

FEEL THE FORCE

"Pilot"
[101]

Written By
Bill Lawrence

Based on the Format "Feel the Force" By
Georgia Pritchett

Doozer Productions
Rev. Writer's Draft 10.27.12

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CHARACTER BREAKDOWN

OFFICER NICKI BOBBINS (28) – “Bobbins” is a serious woman with a big temper. She’s attractive but hides it to seem professional. She knows everything about being a policewoman: the rules, procedures, etc. Bobbins has wanted to be a cop since she was a little girl. Unfortunately - whether because of her temper or bad luck – nothing ever seems to go that well. Things are even worse now with Haley, her new partner. Bobbins can’t respect someone who doesn’t take the job seriously.

OFFICER LIZA HALEY (26) – “Haley” is cute, very forward, and tactless. She’s also extremely apathetic and a bit trumpy. Haley is only a policewoman because she was hustled through the system by her Police Chief stepfather, and because she couldn’t even keep a job in a yogurt shop. She doesn’t really understand why Bobbins doesn’t want to be friends or why Bobbins takes things so seriously.

OFFICER RICKY RODRIGUEZ (28, Hispanic) – “Rodriguez” is the classic cocky, good-looking, chip-on-his-shoulder, dick cop. He’s sexist and backs it up by being equally dim. He would gladly – if not desperately – want to be with Bobbins or Haley, but would never get the time of day from either of them.

OFFICER JEFFERY WINSTON (28) – “Winston” is sweet, quiet and thoughtful. He is also a closeted gay man, who is forever stealing looks at Rodriguez, his handsome partner. Winston is the only one who understands how hard it is for our female leads to be in this alpha-male world – as he is an outsider himself.

CAPTAIN PATRICK KEATON (55) – “Captain Keaton” is patrician and good-natured. He delivers good and horrible news with the same folksy charm. He is a skilled bureaucrat that doesn’t love the modern, politically-correct world he lives in, but is doing his best to roll with it.

DETECTIVE GERALD RHODES (38, Black) – “Detective Rhodes” rarely talks and is still an intimidating badass even in his wheelchair. A true cop’s cop, he cares about the job and probably has a soft spot for the younger cops that do as well. He is oblivious to Bobbins’ intense crush on him.

TONE

Though there are broad comedic moments, the tone of this piece is real; the emotional/friendship moments have actual stakes – think SCRUBS with police.

SETTING

Burbank, California. A city, but not metropolitan at all. A very small-world feel.

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1.
C/O.

COLD OPEN

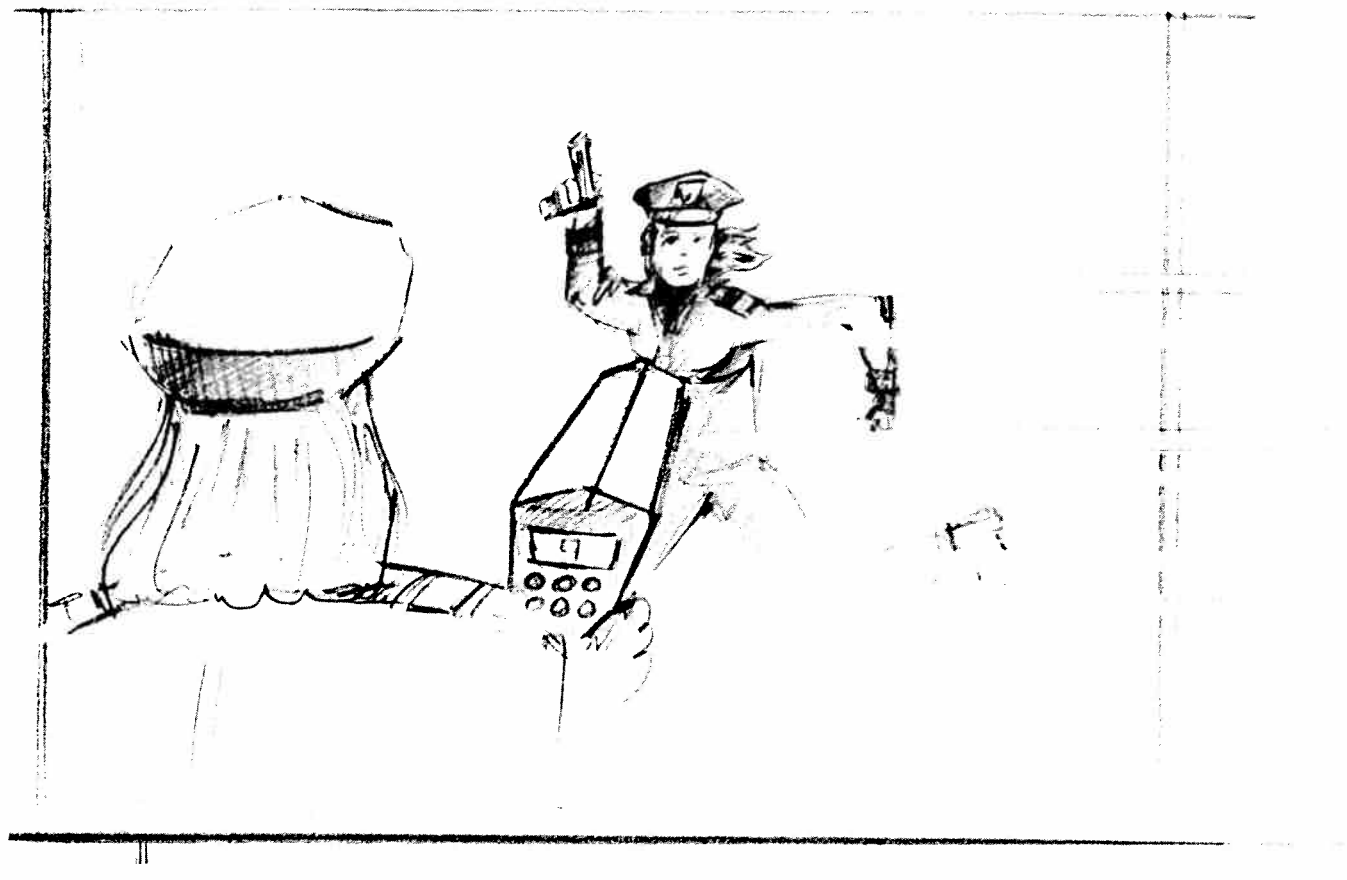
EXT. STREET - DAY (DAY ONE)

WE START on a police cruiser, door open - as if an officer left in a hurry. WE SEE OFFICER (NICKI) BOBBINS (28). She is a serious young lady with a temper. She's attractive but hides it. She knows EVERYTHING about being a cop: the rules, procedures, etc.

Right now, she runs in SLOW-MO, toward the camera, gun in hand, seemingly in an emergency situation.



We then REVEAL that Nicki was just seeing how fast she could run as her partner uses the RADAR GUN on her.



The radar gun is being operated by Officer Bobbin's NEW PARTNER, OFFICER (LIZA) HALEY (26). "Haley" is cute, forward, and tactless. She's also extremely apathetic and a bit trampy. She is a policeman because of her Police Chief stepfather, and because she couldn't even keep a job in a yogurt shop. Bobbins walks over, out of breath. As Haley gloats, it's obvious that Bobbins DOESN'T LIKE her much.

HALEY
Only nine miles per hour.

BOBBINS
No way.

HALEY
Yes way, bee-yatch.

She shows Bobbins the radar gun.

BOBBINS
It's broken.

HALEY
You're just pissed because you lost.
I got ten. I'm like a cheetah. One-
nothing me.

BOBBINS
We aren't keeping score.

HALEY
Feels like we are.

BOBBINS
I was just showing you the correct
way to run with your weapon drawn.

HALEY
One-nothing. So sorry.

The CAR RADIO mentions a 10-54. Bobbins hurries over:

BOBBINS
Get in. That's a possible dead body.

HALEY
Possible dead body? C'mon, I bet
they know if it's...

Haley makes DEAD PERSON FACE (eyes closed, mouth open).
Bobbins buckles up, all business. Haley takes her time.

HALEY

10-54, huh? I'm glad you know what all the number-codes mean, so I don't have to learn them.

BOBBINS

You still need to learn them.

HALEY

Yeah, that's not happening.

Bobbins FLOORS it. Haley is jolted. As the car peels off:

HALEY (O.S.)

Jesus, let a girl buckle-up first.

HARD CUT TO:

EXT. ALLEY CRIME SCENE - MOMENTS LATER (DAY ONE)

Cops mill about, including DETECTIVE (GERALD) RHODES (38, Black, suit - no 'uni', in WHEELCHAIR). Detective Rhodes is still an intimidating bad-ass, even in the chair. He's with OFFICER (RICKY) RODRIGUEZ (28), the classic cocky, good-looking, dick cop. He's a sexist and backs it up by being equally dim. His partner OFFICER (JEFFERY) WINSTON (28) is sweet, quiet, thoughtful. He's also a closeted gay man who is forever stealing looks at his partner. He sees Bobbins and Haley approach, greets them nicely:

WINSTON

Hey, Bobbins, Haley.

RODRIGUEZ

Oh good, the lady cops are here. Now we're safe.

DETECTIVE RHODES

Where were you two?

HALEY

Seeing how fast we could run--

BOBBINS

(covering)

After criminals. Seeing how fast we could run after criminals. See, there was this shoplifter and we chased him. Caught him. Got all the stuff back that he, you know - lifted. It was mostly gum; that's why we didn't arrest him. Everybody's stolen gum, right?

DETECTIVE RHODES
I haven't.

BOBBINS
Me, neither. Crime is crime. That's
how I roll.

HALEY
I stole gum this morning.
(off his look)
I'm joking, I didn't.

As he turns away, Haley MOUTHS to others: "I did. A lot."

DETECTIVE RHODES
If you two can't be professional, at
least pretend.

BOBBINS
Yes, sir.

He wheels off. Bobbins is upset:

BOBBINS
Dammit.

RODRIGUEZ
Ouch. How's that feel, Bobbins? Was
it good for you?

BOBBINS
Rodriguez, your lips - my ass - they
should meet.

She walks off. There's an awkward beat.

HALEY
That's okay; you'll come up with
something clever to say back later.

Rodriguez storms off, pissed. Winston calls after him:

WINSTON
Ricky, don't be mad.

Winston watches him go, a little longingly. Oblivious,
Haley pulls ten packs of stolen gum from her pocket, fans
them out. Then, seductively:

HALEY
Gum? You have nice eyes, Winston.
Nice eyes get gum.

WINSTON
(taking one)
Thanks.

HALEY
Maybe when you're done chewing that,
you want to leave it on my bed post?

As Winston exits, Haley looks over at something and REACTS.

HALEY
Okay, how is that guy only possibly
dead? He's got no head.

CUT TO:

FEEL THE FORCE OPENING CREDITS. Quick SNAPSHOTS from a much more serious police show done in Graphic Novel style. Then, "Feel the Force" title card.

END OF COLD OPEN

FEEL THE FORCE

ACT ONE

INT. POLICE STATION BULLPEN - NEXT DAY (DAY TWO)

Officers and people bustle about. Haley sits with the radar gun pointed at herself. She talks very quickly:

HALEY

Last Friday night - Yeah, we danced on table tops, and we took too many shots, think we kissed but I forgot, last Friday night.

She looks at the gun and WE REVEAL Bobbins with CAPTAIN (PATRICK) KEATON (55). Patrician and good-natured, he delivers good and horrible news with the same folksy charm.

CAPTAIN KEATON

Is she trying to see how fast she talks?

BOBBINS

She is.

CAPTAIN KEATON

Jiminy Christmas. The thing is--

He steps into his office, expecting Bobbins to follow.

INT. CAPTAIN KEATON'S OFFICE - CONTINUOUS

Bobbins stops at the door (very proper) and knocks.

CAPTAIN KEATON

Come in, Bobbins. For God's sake, we were just talking.

BOBBINS

Thank you, Captain, sir. I know it's only been two weeks but this partnership with Officer Haley isn't working. And it's not just because she's faster than me--

Oblivious, Captain Keaton looks out through the glass at Haley - still fast speaking "Last Friday Night."

CAPTAIN KEATON

You know, her dad was a preacher.

BOBBINS

Haley's?

CAPTAIN KEATON

No, no. Katy Perry's. I hope he forgives her. She just wants to make good music... Haley's step-dad is the G-damn Police Chief, that's how she got to be an officer here. My walnuts are in a vise on this one.

Captain Keaton reacts to what he said, grabs a tiny tape recorder from his desk, presses record, holds it up:

CAPTAIN KEATON

Obviously, referring to my testicles as walnuts was in no way intended to make you feel like you're in a sexist environment. Would you like to file a formal complaint?

BOBBINS

No, sir. I'm fine.

CAPTAIN KEATON

(turns off tape recorder)
We live in a bad time.

BOBBINS

Did I ever tell you about the time my dad's convenience store got robbed?

CAPTAIN KEATON

Nine million times.

BOBBINS

I was eight. And yeah - that skell stole my innocence, but he also started a fire in here--
(taps her chest)
I've wanted to be a cop ever since. Now, I'm here, and I can't get in the game. I've done the extra work; I took classes on interrogation, preservation of evidence, and since you gave me my gun back, I've spent tons of time at the range. But I know the reason I never get any good assignments is because of Haley.

CAPTAIN KEATON

Well, you're half right.

The following is staccato:

BOBBINS

I'm putting in a request for a new partner.

CAPTAIN KEATON

No one else wants you.

BOBBINS

Request to be on my own.

CAPTAIN KEATON

Request denied.

BOBBINS

I'd like to appeal.

CAPTAIN KEATON

Appeal rejected. I'm glad we saw the process through, though. I feel good about it.

INT. POLICE STATION BULLPEN - CONTINUOUS

Bobbins steps out, dejected. She gathers herself, then speaks loudly, for the others' benefit:

BOBBINS

Thanks for the special assignment, Captain. I won't let you down.

The Captain opens his door, good-natured, oblivious:

CAPTAIN KEATON

Not sure what you heard, Bobbins. There's no special assignment.

Rodriguez LAUGHS from his desk (Winston, nearby). Haley 'leafs' through a magazine, feet-up.

HALEY

Magazine quiz. What are you looking for sexually?

RODRIGUEZ

I like girls with big ol'--

HALEY

No ones cares, Rodriguez. Winston?

WINSTON

(steals look at Rodriguez)
I always seem to want what I can't have.

HALEY

That rules me out. Seriously just say the word and I'll ditch everything I'm wearing except the boots and the badge. How would I wear the badge? Good question - I've got piercings...

BOBBINS

Haley--

When Haley looks over, Bobbins puts a POST-IT on her forehead that reads, "STOP. HE'S GAY."

HALEY

I know. It makes it more of a challenge.

Bobbins puts a new POST-IT on her head that reads, "He hasn't come out, yet. So don't make him uncomfortable."

HALEY

Okay, that's too much for a Post-it.

Detective Rhodes wheels in.

DETECTIVE RHODES

We've got a 10-71 over on Lincoln.
Every available.

As everyone gets up and exits, WE FOLLOW Bobbins and Haley:

HALEY

10-71 - this is serious.
(off Bobbins' look)
What? You told me to learn the codes, so I did.

BOBBINS

Really?

HALEY

Hell to the yeah.

BOBBINS

Then what's a 10-71?

HALEY

It's not pretty - I'll tell you that.
Awful, awful stuff, 10-71's.
(as Bobbins exits, annoyed)
(MORE)

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I.

HALEY (CONT'D)
It's just a little worse than a 10-70.

CUT TO:

EXT. HILLY/PARK AREA - DAY (DAY TWO)

Haley and Bobbins are there. They walk and talk.

HALEY
10-71 is a shooting? Why not just say "shooting"? It's quicker.

BOBBINS
Two murders in the same neighborhood. They have to be related.

HALEY
10-71. Shooting. 10-71 - See? "Shooting's" much faster.

They get to the (MALE) BODY. It is sprawled out on a steep hill in the middle of a cement bike path.

HALEY
So, we have to do a chalk outline of the dead guy?

BOBBINS
Of the victim, yes. Crime scene preservation is hugely important.

HALEY
So, when you were with Captain Keaton, did you talk about dumping me as a partner again?

Bobbins starts drawing around the body with chalk.

BOBBINS
Hmm... No... Well, yes. It might have come up.

HALEY
How could it just come up?

BOBBINS
I don't remember how the conversation got there--

Due to the STEEPNESS of the hill, the body ROLLS one rotation.

BOBBINS
No-no-no.

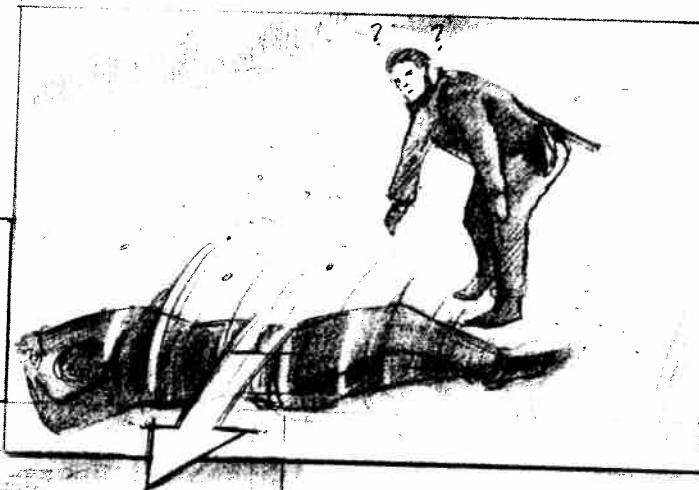
She draws more (in new spot); the body ROLLS AGAIN.

BOBBINS
Stop it. Stop!

HALEY
He can't hear you.

Bobbins starts the chalk outline and the body ROLLS AGAIN:

BOBBINS
Come on!



WE TIME CUT TO: Bobbins and Haley stand atop the hill. The body is HALFWAY-DOWN the cement path, six or seven partially-finished CHALK OUTLINES follow it down.



HALEY

I suppose we could round up a bunch
of dead bodies and put them in the
shapes...

(off her look)

You're right. That would take
forever.

They turn to see Detective Rhodes by them (with Rodriguez).

RODRIGUEZ

This is what happens when the City
makes you have chick cops on the
force.

(off Rhodes' look)

Just starting a conversation.

BOBBINS

Detective Rhodes, what happened was--

DETECTIVE RHODES

Go canvas door-to-door around the
neighborhood. See if anyone saw
anything.

BOBBINS

Yes, sir.

HALEY

(as Rhodes leaves)

How the hell did he get his chair up
here?

They watch him ZOOM down the path, seemingly OUT OF CONTROL.
At the bottom, he reaches his arm out, GRABS a light pole
(STUNT), swinging himself sharply off to the left, where he
calmly coasts to Winston and takes a clipboard. Bobbins,
attracted, can't help but 'moan' a little ("Mmm").

RODRIGUEZ

You should ask him if everything
still works downstairs before you get
a lady rod for him.

EMBARRASSED, Bobbins walks off. Haley reaches over, TAKES
Rodriguez's gun, and THROWS it into a MUD PUDDLE.

RODRIGUEZ

Are you crazy?! You can't do that!

HALEY

I just did.

She walks off. Rodriguez fishes his gun out of the mud puddle, looks around, and puts it back in his holster.

CUT TO:

EXT. NEARBY NEIGHBORHOOD - MOMENTS LATER (DAY TWO)

Haley and an annoyed Bobbins go door-to-door. As they walk up to an apartment door:

BOBBINS

Great. Knocking on doors, looking for witnesses - it's for rookies and Girl Scouts.

HALEY

Why would Girl Scouts be looking for witnesses?

BOBBINS

That was more about the knocking-on-doors part-- You know what, forget it.

HALEY

You know, you should make a move on Detective Rhodes. You don't even have to ask. Tonight when he's leaving work, just sneak up behind him and push him to your place.

BOBBINS

That's inappropriate.

HALEY

You need to lighten up, Nicki.

BOBBINS

No. No first names. First names are for friends. We aren't friends; we're just partners. Got it?

HALEY

Fine, Nicki.

(off her glare)

Bobbins, whatever. You should still go for it with Detective Rhodes.

BOBBINS

(ringing doorbell)

This morning you were throwing yourself at a gay man.

(MORE)

BOBBINS (CONT'D)

So, how about no love advice until
you get your own date, okay?

The door opens, REVEALING a nice-looking man, ALAN (30-ish)
in a BRIGHT-RED winter hat.

BOBBINS

Hi, we're going door-to-door and we'd
like to ask you--

HALEY

If you'd go out with me.

ALAN

What?

BOBBINS

What?!

HALEY

It's up to you, but if you say "no" I
will have to have you arrested and
brutalized.

ALAN

(smiles)

Sure, why not?

HALEY

Got a date. You said I couldn't.
Two-nothing me.

BOBBINS

I never said--

HALEY

Two-nothing. I'll meet you at the
next house - I have to give him my
digits, tell him where to take me,
what to do to get lucky, etc.

Bobbins TURNS TO SEE MRS. KENNEDY (50-60), standing by her
door. She is the nudgiest, most annoying woman ever.

MRS. KENNEDY

Am I next? Look at you, so proud in
your cute little uniform. Are you a
real policeman or some sort of a
mascot?

As Bobbins SQUINTS, furious, and CLENCHES HER FIST, we:

CUT TO:

INT. POLICE STATION BULLPEN - LATER (DAY TWO)

Bobbins sits at her desk, filling out a report when Captain Keaton pokes his head out of his office.

CAPTAIN KEATON
Bobbins - a minute.

INT. CAPTAIN KEATON'S OFFICE - CONTINUOUS

Detective Rhodes is in there, holding a scotch. Bobbins waits by the door (proper) and knocks.

CAPTAIN KEATON
Why do you always do that? Just come in. So, I heard you had a tricky interview with a...
(looks at paper)
Mrs. Kennedy.

BOBBINS
Yes, sir. She got a little antagonistic, I deemed her a threat, standard procedure.

CAPTAIN KEATON
Would you like to hear her version of events?

BOBBINS
Not really, no.

CAPTAIN KEATON
She said she made fun of you for not looking like a real police officer and you cuffed her and threw her into the van, screaming, "How you like me now, bitch?!" That's not how we do things around here, sweetheart.
(picks up tape recorder)
Officer Bobbins, when I referred to you as--

BOBBINS
(into tape recorder)
I take no offense to you calling me sweetheart, sir.

CAPTAIN KEATON
(turns off tape recorder)
Thank you. Look, you have a temper. That's not a bad thing; you just have to use it better.

(MORE)

CAPTAIN KEATON (CONT'D)
Look at Rhodes here. He's mad all
the time, and he's the best cop I
know. Learn from him.

BOBBINS
(to Detective Rhodes)
I could use a mentor. When do we
start?

DETECTIVE RHODES
(looks at watch, then)
Never.

CAPTAIN KEATON
Sweetheart, you know everything in
the book about being a cop, you just
get in your own way. You know, when
I was your age, I was good at the
bureaucratic stuff, but I never had a
great 'feel' for the field.

BOBBINS
So, you're saying I remind you of
yourself?

CAPTAIN KEATON
God, no, did I say that? Wow, I hope
not. I'm saying you need to focus on
whatever aspect of police work you're
good at.

BOBBINS
What am I good at?

LONG SILENCE. He looks to Rhodes. Rhodes looks away.

CAPTAIN KEATON
Talk about your conversation
stoppers, huh? Just go make things
right with Mrs. Kennedy or you can
kiss your job goodbye. 'Atta girl.

Bobbins leaves. Rhodes starts to take a sip of his
untouched/full scotch. (Keaton has one, too.)

CAPTAIN KEATON
Gerald, hold it. We aren't off duty
for eight more seconds.

They look at the clock and wait the ten seconds until it's
7:00. They then CHUG their scotches.

CAPTAIN KEATON
You up for another?

CUT TO:

INT. POLICE STATION BULLPEN - MOMENTS LATER (DAY TWO)

Haley speaks to Winston, holds out iPhone.

HALEY

You want to see a picture of me at Halloween, dressed as a construction worker?

(shows him, sexy voice)

Got the fake moustache on, my hair's up, my boobs are strapped down. Mmm, I look like a guy. It's good, right?

WINSTON

I guess.

He moves off as Bobbins approaches.

HALEY

He's my Everest. But I will have him.

BOBBINS

You won't. Look, I have to go talk to Mrs. Kennedy in the interview room-

HALEY

And you want us to give her the ol' good cop - bad cop treatment. It's so cliché. Let's do something new. Ooo-ooo, good cop - stoned cop.

BOBBINS

No--

HALEY

(as stoner)

Hey lady, just admit you did it and we'll go get some chili-cheese-dogs...

BOBBINS

Just listen, dammit. You're a horrible partner, Haley.

HALEY

Aw, thanks.

BOBBINS

But I haven't been that great either. I'm so sick of screwing up. I just think things will go better if we have each other's backs, you know?

HALEY

I can do that.

BOBBINS

Good, because Mrs. Kennedy really pushes my buttons. Let's go--

HALEY

Okay, I didn't know we were starting this "have each other's backs" thing, today. I've got that date. We'll start it tomorrow, though, promise...

As Haley walks off and Bobbins reacts, we:

CUT TO:

INT. INTERVIEW ROOM - MINUTES LATER (DAY TWO)

Bobbins sits with the annoying Mrs. Kennedy. The following is like pulling teeth for Bobbins:

BOBBINS

I wanted to say... I don't want to say, I have to say... Sorry.

MRS. KENNEDY

(brightens)

Never mind. I didn't mean to offend you. You just looked so cute in your costume, like a perfect little doll.

BOBBINS

(trying to stay calm)

Okay, I'm going to focus on the "perfect-looking" part. I'm not usually described that way. I used to be so self-conscious, I almost got plastic surgery--

MRS. KENNEDY

Right, right, on your beady eyes?

BOBBINS

No.

MRS. KENNEDY
Your pointy nose?

BOBBINS
Nope.

MRS. KENNEDY
Your tiny boobs? Giant chin? Flat
butt?

Bobbins glares, furious. WE REPEAT THE SAME CLOSE-UP SHOT
of her fist, again CLENCHED IN FURY.

INT. HALLWAY - CONTINUOUS

WE HEAR a "Zzzt" and a "Yelp" as Bobbins exits past Winston
and Rodriguez.

WINSTON
What was that?

BOBBINS
(without stopping)
I tasered her. Good night.

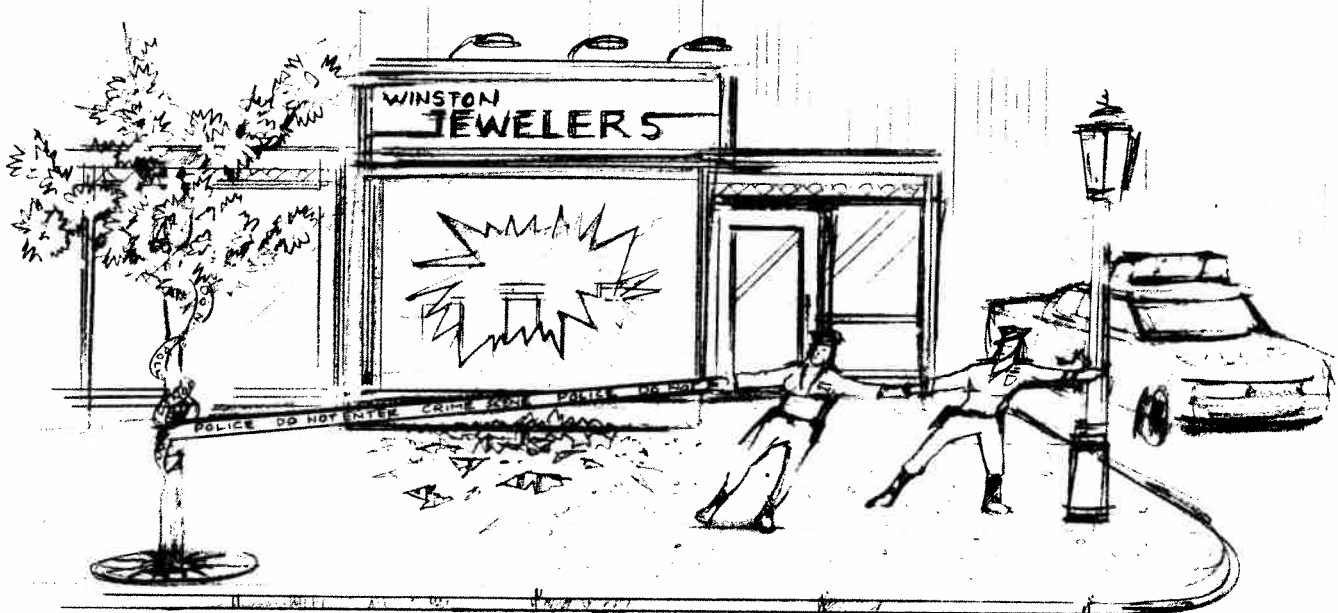
As she exits:

END OF ACT ONE

ACT TWO

EXT. CRIME SCENE - THE NEXT MORNING (DAY THREE)

Officers mill about a store front with a BROKEN WINDOW.
YELLOW TAPE CORDONS the area off, but it doesn't make it the
whole way across, so Haley and Bobbins act as yellow tape -
holding each other's hands, connecting it to a street pole.



BOBBINS

I can't believe we have to be crime-scene tape. This is your fault.

REVEAL a ROLL of YELLOW TAPE stuck over the telephone wires, BLOWING IN THE WIND.

HALEY

Yeah, I'm still not sure how that happened. You really tasered her?

BOBBINS

I don't want to talk about it.

HALEY

(nods, then)
Did her hair go all cartoon-y?

Haley gestures with her hands like hair standing straight up. Bobbins can't help but smile, remembering:

BOBBINS

Yes...
(then, annoyed)
The hell with this.

Bobbins drops the tape. Rodriguez (and Winston) walks up. Rodriguez wears MIRRORED SUNGLASSES.

RODRIGUEZ

You're right, gal pal. You shouldn't bother. Once the Captain finds out about the shock treatment, you're gone anyway-- What are you doing??

Haley is VERY CLOSE to him, looking in his sunglasses, picking her teeth.

HALEY

I'm checking my teeth in your douche-glasses.

RODRIGUEZ

(walking off, calling back)
I can't wait for him to fire you two.
It literally makes me want to skip.

As he starts skipping:

HALEY

What a dick.

WINSTON

(watches Rodriguez go, to self)
I wouldn't know; I haven't seen it,
yet.

He moves off.

HALEY

Why would the Captain fire me? I
wasn't even there--
(then, realizing, to Bobbins)
Ohhh. Do you think he'll be pissed
that I left my shift early to go on a
date?
(off Bobbin's look)
Eh, at least it was a good time. Got
some. Up high!

Haley holds hand up for high-five; Bobbins ignores it.

BOBBINS

Rodriguez is right. We're finished.
What are we going to do?

HALEY

I'll probably go back to working at
the yogurt shop. Or strip.

Haley does the little, stripper knee-bend/shimmy.

BOBBINS

You know what? We can get out of
this. We just have to solve the case
before he cans us.

HALEY

Great. Which case?

BOBBINS

The double homicide.
(off Haley's clueless look)
From yesterday! The two dead guys!

HALEY

Right. I thought you meant today,
and I was like, no one's dead today
yet. Not to rain on the parade, but
how are we going to solve anything?

BOBBINS

We're going to hitch our wagon to the
best.

As she walks off, purposefully, we:

CUT TO:

EXT. SIDEWALK, BAD NEIGHBORHOOD - LATER (DAY THREE)

Detective Rhodes wheels down the sidewalk; Haley and Bobbins trail him.

DETECTIVE RHODES

The Captain told you to trail me?

BOBBINS

Yes, sir, and to assist you in your investigation in any way necessary. We can do any legwork--
(immediately regrets word)
We will do anything.

Detective Rhodes nods, accepting this and keeps moving, Haley and Bobbins trailing.

HALEY

Let's go catch some baddies.

They argue, sotto, as they walk behind Detective Rhodes:

BOBBINS

For God's sake, don't call them "baddies." They're perps, punks, skulls.

HALEY

Right: thugs, pigs--

BOBBINS

Not pigs. We're pigs.

HALEY

They call us pigs? I don't like that at all.

As they argue, Detective Rhodes stops his chair and they walk PAST HIM, OBLIVIOUS, then stop, realizing. He casually holds up his hand, closes it into a fist:

DETECTIVE RHODES

That's going to be our signal for you two to shut up. Otherwise I'm gonna shoot one of you.

Bobbins jokingly/subtly points to Haley ("Shoot her!"). Detective Rhodes doesn't smile.

BOBBINS
Sorry, sir.

A sketchy guy hangs out, MIKEY (30's, imposingly BIG).

DETECTIVE RHODES
He's an old informant of mine. Stay alert so no one comes at us. That's how I got shot.

As they move to Mikey, Bobbins QUICKLY TURNS AROUND checking for danger, startling Haley:

HALEY
Jeez, I almost peed! Don't do that.

DETECTIVE RHODES
Mikey. The two murdered punks yesterday: one was a drug dealer; the other, a low-life like yourself. I figure a local vigilante type is trying to clean up the neighborhood.

MIKEY
Uh-huh. Why should I give a shit?

DETECTIVE RHODES
I want you to fish around for me. See if anyone knows anything.

MIKEY
(chuckles)
Look, Gerry Boy. You were a bad ass back in the day, I'll give you that. But now that you're in the chair, you're just not that scary. You can't even reach to break my nose again, can you? I mean, what're you gonna do, roll over my feet? I just don't think you--

Without warning, Detective Rhodes PUNCHES Mikey in the CROTCH. Mikey drops like a sack of potatoes.



DETECTIVE RHODES*
(casually)
I'll be back later to hear what you
find out.

He wheels off. Bobbins watches him, SMITTEN.

HALEY
I can hear your uterus humming.
Bobbins shakes it off and they exit.

CUT TO:

INT. HALLWAY - MINUTES LATER (DAY THREE)

Bobbins and Haley walk down the hall. Bobbins is on her
cell and extremely hopeful:

BOBBINS
Sir, the hair they discovered at the
crime scene - was there a DNA match
to anyone in our database?

The answer was "No". Bobbins REACTS, disappointed, to
Haley. Haley does a fake disappointed gesture back.

BOBBINS
Yes, sir, on it.
(to Haley)
Detective Rhodes wants us to pick up
the pathology reports on the two
victims--
(off her look)
What?

HALEY
You faint every time we go into the
pathologist's office.

They stop outside the Pathologist/Coroner Door.

BOBBINS
No, I don't... Fine. But this time
I have a plan. I'm not going to look
at the dead bodies; I'm going to look
at the pathologist.
(then, walking in, to self)
Don't look at the body; look at the
pathologist...

INT. PATHOLOGIST'S OFFICE - CONTINUOUS

The pathologist, DR. SUE WALSH (40's, friendly, unaffected) stands, working over a BODY on a slab. Bobbins (and Haley) walks to her, BARELY HOLDING ON, talking to self:

BOBBINS

Don't look at the body; look at the pathologist. Don't look at the body; look at the pathologist--

DR. WALSH

Morning, Officers. I have the report ready.

HALEY

You have something...

Haley makes gesture. There is something on the doctor's face. She picks it off with BLOODY GLOVES, looks at it.

DR. WALSH

That is either a piece of apple, or a bone fragment from when I sawed through the skull.

Bobbins REACTS, horrified, then, frantic, to self:

BOBBINS

Don't look at the pathologist; look at the wall.

She looks at the wall. There are disgusting HUMAN ORGANS (to be tested) on shelves. She REACTS, then:

BOBBINS

Don't look at the wall; look at the floor.

She looks at the floor. FRESH BLOOD and FLESH PARTS are everywhere. She REACTS, then:

BOBBINS

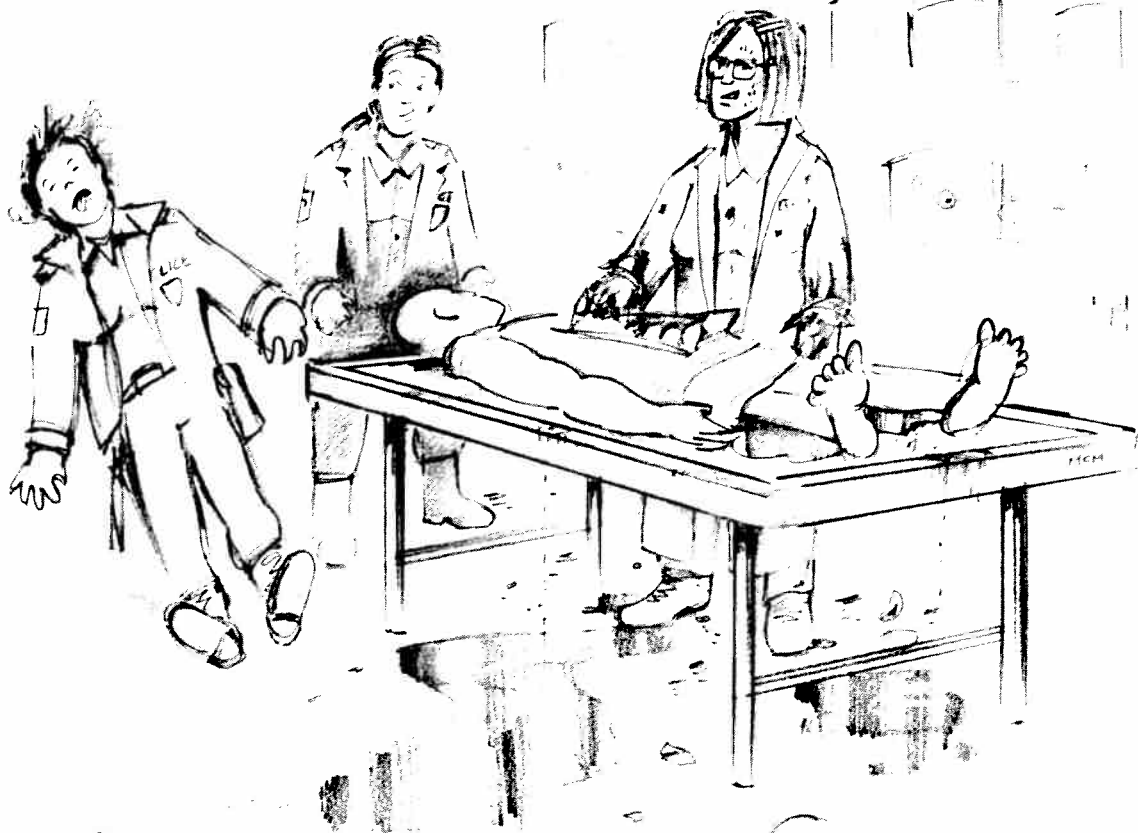
Don't look at the floor; look at the body.

She does. Can she hold on? Then:

DR. WALSH

When I squeeze the heart, you can locate the bullet hole by where the blood spurts out.

Dr. Walsh demonstrates, and Bobbins PASSES OUT.



CUT TO:

INT. HALLWAY OUTSIDE DOOR - MOMENTS LATER (DAY THREE)

WE START on Bobbins LYING ON THE GROUND. (We think we're still in the Pathologist's Office.) As Bobbins "WAKES," the first thing she SEES is Haley's face.

HALEY

I didn't pass out. Three-nothing.

As Bobbins shakes it off and REACTS, WE REVEAL that she is on the floor IN THE HALLWAY. People glance as they walk past. She sits up.

BOBBINS

Why would you drag me out here?!

HALEY

I let you stay in there awhile, but you kept waking up and passing out again. It was an endless cycle. Besides, I put the report in your hand so it looks like you're working.

Bobbins (still on floor) looks at the report in her hand, just as Detective Rhode GLIDES quickly by, GRABBING it.

DETECTIVE RHODES

Captain Keaton wants to see you.

He's gone. Bobbins REACTS, then:

HALEY

That was cool.

As Bobbins gets up, we:

CUT TO:

INT. POLICE STATION BULLPEN - MOMENTS LATER (DAY THREE)

Bobbins walks to the Captain's Office, stops, can't do it. Winston tries to comfort her:

WINSTON

Maybe you could just tell the Captain that you fired that taser by accident... twice.

BOBBINS

(upset)
Right, because he's probably dying to give me a break. I bet he wants more women on the Force.

(MORE)

BOBBINS (CONT'D)

Dammit Winston, you don't understand
how hard it is to feel like you don't
fit in here!

Haley COUGHS. Bobbins looks over. Haley puts a POST-IT on
HER HEAD, which says: "He understands. He's a closeted gay
guy in a police station full of homophobic dick bags."

BOBBINS

Now, that's too long a Post-it.

She rips it off. Haley REACTS:

HALEY

Ow! You took some hairs off.

BOBBINS

You know what burns my britches?

HALEY

Is it that you talk like you're from
the past?

The following is real and a little emotional:

BOBBINS

You're so worried about Winston's
feelings, but you don't give a rat's
ass about mine. I'm dying here!
(people look over)

Look, I know you could care less
about being a cop. But if I wake up
tomorrow, and I don't get to put on
the uniform-- I honestly don't know
what I'll do. Being a policeman:
it's all I ever wanted.

HALEY

No matter what happens, they can't
really keep you from putting on the
uniform...

Captain Keaton pokes his head out of his office.

CAPTAIN KEATON

Bobbins, there you are. Had another
fun talk with Mrs. Kennedy. Bring
your badge and your gun.

As Bobbins gets up, Haley tries to encourage her:

HALEY

Hang tough, Partner.

BOBBINS

Oh, please. You were never my partner.

THIS STINGS. Bobbins walks to the Captain's open door, stops to knock (as usual), and WE HEAR:

CAPTAIN KEATON

Don't. You know I want you to come in.

Bobbins steels herself, enters. Haley REACTS, BUMMED.

CUT TO:

INT. CRAPPY HOTEL/BUILDING - LATER (DAY THREE)

Haley stands talking to Mikey on a balcony area.

HALEY

Look, I just want to solve this double murder thing, save my old partner's job, and get home in time for *Hoarders*.

MIKEY

Good show.

HALEY

Right? Those people are messed-the-eff-up. Anyway, if you could tell me what you found out, I'd be stoked.

MIKEY

Maybe I know things. Maybe I don't.

REVEAL Detective Rhodes below the balcony DOWNSTAIRS as Mikey yells down to him:

MIKEY

Thanks to your little fall in the shower, you can't come join us up here, huh, Ger?

HALEY

(calling down)
You fell in the shower? I thought you're in that chair because you got shot.

DETECTIVE RHODES

I never said that.

HALEY

You implied that.

DETECTIVE RHODES

I did get shot. On the tip of my ear. See the nick?

HALEY

Nick? Seriously? I'm disappointed in you.

MIKEY

You screwed the pooch this time, Gerry, sending Officer Great-Rack up here. All alone...

HALEY

Thanks for the compliment. It might just be my bra.

MIKEY

You want info, Officer Nice-Rack?

HALEY

Now they're just "nice"?

MIKEY

Maybe we can work something out.

He touches one of her shirt buttons. WE HEAR a loud THUMP. Mikey REACTS. The thumps (of Detective Rhodes' wheelchair coming UP THE STAIRS) continue through the following:

HALEY

You know what that sound is, don't you, Mikey? That's a nut punch, and it's coming for you.

TIME CUT TO:

Mikey lies FETAL in the b.g. as Rhodes and Haley talk:

DETECTIVE RHODES

Look, I respect what you're trying to do, Haley, but the odds are slim. Any decent cop will tell you, most of the cases we solve turn on luck. A coincidence...

HALEY

But Mikey told us a lot before he threw up.

EXT. SIDEWALK - PREVIOUS NIGHT (NIGHT TWO)

Haley and Alan walk arm-in-arm on their date. Haley cutely reaches up and PULLS OFF Alan's bright red hat, REVEALING a HUGE, WHITE GUY AFRO.



DETECTIVE RHODES

What do we really know? The perp
lives in the neighborhood. Mikey
said other skells call him "RED" for
some reason...

Haley REACTS as a thought hits her.

HALEY

Uh-oh.

And WE FLASHBACK to her (pre-shot) meeting with Alan (her
date) and his BRIGHT RED hat. WE COME BACK:

DETECTIVE RHODES

The hair the coroner did D.N.A.
testing on didn't match anyone in the
system, but it was very, very long.

Haley REACTS, as we:

FLASHBACK TO:

INT. CRAPPY HOTEL/BUILDING - CONTINUOUS (DAY THREE)

DETECTIVE RHODES

And even though this nut-job thinks
he's doing a good deed; to kill
another human, he'd have to be the
type of psycho that flies off the
handle at the slightest provocation.

Haley REACTS.

FLASHBACK TO:

INT. RESTAURANT - PREVIOUS NIGHT (NIGHT TWO)

On their date, a WAITER accidentally spills water on Haley.

WAITER

Sorry, Ma'am.

Alan PUSHES the guy hard, sending him FLYING across the
table (stunt).

BACK TO:

INT. CRAPPY HOTEL/BUILDING - CONTINUOUS (DAY THREE)

HALEY

Ah, crapballs.

CUT TO:

EXT. MRS. KENNEDY'S DOOR - LATER (DAY THREE)

Bobbins knocks on her door. Mrs. Kennedy opens it, then
immediately:

MRS. KENNEDY

You don't have a badge or a gun
anymore; are you even still a
policeman?

BOBBINS

How did you notice that so fast?!
No, I got fired.

MRS. KENNEDY

Good.

BOBBINS

Oh, come on. Was that shock sooo
bad? It was only like,
(MORE)

BOBBINS (CONT'D)
(quietly)
Ten-thousand volts.

MRS. KENNEDY
I lost my sense of taste.

BOBBINS
Is that really a big deal? Not being
able to taste delicious things?

Mrs. Kennedy starts to close the door.

BOBBINS
Mrs. Kennedy, wait--
(she stops)
I just came here because I wanted to
say, I'm sorry. Sorry. And...
(takes out notepad)
I never actually interviewed you as a
potential witness. It's inexcusable
for an officer. If it's okay, I'd
like to at least finish that - even
if it's just for me.

MRS. KENNEDY
(beat, then impressed)
You know, none of the other cops
cared what I had to say. This one
young man with very douchey
sunglasses called me a crazy old hag.

BOBBINS
He's a pain in the ass.

MRS. KENNEDY
He should've listened; I know who the
murderer is. Sheila's boy, down the
block - oh my God, Sheila's such a
ho. Once, she went to Norman
Stonewater's house in just a robe--

BOBBINS
You were saying something about the
murderer?

MRS. KENNEDY
It has to be Sheila's son. He's
always saying how this is a crap
neighborhood that needs to be cleaned
up.

BOBBINS
(sighs, disappointed)
Yeah, but everyone says that.

MRS. KENNEDY
Oh, also, I saw him roaming around
with a gun.

As Bobbins REACTS, we:

HARD CUT TO:

INT. POLICE STATION BULLPEN - MOMENTS LATER (DAY THREE)

Bobbins SPRINTS IN EXCITED to the Captain's Office.

INT. CAPTAIN KEATON'S OFFICE - CONTINUOUS

Bobbins sprints in, stops, steps back out, knocks, steps
back in again.

BOBBINS
Captain Keaton, I know who the
murderer is. It's--

REVEAL that Captain Keaton, Detective Rhodes and Haley are
all in there. They speak in unison:

ALL
Alan Schumacher.

CAPTAIN KEATON
He's already in custody. Haley here
figured it out. Unbelievable work
for a rookie.

Haley MOUTHS to Bobbins: "Four-nothing me" and exits.

CAPTAIN KEATON
You're lucky to have that young lady
as a partner.

As Detective Rhodes and Bobbins exit:

BOBBINS
Did he say "Partner"? I'm still a
cop?

DETECTIVE RHODES
(hands her gun and badge back)
Haley went to bat for you.

BOBBINS

(smiling)
And maybe you, too, right, sir?
(off his dead stare)
So, Haley you say?

Bobbins starts to walk out, then stops and talks to Rodriguez as she puts her badge back on, using his glasses as a mirror:

BOBBINS

That's right, Rodriguez, I'm back.
And I look good.

Rodriguez calls after her as she walks away:

RODRIGUEZ

That's right; keep walking, Girl-y!

Captain Keaton POKES head out, holding up tape recorder:

CAPTAIN KEATON

Officer Rodriguez, please don't
gender-label fellow officers; it's
inappropriate.

(presses stop on recorder)
And good God, son, those douche
goggles make you look like you're
stripping at a bachelorette party.

He exits. Mad, Rodriguez throws them into the trash.

WINSTON

It's okay.

Winston puts his hand on Rodriguez's shoulder, comforting him. It drifts up and CARESSES Rodriguez's hair a bit. He looks up at Winston, who covers. Very "straight guy":

WINSTON

Later, bro.

As he walks off like a tough guy, we:

CUT TO:

INT. POLICE CAR - DAY (DAY THREE)

Haley and Bobbins drive in silence for a beat. They come to a stop. Then, hard for Bobbins but VERY SINCERE:

BOBBINS

Thank you.

HALEY
You're welcome.

BOBBINS
I'm glad you're my partner, Liza.

HALEY
I thought you said first names were
just for friends.

Bobbins looks over at her, SMILES. Haley gets it: they're
friends. She's touched:

HALEY
Oh. Me, too, Nicki.
(beat, then)
At least I slept with a murderer.
That's pretty cool.
(Bobbins doesn't laugh)
Seriously? No smile? If you're
going to be my partner, you need to
lighten up.

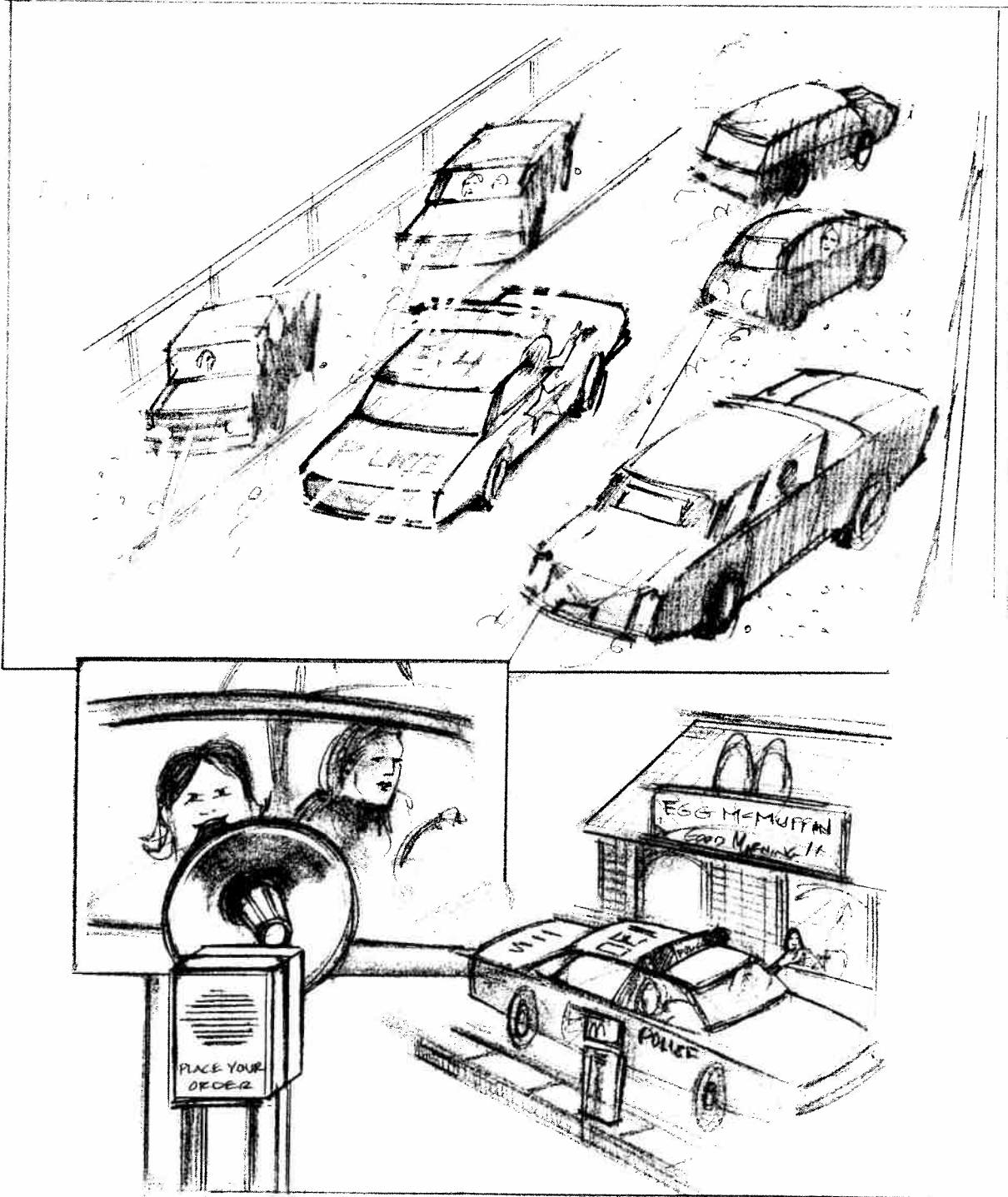
Bobbins looks out the front, REACTS, frustrated, and puts
the siren on, honks, etc, as if dealing with a situation:

BOBBINS
Come on, people! Out of the way!
Police coming through.

HALEY
(joining in with megaphone)
Move! Official business - clear a
path.

They keep AD-LIBBING and inching forward until WE REVEAL:

They are at a McDonald's Drive Through. The cars that cleared out of the way are spread out every which way.



BOBBINS

How was that? Light enough?

HALEY

Much better.

Haley leans over with the megaphone, speaks directly into the Drive Through box:

HALEY

Hurry up back there. We're on the job.

END OF SHOW

