

24 CONTINUED:

24

An awkward beat passes. Then Amenadiel breaks the silence.

AMENADIEL

You know I looked for you -- after
what happened. What you did for me.

(beat)

But you were gone.

MAZE

I needed to get away from Lucifer.

Amenadiel, suddenly hopeful, smiles.

MAZE (CONT'D)

...And you.

You can almost hear Amenadiel's heart breaking.

MAZE (CONT'D)

I need to figure out where I fit in
this world. And to do that... I
need some space. From both of you.

Amenadiel covers as best he can.

AMENADIEL

Yeah. No. I was feeling the same
thing. Some distance between us
might be a good thing.

Maze gives him a smile, walks out. Off Amenadiel, hurting
more than he'd care to admit:

25 INT. PRECINCT - BULLPEN - DAY

25

Chloe walks by the LAB. She stops when she notices Ella
whistling inside, enjoying her work. Ella examines pieces of
the RODS stuck in the victim's head under a microscope.

Chloe eyes Ella's CRUCIFIX. A beat, then she enters into --

*

26 INT. PRECINCT - EVIDENCE LAB - DAY

26

START →

CHLOE

Hey, can I ask you a question?

ELLA

(without looking up)

Besides the one you're asking? Shoot.

CHLOE

Do you really believe in God?

p 5 of 7

→ CONTINUED

ELLA
Sc. 2

26 CONTINUED:

26

Ella looks up, surprised.

ELLA

Wow. I was expecting more like "How's your first week going?" Or "Wanna grab coffee sometime?" But the big "G" question. At the top. Did not see that coming.

CHLOE

Sorry. It's inappropriate. Forget I said anything.

Chloe starts to walk away.

ELLA

No, I like talking about it. It's my faith. Kinda big part of my life. Hit me.

Chloe stops. Thinking about her question. Then:

CHLOE

Do you believe it all really exists?
(beat, faux casual)
I mean things, like, say, angels.
The devil. It's all a metaphor,
right?

Ella considers it a beat. Then --

ELLA

Maybe. Maybe not.

CHLOE

Huh. Kinda expected a little more...
well, *faith* in your faith.

ELLA

To me, doubt is important. If you don't question something -- what's the point of believing it? Blind faith is for lemmings and hypocrites.
(beat)
I doubt so that I can believe.

Chloe absorbs that. Then:

CHLOE

If you had the chance to prove it all was real or fake... would you take it?

p 6 of 7



26 CONTINUED: (2)

26

ELLA

(beat)

Kinda defeats the point, doesn't it?

Chloe considers that. Ella, looking back at her work, excited:

END

*

ELLA (CONT'D)

Roses!

CHLOE

I'll bite. What do roses have to do with faith?

*

ELLA

Nothing about faith. And everything about the case. I found nitrogen on the rods in the vic's head. Got me thinking. Cleaning products. Ammonia. Could be almost anything. THEN I found the special "K".

CHLOE

Special "K"?

ELLA

Potassium? Periodic table? Nothing?

(moving on)

Potassium is found in all sorts of things. Like bananas, nuts --

CHLOE

Can you skip to the end?

ELLA

And rose fertilizer. Which also has nitrogen.

CHLOE

(getting it)

Which means the rods were from a garden.

*

*

ELLA

Exactly. Garden tools, equipment, lawn accessories --

CHLOE

Lawn accessories. Like... flamingos?

*

ELLA

That's oddly specific. But sure.

OFF Chloe, wheels turning --

end

p 7 of 7

PHIL + Jack

48*

ACT IV

40A INT. FIREHOUSE DEN - DAY

40

Jack is sprawled on the couch, listens to his walkman, thumbs through a magazine. No one else is around. A beat, and...

ANOTHER ANGLE - PHIL

leans in the dormitory doorway, watches Jack. He seems hesitant, wants to say something, doesn't know how to begin. After another beat.

WIDER - PHIL

crosses the room, sits opposite, into Jack's sight line. He still doesn't seem to notice.

start



Jack...

PHIL

No response.

PHIL

(continuing; louder)

Jack.

Jack lifts his earphones.

JACK

What?

Another beat. This time Phil's silent.

JACK

(continuing)

What's up?

PHIL

(stammering)

Look, there's something I want to say to you... I ... screwed up... I admit it, okay? I know you're pissed off, and you got every right, but...

JACK

What are we talking about exactly?

(CONTINUED)

40A CONTINUED:

40

PHIL

The tenement... when you went
after that kid... and the
bar... I'm an idiot. I said
stuff I shouldn't... acted
like a jerk... It's not like
I don't know it...

Another beat. This is hard.

JACK

Forget it...

Another beat. Phil's not through, runs his fingers through his hair.

PHIL

Growing up sucks, doesn't it?

JACK

I guess...

PHIL

I'm beginning to get hair
growing out of my ears... did
I tell you that?... Look. Can
you see it?

JACK

I'll take your word for it...

PHIL

It's disgusting...

(quick beat)

You know who I ran into the
other day?... Mrs. Capucci...
You remember Mrs. Capucci?

JACK

The math teacher?

PHIL

Yeah...

JACK

She still got B.O.?

PHIL

Yeah, really bad B.O....
What's that come from?

(CONTINUED)

40A CONTINUED: (2)

40

JACK

It's glandular... What'd she have to say?

PHIL

Not too much... You know, the usual...

(quick beat)

I told her you made Captain... that you were a real comer in the department... and I told her about the kid... figured she might've read about it in the paper, or seen it on T.V.

Jack puts down his magazine, unhooks his earphones.

JACK

No one cares about that kind of thing...

PHIL

No, she did... She knew... (beat)

She gave me a hard time for talking about you... said I did it so much when we were kids, she couldn't tell the two of us apart... like we were attached at the hip or something...

JACK

We were...

PHIL

Yeah... Yeah, that was good... Anyway, I didn't want to say much about me... What with me and Helen on the skids, and her taking the kids and moving out... I didn't want to get into it, you know what I mean?

JACK

Are you talking?

PHIL

To Helen? Yelling is more like it... It's my fault... like everything else...

(CONTINUED)

40A CONTINUED: (3)

40

Phil suddenly gets to his feet. As he begins to move off..

JACK
Listen, Phil...

Phil stops. A beat. Jack sticks out his hand. Another beat.
Phil takes it.

JACK
(continuing)
Don't worry... Everything will
work itself out... You'll
see...

PHIL
Yeah... Yeah, I know...

And as Phil exits...

end

CUT TO:

41 INT. FIRE HOUSE - EVENING

41

"Robespierre" the python slithers across the fire house rafters,
~~seems to be waiting for some unsuspecting victim to wander below.~~

FLAME (O.S.)
She just gave it to you?

LENNY (O.S.)
I dunno... She said she liked
me...

ANOTHER ANGLE - LENNY AND FLAME

Sit on the hood of a pumper, stare up at the snake. After a
beat...

FLAME
Better than a dalmatian...

LENNY
It eats pigs, you know?
Little ones, I mean...

FLAME
Cool...

CUT TO:

HEATHER CROMWELL - SCENE 2 (LEAD LAWYER)

72.

1/4

START

After a moment, the camera CLICKS OFF.

BLACKNESS for a long, silent beat. Finally...

LAWYER (O.S.)

That was the night of October 22nd,
2013. 9:40 pm.

INT. COURTROOM - DAY

The Lawyer gestures to a TV SCREEN, remote control in hand.

LAWYER

What did the two of you discuss
after the camera was turned off
that night?

She waits a beat. No reply comes her way.

LAWYER (CONT'D)

Should I repeat the question, Sean?

And, for the first time, we see SEAN in 'real life.' He sits
at the witness stand with a resigned composure.

*It's impossible to tell if it's Grainey or Ethan who's still
alive, sitting at the defense table.*

SEAN

He told me the story about what
really happened with his father.

LAWYER

A story you never knew before.

SEAN

This all happened before I moved to
the neighborhood. Ethan always just
said his father had left him.

LAWYER

So what prompted him to finally
tell you the truth?

SEAN

I found an old email open on his
computer from his father. And Ethan
said he never talked to him, so I
thought it was strange. I
shouldn't have read it, but...

He trails off.

CONT'D →

HEATHER CROMWELL - SCENE 2
(LEAD LANYER) CONT

73.

2/4

LAWYER

So what did Ethan finally tell you?

SEAN

Well, um. Apparently, his mom and dad were having problems, and one night it got physical. Pretty bad. Ethan's mom ran out and went to the neighbor's for help.

LAWYER

And who's house did she go to?

SEAN

(hating this)
Mr. Grainey's.

The Lawyer walks over to her TABLE, produces a DOCUMENT.

LAWYER

(glancing over document)
Harold Grainey interfered with their domestic dispute, causing an altercation of his own with Ethan's father. When the police arrived, Mr. Grainey's testimony sent Ethan's father to jail that night, correct?

SEAN

That's right.

LAWYER

Well it doesn't sound like Mr. Grainey did anything wrong in that scenario, does it?

Sean glances to the defense table. At Ethan? At Grainey?

SEAN

(looking down)
No. It doesn't.

LAWYER

But what ended up happening to Ethan's father?

SEAN

The way Ethan told it, Grainey had a long talk with his mom that night. And by the time his dad got out, she wanted him gone, and filed for divorce.

CONT'D →

HEATHER CROMWELL - SCENE 2
(LEAD LAWYER) - CONT

3/4

74.

LAWYER

And full custody of Ethan.

SEAN

Yes.

LAWYER

So despite Ethan's father's obvious responsibility in this incident, to a thirteen-year-old boy reading these emails, it would seem that an old man interfered in his life and his father was taken away. Quite a reason to hold a grudge, wouldn't you say?

DEFENSE LAWYER

Objection. Speculation.

LAWYER

(rephrasing)

Is it not a fact that Harold Grainey had a conversation with Ethan's mother following this altercation?

(then)

And Ethan never saw his father again?

SEAN

(slightly stammering)

Yeah, but, no. See, no one was supposed to get hurt in all this.

LAWYER

So Ethan never implied that the man he referred to as a, quote, "miserable, wife-beating, drunk piece of shit", should be punished, even to the point where he might react violently?

Elise weeps quietly in the first row.

SEAN

No, it was all just a prank. An experiment.

LAWYER

Initially, yes. But at this point, when your systematic torment of a neighbor suddenly took on such vengeful motives, why wouldn't you walk away, Sean?

CONT'D →

HEATHER CROMWELL - SCENE 2
(LEAD LAWYER) - CONT

4/4

75.

Sean starts to tremble.

LAWYER (CONT'D)

Sean...?

Off the JURY, watching him struggle --

CUT TO: **END**

INT. ETHAN'S KITCHEN - NIGHT

CLOSE-UP of a JACK-O-LANTERN as music plays in the b.g. and a group of PARTYING TEENAGE VOICES count down in unison:

GROUP

Three...two...one!

Ethan leads a group to a collective José Cuervo shot. We recognize some of the faces: CARLY, ASHLEY, SANJAY, along with several NEWCOMERS.

Carly winces, as if tasting tequila for the first time. She puts an arm on Sean for support.

ETHAN

(to the camera)

You got it?

NEWCOMER (O.S.)

(behind the camera)

Yup.

ETHAN

Good. Let me get that.

Ethan walks over and reclaims his camera to REVEAL: the newcomer, TED, wearing a bad Halloween costume.

In the b.g., we see a dozen or so other PARTYGOERS.

ETHAN (V.O.) (CONT'D)

(narrating)

Ted Spiegelman, ladies and gentleman. The only person to actually show up in a costume.

(then)

Besides Ashley, who's going as...

Ethan PANS to Ashley, dressed in her usual dark attire.

ETHAN (CONT'D)

...Slutty Witch?

32.

32

EXT. VANESSA'S APARTMENT - DAY

32

As the sun sets, Vanessa parks her car alongside the curb. When she exits, Buddy approaches.

BUDDY

Long day?

(Vanessa nods)

Turn that frown upside down, pretty lady. Everything's about to get a whole lot better.

Buddy takes Vanessa's hand and pulls her towards his Honda beater.

VANESSA

Where are we going?

BUDDY

It's a surprise.

VANESSA

In your car? It'll be a surprise if we get there.

Buddy laughs; it's good to see her happy.

VANESSA
sides
② scenes
④ pgs

1/4

33

EXT. ELYSIAN PARK TRAIL - DAY

33

Buddy leads Vanessa towards a trail around Dodger Stadium, up to a secret path through the hills.

VANESSA

I didn't say "likes four mile walks up Elysian Park" on my Match.com profile.

BUDDY

Trust me. Besides, it was "I love to laugh" that marked you as a true internet dating original.

34

EXT. ELYSIAN PARK - DAY

34

Buddy and Vanessa arrive at a remote clearing. It's a gorgeous view. The Los Angeles sunset spreads over the downtown horizon like a painting.

VANESSA

This is beautiful.

Buddy SOLITAIRE (FF)

W3ADY SOLITAIRE (FF)

START
SC. 1

BUDDY

It's like we appeared in my niece Missy's Instagram feed.

Buddy lays a blanket down and the two of them sit.

BUDDY (CONT'D)

Thank you for not kicking me to the curb.

VANESSA

I do have a thing for strays.

BUDDY

Are you calling me a dog?

VANESSA

Cutest mongrel I've ever seen.

They both laugh. Then a quiet moment.

BUDDY

Why do you put up with me?

VANESSA

I accept your flaws. You accept mine.

BUDDY

You don't have any flaws.

VANESSA

Just my terrible taste in men.

She smiles, kisses him.

BUDDY

Now that you mention it, one of your eyes is bigger than the other one.

VANESSA

I have something to tell you.

BUDDY

Your big eye is a genetic mutation?

VANESSA

I'm serious.

Buddy can tell from her tone that she's ready to really talk.

VANESSA (CONT'D)

I'm pregnant.

BUDDY SOLI TAIRE (FF)

2/4

BUDDY SOLI TAIRE (FF)



BUDDY

Funny.

Vanessa just looks at him. *I'm serious.*

BUDDY (CONT'D)

Oh. Oh, wow. This is great news.
Amazing new. Why aren't you happy, baby?

VANESSA

(flustered)

The two of us are mess. We can barely
take care of ourselves. Another person?

BUDDY

You're going to be an amazing mom.

Vanessa looks away.

VANESSA

How about you?

BUDDY

I won't be able to breast feed, but I'm
going to get into the Jubilee, and
everything's gonna turn around for us. I
promise.

Buddy embraces her. Maybe if he holds her tight enough
she won't be worried anymore.

3/4

END
x.1

35

EXT. MAPLE HILLS COUNSELING CENTER - DAY FIVE

35

Buddy heads towards the building, full of purpose. He
holds a box of Krispy Kremes under his arm.

He sees Miss Liao, pointing an accusing finger at Zoe.

MISS LIAO

It happens again and you won't be happy.

ZOE

In America we have freedom of speech.
Haven't you heard?

MISS LIAO

Don't make fun of Bugg.

Miss Liao moves up to Zoe, almost nose-to-nose. Zoe
fakes like she's going bitch-slap Miss Liao, but then
races off in the other direction.

Buddy approaches.

BUDDY SOLITAIRE (FF)

BUDDY SOLITAIRE (FF)

Buddy Solitaire (FF)



74.

INT. BUDDY'S APARTMENT - NIGHT

84

As Buddy enters, he sees Vanessa, leaving the bedroom with a couple of her duffel bags.

START →
SC. 2

BUDDY

Wait, wait. Please. Just sit down.

VANESSA

No. I'm done.

Buddy tries to grab for her arm, but she wrangles herself away.

VANESSA (CONT'D)

You used me. You used everybody.

BUDDY

I'll make it up to you.

She's at the door now.

VANESSA

No, you won't. Don't call me again. You proved me right, Buddy.

She looks him dead in the eye.

VANESSA (CONT'D)

I'm not having the baby.

Buddy can't believe what he's hearing. A bolt of cold panic fills him.

BUDDY

You can't just make that decision by yourself.

VANESSA

I've already made the appointment.

4/4

85

EXT. BUDDY'S APARTMENT - NIGHT

85

As Vanessa rushes to her car, Buddy CHASES her.

BUDDY

I have a say in this.

VANESSA

No, you don't.

BUDDY

You can't do this.

END
SC. 2

Buddy Solitaire (FF)