foot closer to their destination.

An arrow sign BUZZES loudly with every blink, forcing cars to merge into the slow lane.

Random cars HONK.

MUSIC blares from a street racer's car.

A dog BARKS loudly from a random car's window.

Brakes SCREECH, engines RUMBLE.

A tinted beat-up truck sits in idle.

A European sports car attempts to pass the tinted beat-up truck, but there is no room to pass.

INT. BEAT-UP TRUCK - DAY

Despite its age, the interior of the truck has been kept clean. A blunt wrap sits in the ashtray. An air freshener that reads **NOTHING BUT A G THANG** hangs from the rearview mirror. Hip-hop music plays softly in the b.g..

Robel sits sweating and brooding. He rolls his window down as he fidgets the knob for the air conditioner.

INSERT: STEREO FACE

OUTSIDE TEMP 102°

BACK TO SCENE

The air conditioning knob is turned to full power.

Robel checks his vent, slams the dashboard with his hand, and sits back. He wipes the sweat from his brow.

Next to him, on the passenger seat, sits the package with a pill bottle on top.

EXT. FREEWAY INTERCHANGE - DAY

Traffic has gotten worse, there are vehicles far back as the eye can see. Not an automobile is moving.

The dog is now BARKING aggressively.

The arrow sign BUZZES loudly.

The MUSIC from the street racer is turned up.

KAAN, an old Turkish man, sits peering over his steering wheel. He honks his horn.

KAAN (O.C.)
What the fuck is going on up
there?!!!

INT. BEAT-UP TRUCK - DAY

Robel looks at his watch.

INSERT: WATCH FACE

SECONDS TICK BY SLOWLY.

BACK TO SCENE

Robel looks up to traffic, then over to the passenger seat.

A phone BEEPS. He checks his phone.

INSERT: PHONE SCREEN, TEXT MESSAGE APP

DID YOU GET IT?

BACK TO SCENE

He shakes his head and types.

INSERT - PHONE SCREEN, TEXT MESSAGE APP

YES. IN A BOX NEXT TO ME! ON MY WAY!

BACK TO SCENE

A quick SIREN is heard.

A loud TAP on the window frame rings out next to Robel's head.

Robel abruptly looks up to find OFFICER NEUDECKER, sunglasses and clean-cut with a mustache and mean mug, at his window.

Officer Neudecker points at Robel's phone and shakes his head in disappointment.

Robel throws the phone to his lap and leans towards the window. He mouths an apology.

Officer Neudecker rides on.

Robel is sweating. He looks over to the passenger seat.

The engine of the truck causes the package and pills to vibrate.

EXT. DOWNTOWN STREET - DAY

The skyline is sprinkled with unique buildings that seem to have evolved throughout the ages. The street is astray with bums, litter, and discarded junk.

People run around like ants. Business owners gather to smoke cigarettes while chatting under their breath.

In front of a large building sits an unmarked police car.

REGINALD, so raggedy you can smell him by his looks, stumbles down the sidewalk.

REGINALD

I was the Captain.

He mimics a gun with his hand, pretending to shoot things around him while ducking and evading his imagination.

REGINALD (CONT'D)

Did what I say, when I say to do
it! Yes sir!!

He stumbles up to the unmarked police car and knocks.

INT. UNMARKED POLICE CAR - DAY

William sits listening to a CB radio.

John sits next to him eating a Vero Mango.

William brings out a 45 Caliber PISTOL from his side and shows it to the bum.

Reginald's eyes go wide. He backs away from the car, then walks off in a stupor.

REGINALD (O.C.)

(outside)

In the war, we had guns! Big
fucking bazookas! We'd stick up
the Gook's asses and then watch
their --

John chuckles.

OFFICER WOODS (O.C.)

(over CB radio)

We've got a go! Move. Move!

John checks the clip in his GUN.

William and John exit the car. They make their way around the back of the building.

INT. LARGE BUILDING, STAIRWELL - DAY

A door busts in, echoes RING up through the winding stairwell.

William and John run in, fingers on the trigger. They ascend the metal staircase two steps at a time. Their footsteps POUND on the metal.

INT. LARGE BUILDING, HALLWAY - DAY

The long hall is monotonous, it seems to go on forever in a repetitive pattern of doors and glowing doorbells.

William and John come out the fire exit and creep down the hallway.

RENE VENEZUELA, a seasoned vet, and JACKSON TYSON, a rookie with eyes filled with excitement, come out of the fire door opposite from them and down the hall.

William begins to power-walk down the hall. He is followed closely by John.

Jackson speeds to a jog, followed closely by Rene.

Jackson gets to the door first.

William brings out his gun and motions Jackson to bust the door down.

Rene grabs Jackson's shoulder and stops him.

William smacks Rene's hand off him and motions again for Jackson to break down the door.

Jackson rears up.

The elevator opens at the far end of the hall. More police pile out and proceed down the hall towards the door.

Jackson kicks the door in.

SHOTS ring out from inside the apartment.

Jackson is hit by two bullets; he falls against the wall dead.

Rene slams against the wall for cover and grabs for his shoulder mic.

RENE

Shots fired! Officer down!!!

Williams rushes into the door.

INT. LOFT - DAY

The place is decorated with minimal furniture, and a mess of canvases, spray cans, knickknacks, junk, and trash.

On the table is a pile of drugs and money.

BRITTON (27), a lanky black skater, holds a smoking blunt in his hand, and sits at the table weighting grams of marijuana.

On the couch is RICKY (32), a giant black man with a goofy disposition, has the still smoking GUN in his hand.

Standing in shock on a hover board is PHIL (34), a short white man whose muscles make up for his height.

William flies in, ducks, and rolls behind an entry way wall.

Ricky empties the clip.

RICKY
Fuckin' cops!

Ricky tries to pull another clip from his waist.

PHIL
Shit!

William pops out and shoots Ricky in the head.

John runs in and shoots Phil in the heart.

The impact of the bullet causes Phil to flip back off the hover board and smash to the ground dead.

RENE (O.C.)
Is it clear?!!

William shoots two shots into the roof.

Ricky is looking around like someone will protect him. William walks up to him. Ricky mumbles.

WILLIAM
Spit it out.

RICKY
I just came for some herb, Man.

RENE (O.C.)
Is it clear?!!

WILLIAM
Does this look like the face of someone who gives a fuck?

William shoots Ricky in the head.

WILLIAM (CONT'D)
Clear!

Through the door Rene motions for officers to enter.

Police storm into the room.

MULTIPLE POLICE OFFICERS (O.C.)
Police! Police! Hands up! This is a raid! Everyone down on the --

Rene storms in and up to William.

RENE

Out there. That's all you. It's on
your hands Will.

William stairs off to the hallway outside, where Jackson's
body is slumped against the wall, laying in a pool of blood.

Everyone in the room is looking at William.

EXT. FREEWAY INTERCHANGE - DAY

MUSIC blares in the b.g. from the street racer.

The arrow sign BUZZES obnoxiously.

A small space begins to open next to Robel. Robel tries to
get over into it.

A Saab speeds up, cutting off the open space. It HONKS at
Robel.

A child in the Saab begins to CRY.

The dog BARKS on.

INT. BEAT-UP TRUCK - DAY

The air conditioner starts up.

Robel reaches for the vent and the air turns off.

He looks at the roof and sighs, then at his watch, and over
to the passenger seat.

A European sports car behind Robel HONKS and REVS its engine.

Traffic creeps forward.

Robel starts to roll forward.

The Ford in front of Robel shutters to a stop.

Robel slams on his breaks.

The package and pill bottle fly to the floor.

The European sports car stands on its HORN.

Robel lunges over and picks up the package. He sets the
package in his lap and stares at it.

The European sports car keeps HONKING.

Robel looks ahead.

The Ford has it's emergency blinkers on. SAM, and older man with a limp, deals with smoke that comes from under its hood.

Robel tries to pull forward, but he is bumper-to-bumper with the Ford in front of him, and can't turn out. He tries to back up. The European sports car is on his back bumper. He is boxed in and can not move.

The phone BEEPS.

He scrambles for his cell phone and finds it in his lap.

INSERT: PHONE SCREEN, TEXT MESSAGE APP

HE'S GONNA BE HERE ANY MOMENT!

SMASH CUT TO:

INT. STAND ALONE OFFICE BUILDING, FRONT RECEPTION - DAY

Your typical Government building, bare and cold, with only hard chairs for people to sit and wait on.

A large city crest decorates the wall behind ANNABELLE (23), a buxom dark skinned secretary type, who sits at her desk.

JANET GARCIA (32), elegantly built with a touch of strength, wears a tiny Marilyn piercing in her upper right cheek, storms in.

NICKY PHILLIP (38), a flamboyant man whose curly, neck-length hair is worn in an exotic style, carries a camera steps behind her.

Annabelle stands.

ANNABELLE

Now, you know you can't storm in there again, Ms. Garcia.

Janet is a bull running towards red.

Annabelle is just short of stopping her, but stops Nicky.

Janet storms on through a set of double doors.

NICKY

You're not my type -- excuse me.

ANNABELLE

No sir. You can't -- Miss, come back here!

INT. STAND ALONE OFFICE BUILDING, OFFICE

The room is tastefully decorated in the highest quality furnishings. Beautiful art dangles from the walls.

CONGRESSMAN JACKSON (57), a black man with a distinguished presence, sits in an large armchair.

ANTONIO (48), a mob Hit-man type, sits across from him.

An ashtray containing two lit cigars, and an envelope stuffed with cash, sits on a table between them.

CONGRESSMAN JACKSON

Excuse me, what are you doing storming in here?

ANTONIO

Who is this broad?

Congressman Jackson grabs the envelope and quickly stuffs it in his pocket.

Nicky bursts into the room with the camera pointed strait at Antonio.

Annabelle runs in after him.

ANNABELLE

Sir, I'm so sorry, they rushed past me with --

CONGRESSMAN JACKSON

We'll discuss this later Annabelle. Please, close the doors behind yourself.

Congressman Jackson waves her off.

Annabelle scurries out of the room. The doors close behind her.

JANET

What, going to blame your secretary for not being a security guard?

CONGRESSMAN JACKSON

Turn the camera off boy.

Nicky keeps the camera pointed at the men.

NICKY

I am all man.

Antonio shakes his head and steps towards Nicky.

ANTONIO

We'll see how mucha man after I --

Congressman Jackson holds Antonio back with a wave of his hand.

CONGRESSMAN JACKSON

No need for violent acts -- here and now.

JANET

That's right, you can wait for this schmuck to move forward with gentrification of this great cities history!

NICKY

Pushing people out -- families out, who can't afford the price hike.

Janet brings up her microphone.

JANET

Is that how permits are bought these days, cash on the table?

CONGRESSMAN JACKSON

I don't know what you think you saw, but --

JANET

You know exactly what I saw, the money on the --

CONGRESSMAN JACKSON

The only money we have to talk about is the cost of that camera.

Janet walks up to Congressman Jackson. She is so close he can feel the heat of her breath.

JANET

Unlike this city, which you think is for sale, we are not.

Janet storms out of the office.

NICKY
I didn't vote for you anyway.

Nicky, chin up, boldly leaves.

INT. BEAT-UP TRUCK - DAY

Robel looks over to the package.

The European sports car HONKS rapidly.

Robel sticks his arm out the widow, motioning to the European sports car to back up.

The European sports car moves closer and HONKS.

The aggressive dog has gotten loose and runs around BARKING.

The baby's CRIES have become high pitched and repetitive.

The sign's BUZZING grows louder.

Robel is sweating and shaken.

The phone BEEPS -- and BEEPS again.

Robel throws his truck in park, grabs the package, and opens his door.

EXT. FREEWAY INTERCHANGE - DAY

Nothing is moving. You can almost feel the warmth as the sun shines down. Everything goes silent.

Robel emerges from his truck with the package. He takes a deep breath and looks around.

The aggressive dog is GROWLING and charges towards Robel.

Tom, a punk rocker, steps between the dog and Robel.

TOM
Sit, Killer!

The Dog runs off.

Robel walks off the road and towards the city.

FADE OUT:

TITLE: ROLL WITH THE PUNCHES

SMASH CUT TO:

INT. NEWS VAN - DAY

Inside is a full edit and broadcast studio. Everything from the multiple monitors, to the buttons and knobs that glow, add light to the environment.

Janet dials her phone.

Nicky imports the video from the camera into the editing bay.

JANET

I did it. I caught them.

MR. COLLINS (O.C.)

What the fuck are you talking about, and where are you?

JANET

I almost got a shot of Congressman Jackson --

MR. COLLINS (O.C.)

Almost? And why are you bothering the man?! I didn't hire you to be a fucking detective. I hired a pretty face to report the news in front of a camera. We tell you what to report, and you feed it to the sheeple out there. Speaking of, there's a story breaking I'm going to trust you with.

JANET

Really, what's that?

MR. COLLINS (V.O.)

There's a car stuck on the side of the freeway, go cover it.

The phone goes silent. Janet slowly hangs up.

JANET

Oh Nicks, money was on the table. I needed that shot.

Nicky stares at her through the rearview.

NICKY

So sorry. I'm speechless.

JANET

I know. You're the best camera man, just a little always late.

NICKY

Love us, girl.

JANET

Covering an abandoned car on the side of the road. Honestly, I just want a real story!

EXT. ONE STOP CONVENIENCE SHOP - DAY

A large parking lot is surrounded on three sides by store fronts. The property hasn't been updated since the 50s.

The place is bustling. People walk around shopping, as others eat on restaurant patios.

Robel walks hastily into the parking lot.

Malcolm leans against the wall of the shop next to the front door.

Robel walks up, opens the door, and walks inside.

Malcolm walks in directly next to him, one hand hidden in his jacket.

INT. ONE STOP CONVENIENCE SHOP - DAY

Kary places a bag on the counter and returns to watching the TV, his cartoon is on commercial break as he fumbles for change.

Hipster Hal moves the bag closer to himself as he sips a cup of coffee and waits for his change.

Robel walks in front of Malcolm.

Malcolm brings out an all black HANDGUN! He talks with his hands, even when holding a gun.

MALCOLM

Put your mothafuckin' hands up!
I'm robbin' dis shit!!!

Malcolm pushes Hal and waves the GUN in Robel's direction.

MALCOLM (CONT'D)

Watch the lot for cops, G!

Robel looks at the package.

Malcolm turns back to Kary.

Kary tries to bring a shotgun out, but hits the counter and shoots a hole through its side; striking Hal in the stomach.

Hal's blood splatters as he cries out in agony. He falls back towards Robel, and onto the floor. An all black HANDGUN falls out of the back of his waistband.

The GUN slides across the floor and lands at Robel's feet.

Malcolm sprays Kary with bullets. Bottles of liquor behind him explode in a shower of booze.

Customers SCREAM.

Robel grabs the gun and holds it by his side.

Shannon weeps frantically.

Malcolm walks to the counter and hovers over Kary, staring down at his dead body.

Robel shakes and looks from Malcolm, down to the GUN in his hand, and back up at Malcolm.

Malcolm begins to pace.

MALCOLM (CONT'D)

Why?! Bitch, put -- your -- hands --
- up! Doesn't anybody listen?!

The door chimes as John enters the shop.

Malcolm spins towards the door.

MALCOLM (CONT'D)

Who the fuck is this?!

JOHN

Shit!

John exposes the badge on his waist as he reaches for a pistol on his side.

SMASH CUT TO:

EXT. ONE STOP CONVENIENCE SHOP - DAY

Three gun SHOTS rung out!

William springs from his car, GUN drawn, and hides behind the open door of his car.

WILLIAM
Paul! Paul!

William pulls his microphone to his mouth.

WILLIAM (CONT'D)
This is Officer Richards. Shots
fired. Repeat, shots fired. We
may have an officer down. I'm at --

SMASH CUT TO:

INT. ONE STOP CONVENIENCE SHOP - DAY

The TV blares on as the customers weep.

Malcolm looks to Robel.

MALCOLM
Damn it, I said watch for cops!

Robel drops the GUN in his hand.

Malcolm now stands in front of Robel.

MALCOLM (CONT'D)
You ain't made for this, G.

Malcolm picks up the gun.

Robel quickly turns to look out the front window.

ROBEL
He wasn't alone.

EXT. ONE STOP CONVENIENCE SHOP - DAY

William peers out from behind the door of his car.

WILLIAM
Paul! Paul!

William looks up to see Robel staring out the window at him.

Malcolm comes up behind Robel. He puts his arm around his neck and pulls him close.

Malcolm points out towards William, speaks to Robel, and walks away.

Robel stares back out the window at William.

William pulls his microphone to his mouth.

WILLIAM (CONT'D)

Paul. Copy if you're OK!
 Dispatch, this is Officer Richards.
 Shots fired. Repeat, shots fired.
 We may have an officer down. I'm
 at --

SMASH CUT TO:

INT. MIDDLE AMERICAN FAMILY HOME - DAY

The place is decorated with a modern touch.

CODY (26), a middle aged computer nerd, sits looking over paperwork as MISSY (32), an Asian rocker girl, is playing on her cell phone.

They both look up to the television at the same time.

MISSY

Awe, poor pup.

CUT TO:

ON TELEVISION SCREEN -

EXT. FREEWAY INTERCHANGE - DAY

In the b.g. traffic is not moving, and animal control is on the scene chasing after the dog.

Janet Garcia stands in front of Robel's car.

Nicky aims the camera at her.

JANET

That's right, Tara. Animal control is on the scene, and there's still no word on why this car was left in traffic. We will report more information as we get it. Live on the scene, this is Janet Garcia. Back to you Tara.

INT. NEWS BROADCAST SET - CONTINUOUS

HEATHER (42), middle eastern with and hour glass figure, stairs at the camera with enthusiasm.

MARCELLO (45), black and preppy, sits next to her organizing papers.

A picture, showing Robel's car blocking traffic, is on in a small window to the right.

HEATHER

I don't know, Janet. A man leaves his car in the middle of the road, must be in a hurry.

MARCELLO

Maybe he had a turkey in the oven.

The Anchors laugh.

Heather places a finger to her ear.

HEATHER

Hold on, we have a breaking story.

INSERT: BREAKING NEWS BULLETIN GRAPHIC

HEATHER (CONT'D)

This just in! A robbery is taking place at a convenience store off Vermont and Third. We go live to the scene for more.

BACK TO SCENE

EXT. FREEWAY INTERCHANGE - DAY

Janet pats Nicky on the shoulder.

JANET

That's a wrap, Bud. Let's get ready for the next show.

NICKY

Sounds like the next show's a robbery -- maybe the guys will be hot.

JANET

Maybe it will be women.

NICKY
Oh, that's kinda sexy too.

JANET
Sexy my ass! It's always social
bullshit. I wish we could cover
something bigger. I became a
reporter to make the world a better
place.

Janet looks over to Robel's car.

OFFICER LEW, a twig of a motorcycle cop who is bald as an
eagle, is trying to push Robel's car on his own.

JANET (CONT'D)
Catch you at the van my man.

Nicky looks over at Officer Lew.

NICKY
Oh, Ok.

Nicky points and winks, he goes back to packing his camera.

Janet turns to Officer Lew, who hasn't moved the car an inch.

JANET
Need help sir?

OFFICER LEW
Ma'am, please just stay where it's
safe.

JANET
You never get anything done doing
that.

Janet calmly walks over to the passenger side, opens the
door, and begins to push the car.

OFFICER LEW
Ma'am, please.

Janet pushes harder. The car moves. They push Robel's car
to the side of the road.

Janet looks down and sees the pill bottle.

Officer Lew turns to wave traffic on.

Janet grabs the bottle and sticks it down her pants.

Officer Lew notices Janet's hand down her pants.

Janet freezes, hand still down her pants.

JANET

Crabs.

Officer Lew looks away.

OFFICER LEW

OK. Thank you for that information, Ma'am. If you would please move along -- or you also can be moved.

Officer Lew points sternly towards the News Van.

Janet hurries back to her News Van and climbs inside.

INT. NEWS VAN - DAY

Janet brings out her phone and dials.

JANET

Thanks for taking my call. I didn't want to go over his head, but -- about this story. Something big is going on. This isn't just --

MR. FALKER (V.O.)

(on phone)

I don't care what you think. I do know, if you care for your job, leave there now, get to this robbery that's going on. By the looks of things, it's going to get ugly. We want to be on the scene before it does!

INT. ONE STOP CONVENIENCE SHOP - DAY

The customers duck for their lives.

Shannon keeps crying.

Hal now lays still on the floor, he moans softly.

Robel stares out the window.

Outside, people are everywhere, kept at bay by police tape. Reporters bark at cameras. Police officers try and keep order.

ROBEL

Yo, there's cops and people everywhere. This ain't looking to good -- worse the longer you take.

MALCOLM

Fool, do I look like I'm blind?! You actin' like one of my kids, rushin' me n' shit.

ROBEL

Only childish thing here is rollin' up in here gun blazing. What was the plan?!

The phone BEEPS. Robel checks his phone.

MALCOLM

Mothafucka, don't judge me!

INSERT: PHONE SCREEN, TEXT MESSAGE APP

RIDICULOUS. THIS A ONE SHOT DEAL. MISS THIS I SWEAR WE'RE DONE!

The COCK of the GUN causes Shannon to SCREECH.

BACK TO SCENE

MALCOLM (CONT'D)

Homie, I said eyes on the lot! Another pig gets in without me knowing, I blast you first, G.

EXT. ONE STOP CONVENIENCE SHOP - DAY

The parking lot is in chaos as more police arrive. Media is setting up.

William steps up to a podium.

Janet pushes her way in with her microphone ready.

Nicky holds his camera high and follows behind her.

All the reporters fight for position.

PATRICK, the clumsy ox looking type, steps in front of Nicky.

Nicky tries to get around Patrick.

William clears his throat.

WILLIAM
Hello. I'm Officer William
Richards.

Janet turns to find Nicky is not behind her.

WILLIAM (O.C.) (CONT'D)
We currently have a situation --

Nicky emerges and fights his way up to her.

JANET
Nicky!

WILLIAM (O.C.)
At the convenience store behind me.

Nicky points the camera at Janet.

NICKY
I got you, Hunny. Let's do this!

INT. DIVE BAR - DAY

MARK (53), DAVID (52), and TYRONE (26), three construction workers fresh off the job, sit around a dingy bar having a beer. The television is on in the b.g. and playing the news.

CUT TO:

ON TELEVISION SCREEN -

INT. NEWS BROADCAST SET - DAY

TIFFANY, a sultry brunette, sits at a news desk reporting.

TIFFANY
We now go live to a robbery taking place in Downtown, where we have a police officer on the scene who is ready to give us an update on the situation.

CUT TO:

EXT. ONE STOP CONVENIENCE SHOP - DAY

William stands facing a group of news microphones. The convenience store is in the b.g.

WILLIAM

We currently have two black men, we suspect they are gang affiliated, and know they are armed and extremely dangerous, inside with hostages.

THE NEWS CAMERA ZOOMS IN TO SEE ROBEL'S FACE.

BACK TO SCENE

INT. ONE STOP CONVENIENCE SHOP - DAY

Robel stands looking out the window.

Everyone is face down.

Shannon sits in a state of shock.

Hal is dead, his blood starts to pool with Kary's blood.

Malcolm watches the television, he points his GUN at it and laughs boisterously.

WILLIAM (V.O.)

We will apprehend these two, preferably with no harm. Once more information is available it will be given to you.

MALCOLM

These two black men?

Robel walks over to Malcolm.

MALCOLM (CONT'D)

Why they gotta say we black? Can't I just be a robber?! No, It's gotta be black!

Malcolm looks over at the cashier's dead body.

Robel stands close to tears as he stares at the television.

CUT TO:

ON TELEVISION SCREEN -

EXT. ONE STOP CONVENIENCE SHOP - DAY

Robel stands at the window, then pans back to Malcolm talking and waving the gun.

SLUG LINE READS **TWO BLACK MEN ROBBING CONVENIENCE STORE**

Robel walks away from the window.

BACK TO SCENE

INT. ONE STOP CONVENIENCE SHOP - DAY

The group are now huddled together in the corner. In the b.g. the cartoon has gone to commercial.

ROBEL

This can't be real.

MALCOLM

Shit, real is they always painting the black man as a loser. Gangbangers! He don't know my story!

ROBEL

This is a strait up robbery, Black. Gun in hand, pants around your ankles, talking like you never graduated any grade. Where do you think they get these stereotypes?!

MALCOLM

Not me, G! I'm just a black man. This current fashion and speech. It's just urban life, my G. You're white washed ass wouldn't understand.

ROBEL

Understand what? Do you see my skin color?! What the fuck do you think I don't understand? We all got problems!

Malcolm points his GUN at the television and chuckles.

MALCOLM

Yeah, **WE** do.

Robel looks at the TV and sees a picture of himself standing at the window. He's on the verge of tears.

POLICE LOUD SPEAKER (O.C.)
 This is the police. Please, come
 out with your hands up. Come out
 slowly with your hands up or we
 will be forced to take action.

EXT. ONE STOP CONVENIENCE SHOP - DAY

Police keep a growing crowd at bay. Media are reporting from
 all angles.

William brings his shoulder mic to his mouth.

WILLIAM
 (into shoulder mic)
 Correct, I will take my team and
 cover the back. Over.

OFFICER YEDWAB (V.O.)
 (out of police radio)
 Copy that.

William looks around and walks off.

Janet looks up in time to see William making his way to the
 side of the building.

JANET
 Nicky, grab that shot.

Nicky isn't paying attention.

JANET (CONT'D)
 Nick!

NICKY
 What's that?

William is gone.

INT. ONE STOP CONVENIENCE SHOP - DAY

Robel sits with his back against the wall, head in his hands,
 and the unmarked package at his feet.

Malcolm stands in front of him, GUN waving in hand.

MALCOLM
 Damn G, I mean -- I didn't mean for
 it to go down like this. I got
 mouths to feed. Anythin' for my
 family, ya feel me?

Robel looks down to the package at his feet with a tear in his eye.

ROBEL
You have no fucking clue.

Robel stands and looks out the front window.

EXT. ONE STOP CONVENIENCE SHOP - DAY

Police are now situated. The crowd stands starrng in anticipation. Cameras are pointed into the store. Reporters wait with microphones in hand. There's an eerie stillness.

OFFICER O'FLAHERTY (O.C.)
(over megaphone)
Please remain calm. We are setting up a line of communication now. Do not hurt any of your hostages or we will be unable to negotiate.

The crowd stands hushed.

OFFICER O'FLAHERTY (O.C.) (CONT'D)
(over megaphone)
We do not want to hurt you.

INT. ONE STOP CONVENIENCE SHOP - DAY

Robel paces back-and-forth.

ROBEL
I'm just going to give myself up.
Things can't go down like this.

EXT. ROOF TOP - DAY

The roof top swelters as the tar takes in the hot sun.

OFFICER PEREZ (23), a hunky good old boy, sits perfectly still with his barrel fixed on the convenience store.

A crow lands behind Perez in the b.g.

INSERT: SCOPE VIEW

Robel is in the cross hairs.

OFFICER PEREZ
Shooter is ready. On your mark.

BACK TO SCENE

INT. ONE STOP CONVENIENCE SHOP - DAY

The blood is now oozing towards the front door.

Malcolm paces up and down the aisle.

Customers tuck in fear on the ground.

Robel starts to walk for the front door.

ROBEL

I'm sure they will understand that
I --

Malcolm runs in front of Robel, blocking his path and knocking him back.

EXT. ROOF TOP - DAY

A single bead of sweat drips down Perez's forehead.

INSERT: SCOPE VIEW

Robel is moved out of the cross hairs.

OFFICER PEREZ

I've lost the shot. Repeat,
shooter has no shot.

BACK TO SCENE

INT. ONE STOP CONVENIENCE SHOP - DAY

The customers cower.

Malcolm runs up to Robel and looks him dead in the eyes. He points the GUN at the roof.

MALCOLM

G, you walk out there they gonna
pop yo ass. What the fuck ya
thinking?!!! They don't give a
fuck. I got you in this -- I'ma
real G and gonna get us out.

Malcolm grabs Robel's arm.

Robel yanks his arm loose.

Malcolm walks to a back door.

ROBEL
No. It's Ok, I --

Malcolm waves the GUN at Robel as he speaks.

MALCOLM
Fuck that. Come on!

INT. ONE STOP CONVENIENCE SHOP, BACK ROOM - DAY

The room is used as an office, minimally furnished with a desk, filing cabinet, and two chairs. On the back wall is a large door.

Malcolm and Robel run in.

Robel bolts to the back door.

ROBEL
I'm out of here.

MALCOLM
Hold up, G! Can't leave da tapes.

Malcolm grabs the surveillance recorder's hard drive and removes it from the system.

MALCOLM (CONT'D)
Leroy left the tapes. Cuz is doing three to five now in Levin.

He meets Robel at the door.

MALCOLM (CONT'D)
Can't hold my gun, the other gun, and the hard drive, G. Here!

Malcolm throws a GUN to Robel.

Robel catches it.

ROBEL
Fuck, it could have dropped!

MALCOLM
You got this, G!

ROBEL
You got that. Can I have it?

Robel points to the hard drive.

ROBEL (CONT'D)

It shows my --

MALCOLM

G you crazy?! Dis has my mug all
ova it. I got this, best just
run!!!

The door swings open. Sunlight blares into the room.

Malcolm shoves Robel into the light.

EXT. ONE STOP CONVENIENCE SHOP, BACK ALLEY - DAY

The alley is long looks as if it smells of pee. One side is open to the street. The other is fenced off. In the distance behind the fence, past a small empty lot, people walk to-and-fro on the sidewalk. Graffiti lines the walls. A stray dog eats off the ground next to a trash bin, directly beside a door.

That door SLAMS open.

The dog takes off.

Robel runs into the alley.

Malcolm flies out and closes the door behind him.

MALCOLM

See, I got you, G.

William comes around the corner barrelling into the alley.

WILLIAM

Freeze, police!

Malcolm turns towards William.

Robel turns and runs towards the fence.

William pulls his GUN and shoots Malcolm.

Malcolm falls to the ground.

MALCOLM

Take it G.

William runs towards Malcolm but keeps his focus on Robel.

Malcolm doesn't realize Robel has ran off. He flings the hard drive. It slides under a trash bin next to the fence.

Malcolm dies.

Robel is over the fence.

William kneels next to Malcolm's body, holding two fingers to Malcolm's neck. He aims his GUN towards Robel.

Robel is mixed in with the crowd walking on the sidewalk.

William spins the GUN like a cowboy and puts it away. He grabs the mic from his shoulder.

WILLIAM
We've got a runner.

INT. ONE STOP CONVENIENCE SHOP, BACK ROOM - DAY

The room glows with light from the open door.

William walks up to the security camera desk. He reaches down and grabs the HDMI cable that used to lead to the hard drive and twists it in his fingers.

INT. NURSING HOME, COMMON AREA - DAY

SAM and ROSIE, a couple who look like they fell in love during high school, sit behind XANDER, an grumpy old man, watching the news.

CUT TO:

ON TELEVISION SCREEN -

INSERT: BREAKING NEWS BULLETIN GRAPHIC

EXT. ONE STOP CONVENIENCE SHOP, BACK ALLEY - DAY

In front of Williams' face are a group of news microphones. He looks directly into the cameras.

In the b.g. police can be seen moving the trash bin next to the fence, but are stopped momentarily by another police officer. They return to the bin, but instead open the top to search inside.

WILLIAM
That's right. As of now we have no
idea why one of the robbers shot
the other.

(MORE)

WILLIAM (CONT'D)
I arrived in back of the store only
to find the diseased.

BACK TO SCENE

EXT. ONE STOP CONVENIENCE SHOP - CONTINUOUS

Reports wait to interview William. Janet stands with Nicky.

JANET
I need more information. Nothing
feels right here.

EXT. SUBURB AVENUE - DAY

The only thing breaking up the monotony of the single color brick wall, are the trees that are uniformly planted every thirty feet. This seems to go into infinity.

Robel is out of breath and having problems walking as he makes his way quickly down the sidewalk.

Cars fly by.

A classic Cadillac pulls up directly in front of Robel.

The passenger door opens as he walks by.

Inside POPS (63), white, greaser, hip, and extruding cool, sits motioning Robel to come in.

POPS
Looks like you're in a hurry. Need
a ride Daddy-O?

Robel hesitates, looks around, and gets into the car.

The Cadillac drives off.

INT. POP'S CADDILAC - DAY

The dashboard is covered in fur. Tacked onto the fur are pictures of kids, from a variety of races and color. A disco ball hangs from the rearview mirror casting pins of bright light on everything. An original eight track still works and plays funk music in the b.g.

Robel sits in silence with Pops as they turn corners and drive down streets.

Time passes before Robel opens his mouth.

ROBEL

So, are you a pedophile or something?

Pops lets out a rambunctious laugh.

POPS

Don't be so quick to judge a book by its cover. Just cause a man drives around with children's photos on his dash doesn't make him a bad man. These are my children, and if you ask any of them, I'm a great man -- they call me Pops, you can too.

Robel periodically looks over his shoulder.

Pops brings out a pack of gum. He takes a piece out and offers it to Robel.

ROBEL

No thanks -- Pops.

Pops nods his head in approval and eats the gum.

Pops and Robel drive for a beat.

POPS

You're the Kat on the run, right?

ROBEL

Thought you didn't judge a book by it's cover?

POPS

Son, I don't. Also, I didn't judge -- I asked. Picked you up didn't I?

ROBEL

You going to turn me in?

POPS

You did what they say you done?

ROBEL

No.

POPS

Like I said with this cover thing. I don't judge -- on what the media says, or the color of a man's skin, or for any reason.

(MORE)

POPS (CONT'D)

For me it's all about the energy I feel from someone, and about respect. Don't have a problem with you either way. You've done no wrong by me. If you done did what they said you did, the Lord will have his day with you. Life is truly a game, it's all in how you play your role.

Robel notices the GUN can be seen sticking out of his waist, and hides it under his shirt.

POPS (CONT'D)

I seen that gun already -- and that brings me to the point I was about to make. The problem I do have is that tool of death. Now, I would appreciate you not shooting me if I let you out here, and pray the Lord be with you.

ROBEL

It's not even mine. I'd get rid of it, but then any kid could find it. I understand. Right here is fine, thanks Pops.

Pops pulls over.

Robel grabs his package and exits the car.

EXT. SUBURBAN STREET - DAY

Upper class cars drive in and out of cul-de-sacs that have track homes lining the streets.

Robel closes the door and starts to walk off.

Pops HONKS as he rolls up to where Robel has stopped. The passenger window rolls down.

Robel leans in.

INT. POP'S CADDILAC - DAY

POPS

I hope you do, as a good man does, my Man. Win one for the home team.

EXT. RESIDENTIAL STREET - DAY

Pops drives off.

EXT. RESIDENTIAL STREET - DAY

The street is calm, you can hear the birds TWEET. Everything is still except for something small gyrating in the distance. As the object gets closer, you can see it is Robel as he runs with all his might.

You can hear police sirens in the b.g.. The sound of a helicopter's FLUTTER gently fills the air.

Far in the distance two bike cops are speeding up.

Robel doesn't notice a patrol car pulling up to an intersection in front of him.

OFFICER SAFIER, a chiseled face Ken doll looking type, notices Robel and points him out.

The police lights flare, and a SIREN fills the air. The car turns and is barreling down on Robel.

Robel turns around.

The two bike cops are quickly approaching.

Robel turns and runs strait into a middle class house.

INT. MIDDLE CLASS HOUSE, ENTRYWAY - DAY

The room is wood from floor to ceiling. A large coat rack holds an array of jackets, an umbrella holder by its side. A beautiful chandelier hangs over head. Random blankets cover every window around.

Robel stands at the door.

Everything would be normal except for people everywhere are walking around in S&M gear. Whips, chains, cuffs, and exposed skin is the attire.

It is a wild sex party!

Robel peeks out the blanket covering the front window.

EXT. MIDDLE AMERICAN FAMILY HOME, FRONT - DAY

The patrol car and motorcycle police have stopped outside and are talking.

INT. MIDDLE CLASS HOUSE, ENTRYWAY - DAY

Robel closes the door and proceeds to walk through the party. The scene is taboo; some people observe, others participate.

INT. MIDDLE CLASS HOUSE, LIVING ROOM - DAY

People chat and frolic around. The chatter creates a quiet murmur. The room is covered in candles that fill it with light.

JOEY, a three foot tall man with a Mohawk, gives a woman a lap dance.

INT. MIDDLE CLASS HOUSE, STAIRCASE ENTRANCE - DAY

The staircase is gorgeous, hand carved wood, and leads upstairs into a dimly lit hallway.

Next to the first step is a large plant in a pot. Robel lifts the plant and places the GUN into the pot. He replaces the plant and walks up the stairs.

INT. MIDDLE CLASS HOUSE, UPSTAIRS HALL - DAY

Robel passes a room that is completely bare except for a rig in the middle that holds ASHLEY, a bubbly girl dressed in cosplay, who is tied with leather to its posts.

SONIA, a female Master, is whipping her. She notices Robel.

Robel stands mesmerized.

She sways up to him.

SONIA

Finally, there you are. We needed a man in here.

She wraps her whip around Robel's neck and pulls him close.

ROBEL

I -- need to use the bathroom.

SONIA

Well, I can help you with that.

The Sonia holds out her hands in a cup and smiles.

ROBEL

Kinky.

SONIA

You have no idea. Hurry down the hallway my Hershey Kiss. Take your wrapper off and come play.

Robel excuses himself and makes his way to the bathroom. The door is locked.

He is about to turn away as the door UNLOCKS and opens; out steps a GIMP, abnormally tall and dressed head-to-toe in red leather, a closed zipper over the mouth hole and slits cut for eyes.

The Gimp walks past glaring at Robel.

Robel enters the bathroom, locking the door behind himself.

INT. MIDDLE CLASS HOUSE, BATHROOM - DAY

Decorated in yellow rubber ducky everything, from the print on the towels, to the soap bars; obnoxious. A small window lights up the room.

Robel walks over to the window. The window is too small for Robel to exit through.

Robel paces for a beat. He brings out his phone and dials.

ROBEL

Hi. No -- No -- No, I'm on the way. I know. I won't miss it.

There is a KNOCK at the door.

ROBEL (CONT'D)

I have to go.

The KNOCK becomes repetitive.

ROBEL (CONT'D)

I got it right here.

The KNOCK becomes a pound. The knob JINGLES, someone is trying to enter.

ROBEL (CONT'D)
I can't hear you. I'm almost
there.

The door flings open.

There stands CAHIT, a brawny Turk with one arm tattooed,
wearing boots and ass-less chaps. He is holding a key.

SARAH And SAMANTHA are twins, half naked and bonded by a
chain strung between the dog collars they wear.

CAHIT
Now it's a party!

Cahit grazes Robel's cheek with the back of his hand.

CAHIT (CONT'D)
Let's do this coke and fuck!

Cahit pulls the chain and brings the twins closer as he
brushes his fingers up against the box.

Robel lifts the package up close to his chest, holding it
with both hands, and squeezes his way past Cahit and the
girls.

Cahit pushes Sarah and Samantha into the bathroom. He slaps
their asses as they fly in. He closes the door with a back
kick from his boot.

INT. MIDDLE AMERICAN FAMILY HOME, UP STAIRS HALLWAY - DAY

Robel proceeds down the hallway. He opens a door.

ROBEL
Whoops, sorry.

Robel closes the door. He opens the same door and turns his
head to the side.

ROBEL (CONT'D)
How did you even...?

He closes the door and proceeds down the hallway. He opens
another door.

INT. MIDDLE AMERICAN FAMILY HOME, BEDROOM - DAY

The room looks like a young boy lives in it. From the posters of cartoon legends on the walls, to the mess of a room covered in toys and junk. A window glows behind the blanket that covers it.

INT. MIDDLE AMERICAN FAMILY HOME, UP STAIRS HALLWAY - DAY

Robel enters the room, closing the door behind him.

INT. MIDDLE AMERICAN FAMILY HOME, BEDROOM - DAY

Robel walks over to a window, moves the blanket to one side, and looks out.

EXT. MIDDLE AMERICAN FAMILY HOME, SIDE OF HOUSE - DAY

A tree butts up against a ledge, which sits below a window. It's branches reach far over the window and house.

The window opens. Robel's head pops out and looks over.

ROBEL'S P.O.V. - OUT TO THE STREET BELOW

Police are set up, GUNS drawn.

BACK TO SCENE

INT. MIDDLE AMERICAN FAMILY HOME, BEDROOM - DAY

The front door is heard being SMASHED in.

POLICE (O.C.)
(muffled)
Police, this is a raid! Everyone
freeze where you are.

Joey runs into the room. He tries to jump out the window, but can not reach the frame.

JOEY
Help me asshole.

EXT. MIDDLE CLASS HOUSE, FRONT - DAY

William rolls up in his car and places it in park.

INT. MIDDLE CLASS HOUSE, BEDROOM - DAY

Joey stands at the window rushing Robel over.

EXT. MIDDLE CLASS HOUSE, FRONT - DAY

William sits in his car as the engine idles and glares at the house.

INT. MIDDLE CLASS HOUSE, BEDROOM - DAY

Robel helps Joey up to the window.

FOOTSTEPS can be heard pounding up the stairs.

OFFICER CARR (O.C.)
Anyone up here, come out with your
hands up!

EXT. MIDDLE CLASS HOUSE, FRONT - DAY

William puts the car in drive and pulls off as Joey's feet come out of the window.

EXT. MIDDLE CLASS HOUSE, SIDE OF HOUSE - DAY

Robel leans out the window to set Joey down.

Joey leaps onto the ledge.

INT. MIDDLE CLASS HOUSE, BEDROOM - DAY

The door flies open, and OFFICER CARR, a southern looking man, enters the room.

OFFICER CHO, a wide man, walks over and looks out the window.

EXT. MIDDLE AMERICAN FAMILY HOME, SIDE OF HOUSE - DAY

Officer Cho sticks his head out.

Unknown to him, hanging from a tree branch above his head, is Robel. Hanging from Robel's neck is Joey.

Joey is about to sneeze.

Robel looks wide-eyed at Joey.

Officer Cho looks to the left.

Joey is holding his breath. A snot bubble is forming on his nose. It drops!

Officer Cho looks right.

The snot drops slowly.

Officer Cho looks up. The snot drops onto his lip. A leaf drops from above where the branch is empty.

INT. MIDDLE CLASS HOUSE, BEDROOM - DAY

Officer Cho pulls his head back in. He wipes his lip, looks at his hand, and smells his it.

OFFICER CHO

Huh -- must have been a water drop.

He licks his lips.

OFFICER CHO (CONT'D)

This rooms clear.

Officer Cho closes and locks the window.

EXT. MIDDLE AMERICAN FAMILY HOME, SIDE OF HOUSE - DAY

Robel helps Joey over the side fence.

EXT. PHARMACY - DAY

The place screams sickness. People are sitting in a daze, blowing mucus into napkins, or hiding in their hands.

Janet waits in line.

DAN, a red haired man dressed strait from tennis, waits behind her.

DAN

Are you an Advil. Cause I'd like to take you every 2-4 hours.

JANET

Can I ask you something -- why do guys think a woman wants to be stuck in line waiting next to a man she had to turn down?

Janet turns back to waiting.

Dan gets out of line and walks away.

BRIE

Next!

Janet steps up to the counter.

BRIE, a young woman fresh out of school with big blue eyes and a lab coat, looks up to Janet.

BRIE (CONT'D)

Thanks, that pervert always hits on me. Like, I have a choice of being his prey. Anyway, how can I help you?

Brie checks Janet out.

JANET

Can you please tell me what these are for?

Brie reaches for the bottle.

Janet pulls it away.

JANET (CONT'D)

Can you just --

Janet holds the bottle up for Brie to read.

Brie looks at Janet for a beat. She takes out a pen and pad, jotting the labels information down.

BRIE

Sure, let me see if Henry can help. It's the least I can do in return.

Brie walks away.

Nicky walks up.

NICKY

Let me see that.

Janet brings out the bottle and looks at the name.

INSERT: BOTTLE LABEL

Name: Theresa Douglas

The Douglas is covered by Janet's finger. As she moves it, before the last name is shown.

BACK TO SCENE

Brie returns.

BRIE

They are pain killers. Used mostly for childbirth contractions, but are recently the new crazy for getting high. Where did you get these?

JANET

Thanks.

Janet walks away.

BRIE

Miss, oh miss! Henry, call the police.

EXT. NEWS VAN - DAY

The wheel is covered in pink foam and a Beyoncé bobblehead sits on the dash.

Janet pulls herself into the front seat.

Nicky springs into the drivers seat.

The Beyoncé bobblehead shakes.

JANET

Pregnancy?

NICKY

That's not the only thing they're good for.

Nicky starts to HUM a dance beat.

NICKY (CONT'D)

Party. Party. Whoop. Whoop.

Nicky is trying to open the pill bottle.

NICKY (CONT'D)

Let me just get a few of these bad boys.

JANET (O.C.)

Nick!

Nicky stops messing with the bottle and hands them to Janet.
He starts the car.

NICKY

You're no fun.

EXT. CITY STREET - DAY

Traffic is whizzing by. A hot dog vender fires bacon wrapped
wieners with onions and bell peppers.

Janet paces back and forth on her phone.

Nicky struts over to a hotdog vendor.

Janet can't hear and covers one ear.

JANET

No, let me talk to Finestein.

ASSISTANT (O.C.)

Are you sure Jan, Mr. Collins isn't
going to --

Janet stops pacing.

JANET

Yes, I'm sure. Ok, I'll hold.

Nicky orders a hotdog from VIC, a big hairy Asian man.

NICKY

One hot dog, I got my own bun.

VIC

You got own bun for my hotdog?

NICKY

Oh Vic, you make this too easy.

Janet shakes her head.

JANET

I know sir. I had to. Collins
blocked me. I've got this feeling
about the story I'm on. I know
there's more to --

MR. ROSENBALM (O.S.)

(over phone)

I don't care how you feel Janet.
The story is black men rob store,
one shoots partner. Murderer on
the loose. That's news! Let the
world know that. You stop running
all over the city, and run with
that! Get me my story!

The phone goes silent. Janet places it into her purse. She looks over at Nicky who is literally swallowing a hotdog.

JANET

Really?

NICKY

Jealous much?

He smiles at her with a mouth full of hot dog.

EXT. CITY STREET - DAY

People walk around in a hurry trying to live their lives. No one smiles or waves, just an endless trickle of bodies milling about.

Robel is walking fast down the sidewalk.

THIERRY (32), a tall Brazilian douchebag in a tank top and sweats, stands with his hands up against the wall.

BECCA (28), a pretty girl-next-door with big eyes, is pinned between him and the wall, and can't leave.

People walk past trying not to notice.

As Robel gets closer he sees RYAN (4), a scrawny kid with freckles, sticking his head out from behind Becca's leg.

BECCA

I said stop yelling in front of
him.

THIERRY

(yelling)
I'm not yelling, fuck!

Robel walks up and taps Thierry on the shoulder.

ROBEL

Excuse me, this is none of my
business but --

THIERRY
You're right, fuck off!

Thierry turn back to Becca and roughly nudges her.

BECCA
(voice trembling)
Thanks, I'm fine.

Robel walks off.

THIERRY
See, getting others wrapped up in
our affairs!

Roble hears a SLAP. He turns back and taps Thierry on the shoulder.

ROBEL
You need to correct yourself,
before someone else does.

THIERRY
Oh, you think you're that someone?

ROBEL
I'm hope I don't need to be. I
don't want trouble, but if --

Thierry places a strong hand on Becca, he turns towards Robel.

THIERRY
If what?!

Thierry holds Becca with one hand, and throws a sucker punch at Robel with the other.

Robel evades it and punches Thierry in the jaw.

Thierry takes a moment to shake it off, then brings out a knife.

Becca jumps on Thierry's shoulder.

BECCA
No, no, Thierry.

Becca holds Ryan back and tries to grab for the knife.

THIERRY
Don't say my name bitch!

Thierry throws Becca off, and slashes at Robel.

Robel runs.

Thierry chases.

Robel runs through a crowd waiting in line for a movie. He jukes as he moves through the crowd.

MITSUTOSHI (9), bangs almost over his eyes and a blank stare on his face, stands looking at Robel as he runs towards him.

Robel leaps over Mitsutoshi at the last moment.

Mitsutoshi's eyes track Robel as he flies overhead.

Robel lands and runs on.

Thierry pushes Mitsutoshi out of the way and keeps chasing.

Robel is a few yards ahead of Thierry.

A Bentley GT pulls out quickly from a blind alleyway. It slams into Robel and SCREECHES to a halt.

Robel flies up on the hood and rolls over to the passenger side, falling to the ground.

ALBERT, old and grey in a classy suit, get's out of the Bentley GT.

ALBERT

Stupid punk. Running the streets amuck! Of coarse one of you runs in front of my car. Never looking what's going on around you! You hear me punk?!

Thierry stops a few feet away, starring at Robel on the ground, knife still in his hand.

Becca is a few yards back with Ryan by her side.

BECCA

(yelling)
Thierry!!!

THIERRY

Don't say my fucking name!

Albert turns towards Thierry.

ALBERT

This punk rob you?

Thierry stares for a beat.

Albert advances towards Thierry.

ALBERT (CONT'D)
I'll call the cops for you.

Albert brings out his phone.

Thierry turns and runs back towards Becca and Ryan.

Albert looks at his phone and hangs up.

Robel lays on the ground moaning.

Albert walks around his car towards the passenger side.

ALBERT (CONT'D)
Then you're going to pay for this.
You damn people always thinking you
can get away with everything! I'm
gonna teach you respect for --

Robel is on the ground and barely moving.

ALBERT (CONT'D)
Are you OK?

Albert looks around and then retreats back to his car. The Bentley GT races off.

Robel wakes up, he sits and shakes it off.

ROBEL
Fuckin' dangerous on these streets.

Robel stands and picks up his package. Bird's TWEETS fill the air. He looks over to find a park.

EXT. PARK - DAY

Dirt covers most of where dying grass doesn't. Telephone wires sway overhead. Random large rocks are found in groups. An empty playground sits in the distance. Trash bins are randomly placed. A few trees scattered around host birds that TWEET in the sunlight.

Robel quickly walks quickly down a path.

In front of him a large pile of rocks surrounds the walkway.

The phone BEEPS. Robel checks his phone.

INSERT - PHONE SCREEN, TEXT MESSAGE APP

IT'S TIME. HE SHOULD BE HERE ANY MINUTE!

BACK TO SCENE

As Robel approaches, LIL SMOKIE, FLAKO, and OSO, in their early twenties and dressed like cholos, come around from behind the large rocks ahead of Robel.

LIL SMOKIE
Odelay Vato! There you are. Look
at that Homeboys -- our package.

FLAKO
Yeah, dawg.

Flako gets in Robel's face.

FLAKO (CONT'D)
We've been waiting for that.

Oso smiles and nods in agreement.

OSO
Yeah, a long time, Essay.

The group stands around Robel.

OSO (CONT'D)
What took you so long, eh?

Robel grips the package.

LIL SMOKIE
It's goin' down, Vato.

OSO
Yeah, hand it over.

A car PEELS out in the b.g..

EXT. CITY STREET - DAY

A lime green lowrider, with guns out it's windows, drives up firing shots into the park.

EXT. PARK - DAY

Bullets fly around the park.

Oso is hit!

Everyone drops to the dirt.

Lil Smokie brings out a GUN. He FIRES and crawls to Oso's side.

Flako brings out a 45 S&W, he shoots back.

GUN SHOTS rings out.

Lil Smokie is hit in the arm and runs towards the playground firing blindly behind him.

Flako runs and hides behind a group of rocks.

EXT. CITY STREET - DAY

The lowrider stops, four WHITE MEN, dressed in black and boots, step out of it .

EXT. PARK - DAY

Robel ducks behind a large rock.

Bullets RING out.

Feet from Robel lies Oso's dead body. Robel stands to run.

Directly in front of him is WHITEBOY, a gigantic man who looks seconds out of prison, holding a GUN aimed for a head shot.

Robel turns and closes his eyes.

A GUN SHOT rings out.

Robel opens his eyes to find Whiteboy is dead at his feet.

Robel runs off towards a trash bin.

A GUN SHOT rings out. Robel hides behind a trash bin.

There behind the bin is Flako. Flako turns revelling a GUN.

Robel punches him.

Flako hits Robel with the gun.

Robel falls to the ground.

Flako kneels on top of Robel. He places the GUN to Robel's head.

A bullet ricochets off the bin inches from Flako, sending sparks flying into his eyes. Flako lifts his hand to face.

Robel smashes Flako's head into the trash bin.

Flako drops the GUN.

Robel picks up the GUN, shimmies out from under Flako, and stands.

Flako gains composure and looks up to Robel. Robel has the GUN on Flako.

Flako closes his eyes with pride.

Robel pistol whips Flako.

Flako falls to the ground unconscious.

Robel looks at the GUN; tears in his eyes.

INSERT: GUN IN ROBEL'S HAND

The gun is covered in blood, which has Robel's finger prints in it.

BACK TO SCENE

Robel runs towards the park's exit holding the GUN.

EXT. COMMERCIAL STREET - DAY

The street is lined with cars, but otherwise empty except for ANNE, an old woman with two Yorkshire Terriers. She walks along the sidewalk towards the park's entrance.

Robel exits the park running full speed.

Anne sees the GUN and SCREAMS.

Robel stops to see Anne is pointing at him, and runs as fast as he can away from her.

Anne stands screaming and pointing as Robel tucks the GUN into his waistband and runs off.

INT. TRAP HOUSE - DAY

The apartment is rundown. Mismatched furniture make up what is not a livable space.

TJ (28), MICHAEL (31), ERIC (27, a group of urban criminals, are at a card table full of a plethora of drugs. They snort lines and count money.

A television sits in front of them playing the news.

CUT TO:

ON TELEVISION SCREEN -

INT. NEWS BROADCAST SET - CONTINUOUS

JENNIFER, a seductive girl with full lips, and JEFF, an Italian man with messy hair, sit at the desk in a news room.

JENNIFER

That's right Jeff. There have been reports of a gang war on the East side. Multiple shots fired and casualties. We have one witness live on the scene.

EXT. PARK - DAY

Janet interviews the Dog Walker.

DOG WALKER

He was trying to kill me. Hooligan, ran at me with a gun! I believe it was the same man from the robbery I saw on the news earlier. I don't know, they all look the same.

BACK TO SCENE

EXT. PARK - CONTINUOUS

Janet walks away from the woman shaking her head.

Nicky grabs her microphone, rolls his eyes, and heads towards the News Van.

Janet sees a large group of cholos trying to push their way onto the crime scene. Among them is Flako and Lil Smokie.

Police are being aggressive as they keep the thugs out.

Janet walks up to LIL PUPPET, a Mexican so stoned you can not see his eyes.

JANET

Hi, I'm Janet Garcia. I'm a news reporter covering this story. What happened here?

LIL PUPPET
Yo, fuck these puta cops -- and
you!

Nicky steps up.

NICKY
Don't you talk to her like that!

Lil Smokie turns.

LIL SMOKIE
Damn, have some respect!

Lil Smokie takes off his hat and turns back to looking at the
park.

JANET
These cops say it was a black man.

LIL PUPPET
Where are your cameras bitch?
Wasn't any Black! It was those
pinche Nazi, and I want to tell
them we're coming for them!!! Get
your camera. I'll give you the
interview of a lifetime!

Flako listens in.

JANET
So, what you're telling me is, the
black suspect had nothing to do
with this?

LIL PUPPET
Do you speak Spanglish bitch? Get
the fucking cameras or else --

Flako pushes Lil Puppet back and stands before Janet.

FLAKO
Yeah, he did -- he took our
package!

INT. NEWS VAN - DAY

Nicky sits editing at the bay that illuminates the van's
interior.

Janet is on her phone.

JANET

Look, I'm telling you. Same as I told Collins, and even Finestein won't listen. Everything we are reporting is wrong.

MR. FINCH

Says who? Every other channel has the same story!

JANET

Yeah, but --

MR. FINCH

Only but I want to hear about is yours doing what you're told you to do!

The phone goes silent.

Janet hangs up.

JANET

Fuck him.

Nick hugs Janet.

NICKY

Oh, Hunny. He's not my type.

Janet laughs for a second, then stares off.

EXT. SHOPPING DISTRICT - DAY

Robel runs down the sidewalk across from a French Bistro.

On the patio is OFFICER DILLARD, a clean cut man with the presence of a beast, who is having lunch.

Robel is panting as he brings out his phone and dials.

ROBEL

Hi, you sound in a panic. Is everything OK?

Beat.

ROBEL (CONT'D)

I'm almost there. Just --

Beat

ROBEL (CONT'D)

I know.

Beat.

ROBEL (CONT'D)

Please, I'm almost --

Beat

ROBEL (CONT'D)

Hello? Hello?

Robel puts his phone away. He runs across the street and towards the French Bistro.

EXT. FRENCH BISTRO, PATIO - DAY

The place is painted with vibrant color. The chairs and tables are made of rod iron. Candles burn on each table next to a single flower in a small vase.

VERONICA, a white soccer-mom-type, except with tattoos, sits with her daughter STEPHANIE, a goofy young girl with pony tails, who's busy in fantasy land with her dolls.

Stephanie's back is up against Officer Dillard as he eats.

Robel stops, out of breath. He wipes the sweat from his brow with his shirt, accidentally revealing the GUN.

Veronica jumps up, pointing at Robel.

VERONICA

Gun!!!

The patio turns into chaos.

Officer Dillard stands and reaches for his GUN.

Veronica is hysterical as she pushes Officer Dillard out of the way and she grabs Stephanie from behind him.

Officer Dillard is knocked over before he can get his GUN out of the holster.

Robel runs into the Bistro.

INT. FRENCH BISTRO - DAY

People enjoy their food and conversations in a modern styled restaurant, as waiters serve in black and white suits.

LYNDSEY, a feeble looking host, stands at the front podium.

Robel erupts through the door. He is out of breath, and drips with sweat, as he races towards the Host.

ROBEL

I -- I --

Lyndsey grabs her keys and sprays Robel with mace. She leaps out of the way as Robel stumbles blindly by.

Robel tares half-blind through the restaurant; bumping into chairs, spilling drinks, he then flips a table full of food. He regains his sight as TIMON, a Jewish mother, emerges into his path pushing a baby carriage. He swerves last second to avoid the child.

Robel slams into a waiter. He springs up and rushes back towards the front door.

Lyndsey blocks his path still aiming the pepper spray.

Officer Dillard is charging through the front door.

Lyndsey lets another stream of mace fly!

Robel ditches right, barely missing the liquid, and rushes through a swinging door.

EXT. FRENCH BISTRO, BACK ALLEY - DAY

The room is alive, you can see the smoke and moisture in the air, as chefs cook and scrubbers clean. Chefs and dish washers stop to watch Robel run by.

Robel leaves out the back door.

EXT. FRENCH BISTRO, BACK ALLEY - DAY

The alley is long, dingy, and brimming with thick vines on one side that cover a fence. A graffiti ridden wall on the other side has a large metal door.

The door opens and out flies Robel. He trips and smashes to the ground, rolling to protect the package. He pulls himself up and sets the package down. He runs in pain over to a trash bin. He rolls it in front of the door, locking its wheels in place.

The door RATTLES as it is being POUNDED on from inside.

Robel slides down against the wall and breaths for a beat. He takes out his cell phone, it is broken. He sobs. He wipes his eyes and turns his head.

William is running full speed towards him.

Robel finds a second breath and pops up, bolting away from William.

William chases Robel towards the street. He brings out his GUN and aims it at Robel.

Robel is running for his life.

William trips and falls. A SHOT rings out as Robel turns the corner.

EXT. COMMERCIAL STREET DAY

A barricade of police stand aiming guns at Robel.

STRAY VOICES

Freeze, police! Don't move. Hands
up! Freeze asshole!

Robel stands frozen.

William appears from the alleyway. He runs over and tackles Robel to the ground.

Media swarms in as William man handles Robel into cuffs.

William springs off Robel with glee.

Officer Dillard picks Robel up from the ground.

William is catching his breath.

Robel is lead past the media.

PRISCILLA, a sexy and thick Asian, and BRIAN, a cocky looking white man, fight to get their microphones in front of Robel.

PRISCILLA

Do you feel remorse for the men you
killed?

BRAIN

Did you think you were going to get
caught?

JANET

You didn't rob that store, did you?

Robel locks eyes with Janet.

Janet sees a reaction in Robel's face, his eyes pleading for help.

Priscilla and Brian turn to their cameras.

PRISCILLA

No words for those he murdered.

BRAIN

That's right John. Looks like he actually thought he was going to get away with it.

Police keep the reporters back.

Robel is led away.

JANET

(voice drowned by crowd)
Please. Sir! Mr. Douglas!

Robel looks up.

Janet notices.

Robel is being placed into a squad car.

William runs over.

WILLIAM

Hold on there, this is my case, my collar, and my criminal. He's got my fucking cuffs on him boys.

William takes Robel and leads him to his unmarked police car.

INT. UNMARKED POLICE CAR - DAY

William watches Robel in the rear view mirror.

The package sits on the passenger seat.

WILLIAM

You disgust me. Just another confirmation that you people are a lost cause.

ROBEL

Look, I --

WILLIAM

Say another word and I'll knock your teeth out boy. If I wanted your opinion I'd reach my hand up your ass and work your mouth.

ROBEL

You have no idea --

William opens the window between him Robel.

WILLIAM

No boy, you have no idea.

ROBEL

You have no right too --

William throws his fist through the open divider to hit Robel, turning to ensure his fist connects. He doesn't notice the light in front of them turn red.

EXT. INTERSECTION - DAY

Williams' car runs into the intersection.

Another car smashes into it.

Williams' car flips and rolls.

INT. UNMARKED POLICE CAR - DAY

The car is a mess and filled with smoke.

Robel is shaking off the accident.

William is knocked out, a small stream of blood comes from his head.

Robel crawls through the open divider. He struggles, but grabs the keys from the ignition.

William begins to stutter.

Robel removes his handcuffs.

WILLIAM

Now -- see here.

William tries to move, but is disorientated and falls back.

Robel grabs the package and crawls out of the car.

EXT. INTERSECTION - DAY

Traffic has stopped.

The unmarked police car sits upsidedown in the center of the intersection. The light goes from red to green.

Robel shakes off the accident again and begins to walk away.

A loud POP comes from the unmarked police car.

Robel looks back.

A small flame jumps up from the unmarked police cars smoking engine.

People are standing next to their cars concerned, but just watch the fire grow.

Robel returns to the unmarked police car and opens the driver side door.

William falls partially out, held in by his seat belt.

Robel reaches in as the fire grows.

INT. UNMARKED POLICE CAR - DAY

Smoke fills the car. William sits upsidedown in the drivers seat coughing.

Robel reaches around and tries to find the seat belt release.

William's eyes begin to open more, he babbles and slaps at Robel.

Robel finds the seat belt release and CLICKS it.

William falls head first and is knocked out.

EXT. INTERSECTION - DAY

Robel pulls William from the burning car.

People rush out to help. One is REGGIE, a black man who's Robel's size.

Robel let's them take over.

William is disorientated. He coughs and grabs at Reggie.

WILLIAM

Thought you could get away. I --
got you. Wait? Where am I?

Robel runs off.

INT. RAY NEIDITCH MEMORIAL HOSPITAL - DAY

The upscale hospital is clean and has a modern design. Light pours in from skylights in the roof.

A group of people in scrubs rush in. They push a gurney. The patient in it can not be seen.

VIOLET, a strong black woman with a charismatic presence, runs with the group.

They race the gurney through the lobby, and off into a hallway.

Violet is stopped by AIMEE (23), a nurse in scrubs, before she can enter the hallway.

Aimee motions for Violet to wait in the lobby and walks back to her desk.

Violet walks over to a couch and sits, her attention going to a television on the wall that plays the news.

CUT TO:

ON TELEVISION SCREEN -

INT. NEWS BROADCAST SET - CONTINUOUS

RAHUL, a young and skinny Indian, and DENISE, a bubbly blond, report from behind a news desk.

RAHUL

That's right, this robbing,
murdering, fiend, is back on the
loose.

DENISE

From our reports the accident
happened after the suspect caused a
distraction, causing the police
cruiser to crash.

RAHUL

Let's go to Trisha Kanakawa for
more.

EXT. INTERSECTION - DAY

A camera is on TRISHA, a tiny Japanese woman. Behind her is the upside down unmarked police car. Next to that, William sits on the bumper of an ambulance being cared after in the close b.g.. A picture of Robel appears in the upper corner of the screen.

BACK TO SCENE

William stands and pushes the medics away from him.

TRISHA

-- when the car flipped and the
suspect fought his way out. This
is --

William grabs her mic and muscles in on the camera's attention.

WILLIAM

You can't run from the law! You
can't run from me. I will stop at
nothing!!! You will be hunted down
and handled like the criminal you
are.

William drops the microphone and storms off.

BACK TO SCENE

EXT. BUS STOP - DAY

You can feel the warmth of the day as cars fly by, causing a little dust to kick with every pass. The plant life surrounding the small buss stop is dead from years of being ignored. Trash litters the ground around where Robel sits.

AUDREY, the sweet grandma type, sits on the bench to Robel's right waiting. A purse sits on top of a news paper between Audrey and Robel.

A patrol car speeds by.

Robel is nervous. He takes out his wallet; his cash sleeve is empty.

Audrey looks over suspiciously, moves her purse to her right side, then places the news paper to her left.

Robel goes back to searching his wallet.

You can hear junk RUSTLING as Audrey looks through her purse. She places her Metro Card into her lap.

Robel finds a Metro Card in his pocket.

Audrey picks up the newspaper and begins to read it.

Robel takes the Metro Card out and places it to his right on the bench, and then accidentally drops his wallet. He picks up his wallet and turns to look up at Audrey.

Audrey looks over the edge of her paper at him.

ROBEL

Hello.

Audrey places the newspaper down in her lap, takes out her phone and dials it, then places the receiver to her left ear.

Robel turns and stares off to the left for a beat.

A car drives close causing wind to whisk the contents in Audrey's lap away.

Robel jumps up and chases down the paper. He returns it Audrey.

Robel sits back down.

ROBEL (CONT'D)

Here comes the bus.

The bus is stopped at the light a block away.

Robel reaches over and picks up the Metro Card next to him.

Audrey drops her paper to the ground and looks at him in disgust.

AUDREY

My card. You took my card. I need
my card!

Audrey glances around for a beat and returns to looking at Robel.

ROBEL

Excuse me, this is mine.

Audrey looks at Robel with despair as the bus pulls up to the stop.

AUDREY

My card!

Robel hands her the Metro Card.

Audrey stands and rushes to the bus.

Robel watches her scramble on.

Audrey stares at him from the back window as the bus drives away.

Robel sits with a lost look on his face as he watches cars drive by.

A car drives close causing wind to whisk the newspaper away. The missing Metro Card was under the paper.

Robel looks over, he sees the missing Metro Card on the ground beneath the bench. He picks up the Metro Card.

A new bus pulls up and opens its door.

JACK, a man who looks recently discharged from the military and pissed he now drives a bus, sits at the wheel.

INT. BUS - DAY

Jack looks down to Robel.

JACK
You getting on, Guy?

EXT. BUS STOP - DAY

Robel stands and enters the bus.

INT. BUS - DAY

Robel swipes his Metro Card.

ROBEL
Where does this bus go?

JACK
Northbound.

ROBEL
I thought the last bus was --

JACK
It wasn't. This is the Northbound.
Have a seat.

The bus lunges off, throwing Robel back into the bus.

EXT. ONE STOP CONVENIENCE SHOP - DAY

The front door is caution taped off. The News Van pulls up.

JANET

You get that edit done. If I'm
right, we're going to need
everything ready to go.

Janet pops out of the News Van.

NICKY

I'll be parked in the lot waiting.

Janet slams the door.

NICKY (O.C.) (CONT'D)

(screaming out the window)
Take too long, I can't promise I
wont be watching porn.

The News Van pulls away.

Janet looks around and walks cautiously to the door. She
tries to pick the front door lock, but fails.

EXT. ONE STOP CONVENIENCE SHOP, BACK ALLEY - DAY

The caution tape has already been ripped down.

Janet plugs her nose as she walks around to the door.

Next to the door is FREDDIE, an older Asian man with missing
teeth, picking his nose and eating it.

Sitting to his right is ROCK, so dirty you can't even tell
what race he is, watching Freddie with one hand down his
pants.

Freddie notices Janet and stands.

FREDDIE

Well, hello day dream!

ROCK

Lookie at this cookie.

Rock rubs himself.

FREDDIE
See we're poets. Women love poets
right?

Freddie grabs for Janet, she slaps him.

Rock stands up.

ROCK
Feisty. Yum!

JANET
I wouldn't.

ROCK
Yeah, but we would!

Rock grabs her hands and slithers up next to her.

Freddie grabs on Janet's butt.

Rock runs his tongue up Janet's cheek.

Janet head butts Rock!

Freddie slaps Janet and rips at her shirt.

Rock grabs Janet by the hair and leads her around.

ROCK (CONT'D)
You're our toy now skank.

Janet stomps on his foot with her heel.

Rock slams Janet against the trash bin.

Janet hits the trash bin so hard it rolls. She drops to her knees.

Freddie walks up to Janet.

Janet reaches in her purse.

FREDDIE
Just like I like 'em.

Freddie begins to unbutton his pants.

Janet places a pair of brass knuckles on her hand.

Freddie's pants drop.

Janet upper cuts Freddie in the privates.

Freddie spits blood, drops to the ground, and passes out from the pain.

Janet stands, she spits on Freddie.

Rock turn and runs.

Janet runs after him. She leaps into the air and punches him in the back of the head.

Rock drops face first into a pile of dog feces.

JANET

What's wrong, Bebe? You demanded
my sweet touch!

Janet walks over to Rock and stomps on his crotch.

Freddie stands breathing hard behind Janet.

Janet turns back towards Freddie.

JANET (CONT'D)

Oh, you want anther hand job?

Freddie scrambles to pick up Rock.

Rock wobbles to his feet.

The two turn and run in fear.

Janet walks back to where the trash bin was. She looks down to find the hard drive.

INT. POLICE STATION PARKING LOT - DAY

The lot is filled with pristine black and white patrol cars.

A small yellow hatch back sits parked in front of the driveway.

OFFICER JOHNSON, a muscled up mustache wearing cop who takes his job serious, sits at a desk directly behind the hatchback. On the desk is a pair of keys, a clipboard full of paperwork, and a cup of coffee.

William snatches the keys off the desk.

OFFICER JOHNSON

It's all they had.

WILLIAM

Fuck off rookie.

William storms off and throws himself into the car. The car starts up and REVS obnoxiously.

The car's flies in reverse and skids to a stop bumping the table. Coffee flies all over the paperwork and desk.

William speeds off.

EXT. POLICE STATION PARKING LOT - DAY

Sparks fly as William flies down the driveway.

Traffic on the street skids to a stop as he turns onto the road and blazes off like a bat out of hell.

INT. BUS - DAY

The city passes by in a blur outside the window, as passengers are lost in conversation or staring at their cell phones.

Robel sits by the back exit staring out the window.

Jack drives while constantly checking his rear view. The package sits on the isle seat next to Robel.

Robel brings out his phone and records a video of the city passing.

He types on his phone.

INSERT: PHONE SCREEN, TEXT MESSAGE APP

SEE, I'M MOBILE. BE THERE SOON.

The video of the city passing by is attached. The text message is sent.

BACK TO SCENE.

The bus begins to slow.

CHRIS, a goofy collage skater type, and TRAVIS, a lanky Midwest white boy, stand up behind Robel.

Chris smoothly steals Robel's package, while Travis blocks anyone from seeing, and they proceed towards the back exit.

The bus pulls over and stops.

Robel looks to see his package is gone. He jumps up and stops the back doors from opening.

Chris looks at Trevor and laughs.

Robel steps up to Chris.

ROBEL
That's mine, give it here.

JACK (O.C.)
You in the back, stop messing with
the door!

ROBEL
You're not going anywhere with
that.

CHRIS
Get the fuck out of my face.

Jack is now up and headed towards the back of the bus.

TRAVIS
Shit fool, that's my boys box.

Chris and Travis try to leave.

Robel steps in front of them.

Jack reaches the situation.

CHRIS
That's right. I came on the bus
with it.

Jack grabs Robel's arm.

JACK
That's it, I've had enough of you.
Come with me boy, I'm calling the
authorities.

Robel yanks his arm away.

ROBEL
No, it's mine!

Robel holds an open hand out to Chris.

Travis slaps him five.

Chris laughs.

Robel tries hard to keep calm.

Jack tightens his grip.

JACK

We'll let the authorities handle
this.

TRAVIS

We don't need cops.

CHRIS

Yeah, it's mine.. let us off
this bitch!

ROBEL

Yeah, we don't need the police.
I'm not trying to get these kids in
trouble. I just want what's mine.

Chris scoffs.

JACK

Is your name on it?

Chris turns the box over and back.

CHRIS

Nope.

Jack turns back to Robel.

Chris smiles.

Robel grabs for the box.

JACK

That's it!

Jack tries to drag Robel away.

KENNETH PARKER (55), a business man in suit, stands up
blocking Jack's path.

KENNETH

I saw him get on the bus with it.

Jack steps a foot back.

JACK

Oh, did you now?

SHIRLEY (24), a cute girl with big curly hair and blue eyes,
stands in front of Robel.

SHIRLEY

Yeah, I saw him too. These punks
must be trying to pull a fast one.

LENNY (O.C.)

I saw him with it too!

JEN (7), cute as a button blonde, crosses her arms in protest.

JEN
Yeah, bully!

Chris and Travis run for the open front door of the bus.

Jen sticks her foot out and trips Chris.

Travis falls over Chris.

GUINEVERE (82), hip in her summer dress and cool sunglasses, get a quick kick in to Travis' butt.

Jack lifts Travis and Chris off the floor with ease.

JACK
Sorry folks. We're gonna have to wait here for PD. You're welcome to wait for the next bus.

People begin making their way off the bus.

The phone BEEPS. Robel checks his phone.

INSERT: PHONE SCREEN, TEXT MESSAGE APP

IT'S TIME!

BACK TO SCENE

Robel runs and swoops his package off the bus floor.

JACK (O.C.) (CONT'D)
Sir, wait -- I need a report.

Robel flies out the front door.

EXT. CITY STREET - DAY

The skyline is packed with various buildings and more seem to be on their way.

Robel is running, but slows to a walk as he fights for air.

SSASSIAN, a fat and intimidating gangster that is like a cobra waiting to strike, pulls up in a new sports car.

SSASSIAN
Yo Bel, that you?!

Ssassian slows to a stop.

Robel hesitates, looks around, and slowly walks to the car.

SSASSIAN (CONT'D)
 Rebel, that is you! What's up my
 long lost brotha!

Ssassian reaches out to shake Robel's hand.

Robel fist pumps Ssassian.

SSASSIAN (CONT'D)
 G, I saw you in some shit! Walkin'
 these streets. You crazy. Get in
 the whip. Let me swoop you
 whereva.

ROBEL
 Naw, I'm cool G. Just walking a
 few more blocks.

SSASSIAN
 Then let a G give you a ride. We
 can talk shop and how good it is --

A patrol car turns onto the street.

Ssassian notices the patrol car, so does Robel.

SSASSIAN (CONT'D)
 One time. Ride with me or the
 PoPo.

Robel gets in the car.

Ssassian turns left.

The patrol car passes by.

INT. SSASSIAN'S CAR - DAY

The car hasn't been cleaned in months. The dash is dusty, the radio is missing, the ashtray is full of blunt roaches, even the seats are mismatched.

SSASSIAN
 Damn G, I ain't seen't ya since you
 got down with T.

ROBEL
 Been busy.

SSASSIAN
 I see that.

Ssassian eyes the package.

Robel moves the package to the floor under his legs. He puts on his seat belt.

SSASSIAN (CONT'D)

Quite the law abiding citizen, for someone who just did that store so dirty.

Robel looks uncomfortable.

SSASSIAN (CONT'D)

Whateva G! Just good to see a G. Ah shit, Ssassian and the Rebel back together again.

Ssassian turns up the radio. Gangster music plays in the b.g. as they drive along.

SSASSIAN (CONT'D)

Oh snap! Look at that. It's Craig.

Ssassian speeds up and brings out a GUN.

ROBEL

Look, just let me out here.

Robel looks ahead.

CRAIG (36), a fat doughboy looking guy, is stretching in the sun light.

SSASSIAN

Fuck that! This G been ducking me too long. Collecting his life this time.

They are moments from Craig. Ssassian rolls down his window.

Craig turns and catches a football.

Ssassian puts the GUN out of his window.

DESHAWN (7), large eyes and big cheeks that hold a shining smile, runs up and grabs Craig's leg in a tackle.

Robel grabs the wheel and yanks it to the side. The car screeches as it swerves.

The GUN is fired.

CUT TO BLACK:

FADE IN:

EXT. CITY STREET - DAY

Ssassian's car is wrapped around a telephone pole, just inches from the drivers side door. The open car door BEEPS.

People are rushing over to Ssassian, who has flown through the front windshield, and now lays on the street.

Robel removes his seat belt and falls to the ground. He is hurt.

Craig runs over, but stops when he sees Ssassian dead on the ground.

DeShawn runs up to Craig and tries to get a look. Craig grabs DeShawn and leads him away.

Police SIRENS are heard far away.

Robel crawls out of the car.

MARIA, a short, but strong woman, rushes over to help Robel.

MARIA

Are you OK? Someone call the police. Call an ambulance!

Robel snaps out of his stupor and limps off.

MARIA (CONT'D)

Sir, wait, where you going? Your friend. Where are you going?

Beat.

Robel comes back. He limps back and over to Ssassian's car.

The police SIRENS are getting closer.

Robel reaches in to the unmarked police car. He comes back out with the package and staggers off.

Maria watches him leave bewildered.

EXT. CITY STREETS - DAY

Robel is hurt and continues though the streets, clinging onto the package with everything he has.

Police SIRENS are close.

Robel struggles as he grunts and breaths deep.

INT. YELLOW HATCHBACK - DAY

William is livid as he searches for Robel, and he is taking his anger out on the car.

EXT. CITY STREETS - DAY

Williams stops at a red light.

DANIEL, CARLOS, RAYMOND, and PAKO, punk Latin teens, stand taunting him.

DANIEL
Wassup Pacman!

CARLOS
Kay pasa Pacman!!!

RAYMOND
Nice ride homles.

PAKO
Pimpin'!

EXT. HOUSE, BACK YARD - DAY

The middle class house has a perfect yard of grass. A huge dog house sits under a Weeping Willow tree.

Robel jumps a fence.

Out of the dog house pops an angry dog.

Robel approaches the dog as it BARKS. The Dog's domineer changes, it licks Robel's hand.

Robel looks up to see SAMANTHA, a small blue eyed, curly blonde girl, starring at him.

Robel stars at her in fear as her face begins to tremble.

Samantha beings to laugh and she waves at Robel.

Robel waves back and then runs off. He jumps another fence out of the yard.

INT. NEWS VAN - DAY

The News Van speeds along.

Nicky concentrates on driving fast.

Janet works on plugging the hard drive in as she is thrown around the back of the van.

NICKY

Gonna pull this off like a condom
on prom night, Hunny! Hold on.

INT. BLACK AND WHITE PATROL CAR - DAY

Officer Dillard is searching the streets for Robel.

POLICE RADIO (V.O.)

We have a positive ID on the
suspect, running south on Harper
Blvd.

EXT. CITY STREETS - DAY

Robel runs along the sidewalk. He is hurt and pushing with all his strength.

INT. HELICOPTER - DAY

MATT, an ex-Navy pilot, flies along.

INSERT: P.O.V. HELICOPTER MONITOR

The helicopter has Robel on it's radar.

BACK TO SCENE

EXT. PARKING LOT - DAY

Robel runs around cars through a parking lot. He clings to the package.

EXT. CITY STREETS - DAY

The yellow hatchback zooms along.

INT. YELLOW HATCHBACK - DAY

William look about to explode as he cuts people off and curses.

WILLIAM
Out of the way asshole!

He lets out an animalistic scream.

OFFICER YEDWAB
(out of police radio)
Attention, the suspect has been reported at the Ray Neiditch Memorial Hospital. All units proceed with caution. Suspect is armed and dangerous.

He pulls the emergency brake.

EXT. CITY STREETS - DAY

The small yellow hatchback SCREECHES into a U-turn, and drives back the direction it came from.

EXT. RAY NEIDITCH MEMORIAL HOSPITAL - DAY

The upscale hospital is clean and has a modern design. Light pours in from skylights in the roof.

EMILY and KAREN, a couple of square receptionists, sit at an entry counter typing data into computers.

JEFF, a scummy security guard, has his back turned as he is pointing out directions to some young female guests.

Robel runs into the hospital carrying the package. He slows down before anyone sees his pace.

EXT. HOSPITAL - DAY

Police cars ascend onto the scene. Officers jump out and begin creating a perimeter.

A crowd begins to gather and watch is happening.

INT. HOSPITAL, WAITING ROOMS AND HALLWAYS - DAY

ROBEL RUNS FROM LONG HALLWAY INTO LONG HALLWAY.

CUT TO:

POLICE RUN DOWN A LONG HALLWAY.

CUT TO:

ROBEL RUNS TO A DOOR THAT DOESN'T OPEN, HE TURNS AND RUNS
BACK DOWN THE HALL.

EXT. CITY STREETS - DAY

A standard black and white patrol car flies through the city.

INT. NEWS VAN - DAY

The tension is thick.

JANET
Don't loose him.

NICKY
Hun, I've never lost a man. And
excuse me, their in uniform. Hold
on, this could get a little bumpy!
Get it?

Nicky laughs at himself and punches it.

EXT. CITY STREETS - DAY

The standard black and white patrol car drives along with the
News Van in pursuit.

INT. NEWS VAN - DAY

Janet presses play.

The monitor lights up.

JANET
Got it!

NICKY
I wish I was back there watching
that with you.

JANET
Just keep your eyes on the -- oh
my!

NICKY
What?

Janet stares at the monitors.

JANET
Get us there -- quick!!!

INT. RAY NEIDITCH MEMORIAL HOSPITAL, RANDOM HALLWAY - DAY

Robel runs down the hallway. He stops, looks around, whips the tears from his eyes, and runs on.

EXT. RAY NEIDITCH MEMORIAL HOSPITAL - DAY

William abruptly steps out of the yellow hatchback. He slams the door shut with a kick.

Janet's News Van swoops in, almost hitting him.

WILLIAM
The hells wrong with you?!

Janet looks at him from the passenger window.

JANET
Please I --

WILLIAM
Get this thing out of my face!!!

William punches the News Van.

Janet jumps from the News Van, clutching the hard drive, and runs after William.

William is focused and nothing is standing in his way.

JANET
Please, I have something I want to
show you.

Janet stands between William and the door.

WILLIAM
Only thing I want to see is this
fucking punk taken down.

William can't be phased as he pushes past Janet. The hard drive almost falls, but she catches it.

William storms into the hospital.

Nicky runs up.

NICKY

That prick! It's kinda hot, huh?

INT. RAY NEIDITCH MEMORIAL HOSPITAL, RANDOM HALLWAYS - DAY

Robel runs down the hallway.

William turns a corner and cuts him off.

WILLIAM

It stops here.

ROBEL

No I --

Robel takes one hand off the box.

A spectator walks by and takes out his cellphone.

William pulls his GUN.

WILLIAM

Freeze! Drop the box and put your hands up!

ROBEL

Please, let me explain --

Another spectator stops and takes out her cell phone.

WILLIAM

I don't fucking care!

Robel bends to set down the package.

ROBEL

It's just a ---

William shoots Robel.

One spectator scrambles, the other ducks but continues recording.

Robel drops to the ground. The unmarked package falls to his side.

William grabs for his mic as he runs up to Robel.

WILLIAM
Shots fired! I've captured the
suspect.

William runs up, kicks the box out of the way, and places a
knee on Robel's back.

EXT. RAY NEIDITCH MEMORIAL HOSPITAL - NIGHT

Janet composes herself and walks back to the media van. She
brings out her phone.

JANET
I have something here. If anyone
cares, it has to be you, Sir. It's -
-

MR. MURDOCH (V.O.)
What you have is a developing
story, that if you don't get, will
cost your job.

JANET
But that's just it, I have amazing
story.

MR. MURDOCH
Yes, you do. A black thug goes on
a rampage through the city. Now do
your job and report the news, get
the story, or never work again!

The phone goes silent.

JANET
Hello? That prick!

Janet is about to throw her phone, but Nicky stops her.

NICKY
Na uh Hunny.

JANET
No one cares.

NICKY
You care. Things like this always
starts with one. That's usually
all that's needed -- a leader. I
care about you. See, now that's
two.

(MORE)

NICKY (CONT'D)

Get your strong woman ass in there
and make others believe like I do!

Janet hugs Nicky.

JANET

OK, I'm going to find someone that
can do something with this.

She holds the hard drive tight.

JANET (CONT'D)

You go in and try and grab any
shots you can. No reason for you
to get fired.

NICKY

Promise, I won't let you down.

Janet runs into the Hospital.

Nicky looks on with pride.

NICKY (CONT'D)

That's my girl.

Nicky walks towards the van, opens the door, and grabs his
camera.

NICKY (CONT'D)

Let's do this.

Nicky runs towards the hospital entrance.

INT. RAY NEIDITCH MEMORIAL HOSPITAL, ROOM - NIGHT

The room is bare and empty, except for the bed that holds
Robel. He is strapped down.

Robel wakes. He is distraught. He yanks at the straps
holding him down.

The bed's arm gives way and he frees himself.

He unstraps himself and begins to frantically look around.

He gazes out the open door to find an officer is sitting at
the door, back facing it, reading a book.

He gives up, sits on the bed, and lays his head into his
hands. He stares down at the floor.

At his feet is a bed pan.

Robel disposition changes as he looks up to the door.

EXT. RAY NEIDITCH MEMORIAL HOSPITAL, HALLWAY - NIGHT

OFFICER SWANSON, a larger man with food stains on his shirt, sits at a chair, guarding the door, eating a doughnut.

A loud SLAM is heard from the door behind him.

Officer Swanson jumps in surprise and drops his doughnut. Angry, he turns to the open door.

INT. RAY NEIDITCH MEMORIAL HOSPITAL, ROOM - NIGHT

The room is dark.

Officer Swanson walks in.

A loud SMACK is heard.

OFFICER SWANSON

Fuck!

Officer Swanson reaches down and removes the bed pan from around his foot.

OFFICER SWANSON (CONT'D)

You fucking prick.

Officer Swanson rushes the bed.

Robel slips out of the bathroom and through the open door.

Officer Swanson finds pillow and sheets under the blanket where Robel should be.

INT. RAY NEIDITCH MEMORIAL HOSPITAL, RANDOM HALLWAYS - NIGHT

MONTAGE - SHOTS OF EVERYONE RUNNING

- ROBEL IS LIMPING DOWN A HALLWAY, HE'S LOST AND LOOSING HIS STAMINA

CUT TO:

- A GROUP OF POLICE ENTER THE LOBBY AND SPLIT UP INTO PAIRS

CUT TO:

- WILLIAM IS LIKE A STARVING WOLF SEARCHING FOR FOOD AS HE STOMPS DOWN HALLWAYS, THROWING ANYTHING IN HIS PATH OUT OF HIS WAY

CUT TO:

- JANET STOPS RANDOM POLICE OFFERS AND ASKS QUESTIONS

CUT TO:

- NICKY WANDERS WHILE TAKING SHOTS OF AN OLD WOMAN IN A WHEEL CHAIR, A DOCTOR LOOKING OVER A CLIPBOARD, A COUPLE BEING WHEELS OUT WITH THEIR NEW BORN BABY

CUT TO:

BACK TO SCENE

INT. RAY NEIDITCH MEMORIAL HOSPITAL, BIRTHING WARD - DAY

The long hallway is painted in cheery colors. Smiley faces are randomly painted in all shapes and sizes on the floor.

Robel is dragging as he struggles to run past a window.

On the other side of the window is a room full of newborn babies.

He stops, looks inside, and appears recharged.

He turns to run and bumps into DOCTOR FONG, a wild haired man in a doctor's coat.

ROBEL

Oh, thank the lord -- Doc!

Doctor Fong turns to Robel.

INT. RAY NEIDITCH MEMORIAL HOSPITAL, HALLWAY - DAY

Doctor Fong is followed by Robel. They run down the hallway.

Robel abruptly grabs Doctor Fong's shoulder and they stop. Robel is out of breath and worn out.

Robel looks to his left as OFFICER SHAH (28), a tall and broad Middle Eastern man, slowly approaches him from down the hallway.

He turns to find OFFICER JACOBS (34), a California blonde, approaching from the opposite direction.

Officer Shah grabs for the mic on his shoulder.

OFFICER SHAH
Looks like he has a hostage.

Next to Robel is a large door, he turns and enters it.

Doctor Fong stares at the officers.

OFFICER SHAH (CONT'D)
We're in building --

INT. DELIVERY ROOM - DAY

Lights flash on medical equipment that BEEPS as Medical staff run around the room.

An unseen woman SCREAMS in pain.

Robel stands at the door.

Medical staff are buzzing working.

EXT. RAY NEIDITCH MEMORIAL HOSPITAL, HALLWAY - DAY

The woman's SCREAMS can be heard blasting from the door.

Doctor Fong pushes his way past the police officers.

OFFICER SHAH
Sir, don't go that way.

DOCTOR FONG
I took an oath. Shoot me!

INT. DELIVERY ROOM - DAY

Doctor Fong rushes in and stands at the foot of the bed next to NURSE BECKY, a short Filipino woman.

NURSE BECKY
She's crowning.

TERESA (33), mulatto and beautiful even as she sweats in pain, lays in the bed, and screams with all her might.

Violet looks up from a chair by her side at Robel.

The baby is coming out.

Robel walks up to the group.

Teresa's screams are replaced by the new born baby's crying.

Robel watches as the newborn BABY, a light skinned baby boy with a unique face, is presented to Teresa.

Teresa looks at Robel with concern.

Robel reaches for the crying baby.

As if sensing he is there, the baby stretches it's hand out towards Robel.

Robel grasps the baby's tiny hand.

The baby stops crying.

Robel fills with joy.

Teresa relaxes into the bed.

Officer Shah and Officer Jacobs bust into the room.

OFFICER SHAH

Freeze!

OFFICER JACOBS

Stop right there!

Nicky is wandering past the door and stops. He stands behind the officers and points the camera into the room.

Robel glows as his hands fly up into the air. He leans in and gives Teresa a kiss.

Officer Shah yanks Robel away.

The baby returns to crying.

Officer Jacobs handcuffs Robel.

OFFICER JACOBS (CONT'D)

You have the right to --

William bursts into the room in a blind rage.

Officer Shah tries to stop him.

William is a juggernaut and breezes right past Officer Shah.

Officer Jacobs can't respond in time.

William lunges at Robel and punches him in the jaw.

SMASH TO BLACK:

FADE IN:

INT. RAY NEIDITCH MEMORIAL HOSPITAL, HALLWAY - GOLDEN HOUR

The hallway is filled with onlookers, and the place is a frenzy!

Police try and hold a curious crowd back.

A group of police officers follow William as he leads Robel down the hallway.

Nicky and Janet push their way through the crowd. Nicky distracts the police as Janet breaks through.

Janet Garcia runs up to Robel.

JANET

Stop! You have this all wrong.

SMASH CUT TO:

INT. RAY NEIDITCH MEMORIAL HOSPITAL, SECURITY ROOM - DAY

A group of security guards stand behind a group of men in suits and police badges. Police CHIEF FUSCA, a huge man with broad shoulders and a stern glare, stands at the head of the group. They stare at a bunch of monitors sitting on top of the security desk.

Janet sits at the desk.

CHIEF FUSCA

This is everything?

Officer Yedwad, a good-old-boy from the mid-west, steps up to CHIEF FUSCA.

OFFICER YEDWAB

Yes sir. We pulled all the security back-up we found, including some hidden drives found in a crawl space inside the roof of the store.

Nicky pops up from under the desk.

NICKY
Plugged in and ready to roll.

Janet presses play.

The monitor lights up.

JANET
Got it! Let's hope this shows
everything.

CUT TO:

ON MONITOR -

CAMERA ONE:

Malcolm stands out front of the store for a long time,
bringing out the GUN and walking towards the front door, then
stopping and returning to where he was.

BACK TO SCENE

The group leans in.

CUT TO:

ON MONITOR -

INT. ONE STOP CONVENIENCE SHOP - DAY

CAMERA TWO:

Malcolm comes in behind Robel.

BACK TO SCENE

Janet fast forwards.

CAMERA TWO:

Robel looks at the package.

Malcolm turns back to Kary.

Kary tries to bring a shotgun out, but hits the counter and
shoots a hole through its side; striking Hal in the stomach.

Hal's blood splatters as he cries out in agony. He drops to
the floor. A GUN falls out of the back of his waistband.

The GUN slides across the floor and lands at Robel's feet.

Malcolm sprays Kary with bullets. Bottles of liquor behind him explode in a shower of booze.

Customers SCREAM.

BACK TO SCENE

NICKY
That's horrible!

The group is shocked.

CUT TO:

ON MONITOR -

INT. ONE STOP CONVENIENCE SHOP - DAY

Malcolm begins to pace.

The door chimes as John enters the shop.

Malcolm spins towards the door.

John exposes the badge on his waist as he reaches for a pistol on his side.

Malcolm lifts his GUN and shoots John.

Robel drops the GUN in his hand.

BACK TO SCENE

Janet switches to another camera.

JANET
That means only one thing.

CUT TO:

ON MONITOR -

EXT. ONE STOP CONVENIENCE SHOP - DAY

Camera SEVEN:

You can see from the door down the entire alleyway.

William turns the corner.

Robel turns to run.

William pulls his GUN and shoots Malcolm.

Malcolm falls.

Without looking Malcolm flings the hard drive.

William kneels next to Malcolm's body.

BACK TO SCENE

SMASH CUT TO:

INT. RAY NEIDITCH MEMORIAL HOSPITAL, ROOM - NIGHT

The room couldn't be more bare. White walls and a light beige table, light grey chairs and no art, it feels like an insane asylum holding room.

Robel lays handcuffed to a bed.

Officer Reid stands guarding him.

Officer Shah enter carrying the unmarked box, followed by Officer Jacobs.

Janet Garcia and Nicky come into the room.

CAPTAIN THOMAS ROBINSON (62), a wise and powerful looking black man, enters last and approaches Robel.

THOMAS

After review of the video, both inside the store, from the back alley camera, and Officer Richards' patrol cam, along with a witness from the park who stepped forward --

Officer Jacobs takes the handcuffs off of Robel.

THOMAS (CONT'D)

I want to offer our deepest and sincere apologies.

Robel rubs his wrists, which are red from the cuffs.

Captain Robinson hands Robel his unmarked package.

William hangs his head in shame and is led out of the room.

NICKY

And here is the video that has that Officer punching him!

Officer Robinson takes the hard drive.

Nicky turns to look at Janet.

NICKY (CONT'D)
I got the shot!

THOMAS ROBINSON
Please follow me. If you like we
can proceed with pressing charges.

Officer Shah walks over and hands Robel the unmarked package.

ROBEL
There's only one thing I would like
to do right now.

INT. RAY NEIDITCH MEMORIAL HOSPITAL, ROOM - DAY

The curtain is drawn casting a warm glow over the room, which is adorned with flowers and balloons.

The Baby CRIES.

The door opens, Robel walks in to the room.

In the hospital bed lies Teresa. In her arms is the Baby.

Violet stands bedside Teresa.

Teresa stares at Robel as he walks up to her.

Robel looks at Violet.

They hug passionately.

Robel pulls a chair over and sits eye level with Teresa. He places the box on the bed.

Violet stands by Teresa's side.

Robel opens the box. He pulls out an adorable fuzzy blue teddy bear, with a tag that clearly says in large writing **FROM DAD.**

Violet glows with happiness.

Robel places the teddy bear into Teresa's arms next to the crying Baby. The Baby stops crying.

Teresa stares into Robel's eyes.

Robel kisses the baby's forehead, then leans in and kisses Teresa.

EXT. RAY NEIDITCH MEMORIAL HOSPITAL - NIGHT

It's dark everywhere, except around the entrance where the emergency room sign illuminates the area.

An Ambulance pulls in with siren and lights flaring.

Staff emerges with a gurney and assists in bringing the patient in from the ambulance.

Janet stands in front of police as they pack up in the b.g.

Nicky give her a nod of approval, then lifts the camera and aims it at Janet.

JANET

What you saw today was a gross negligence to the truth. As a reporter -- and News Channel, that's what we strive to give you, the truth. Instead of investigating what happened thoroughly, Police -- and even we the Media, made decisions based off of assumptions, and chased this poor man down. An innocent man whose only crime was the desire to be present when his son was born. Another man wrongly accused, his life almost taken in so many ways, without ever receiving due process. Is this the America you want to live in? I say, innocent until proven guilty. I'm Janet Garcia, back to you Tara.

Janet hands Nicky the microphone and hugs him.

NICKY

You did it.

JANET

We did it.

Janet's phone rings. She looks at it in disbelief.

She shows it to Nicky.

NICKY

This is it. You got this.

She answers it.

JANET

Hello Mr. Murdoch. Sir, it's a pleasure to hear back from you. I thought if anyone cared to get the truth out, it would be you.

MR. MURDOCH (O.C.)

You know that will never air, and neither will you. In any way, shape, or media form, ever again. You're fired.

SMASH CUT TO:

TITLE: ROLL WITH THE PUNCHES

THE END