

The Night Shift

Written by Micah Butler and James S. Diaz

EXT. SIDEWALK - SUNSET

Woman nurse gets picked up by a carpool van. The beginning of the night shift.

ELIZABETH (Veteran Nurse)
Good Morning.

MARIA
Good... Morning?

Maria buckles up and the Van burns out and takes off.

INT. SMALL CESNA PLANE - NIGHT

A very well-dressed Asian man, the doctor, is getting ready to jump out of the plane.

INT. CARPOOL VAN

The van is full of nine other women nurses and one male driver. The driver is an older man wearing a nice sweater. The driver turns on the radio.

RADIO (V.O.)
Good morning all my Night Shifters out there, and welcome to Kacy after dark. Your number one source of all things night shift.

Elizabeth is stretching her legs and turns to Maria who is sitting beside her. Radio playing in the background.

ELIZABETH
Is this your first night shift?

MARIA
It is. Im Mar...

ELIZABETH
How fast can you run?

MARIA
Excuse me?

ELIZABETH
When was the last time you ran a mile?

MARIA
I don't know. High school track
maybe. Why?

INT. SMALL CESNA PLANE - NIGHT

The Asian man slides the door open. He looks down at the city beneath him.

EXT. HOSPITAL PARKING LOT - NIGHT

The van pulls up to the Hospital. The door to the hospital is far away from the van.

INT. CARPOOL VAN

Elizabeth is putting a running headband on her head. The driver of the van flashes the lights at the hospital door. Someone in the hospital returns the signal using a flashlight. Radio playing in the background.

DRIVER
We're good to go.

Elizabeth puts sweatbands on her wrists.

MARIA
I don't see how any of these
questions matter.

Elizabeth looks into Maria's eyes and asks one last question.

ELIZABETH
Are you a virgin?

Maria looks confused by the question.

RADIO (V.O.)
This song goes out to all my nurses
out there just trying to make it in
this crazy world. To one lady in
particular, Carlotta on the west
side. I hope you ladies make it and
don't forget to keep listening.

The radio station plays 'rap god' by Eminem.

INT. SMALL CESNA PLANE - NIGHT

Yelling over the sound of the wind and the plane's engine.

PILOT
Have a good day, sir.

DOCTOR
I always do.

The doctor jumps out of the plane.

INT. CARPOOL VAN

The van driver counts down from three. On three he pulls a lever and the van door slides open.

EXT. PARKING LOT OF HOSPITAL

All nine of the nurses pour out of the van and run towards the hospital doors. They're sprinting for their lives. Confused why everyone is sprinting Maria walks casually.

The van drives off in a crazy rad burnout.

Then, a nurse is picked off by a vampire dressed like Tom Cruise and Brad Pitt in Interview With A Vampire.

EXT. SKY

The doctor free-falling. He is lying on his back while drinking tea and falling. Vampires are flying past the doctor like crazy but they are leaving him alone and the Doctor doesn't care about the vampires either.

EXT. PARKING LOT OF HOSPITAL

The eight remaining nurses including Maria scream. Maria covers her mouth with her hands. In shock, Maria starts to run frantically.

Each nurse is picked off by another vampire. They are picked off one by one until only Maria, Elizabeth, and one other nurse remain. Maria becomes more and more hysterical as each nurse is taken by a vampire.

EXT. SKY

The Asian man (doctor) pulls his parachute and lands on the Hospital building.

EXT. PARKING LOT OF HOSPITAL

The other remaining nurse makes it to the hospital doors first. The hospital doors are automatic and she is forced to wait for them to open. Anxiously waiting for the doors she stomps her feet. Once the doors open she is picked off by another vampire.

Maria and Elizabeth run into the hospital.

INT. HOSPITAL LOBBY

MARIA

What was that?

ELIZABETH (calmly)

Hi. I'm Elizabeth. Welcome to the night shift.

The Asian Doctor walks in wearing a white turtleneck over the top of his lab coat. He partially slips his hands into surgical gloves with a slap but they immediately pop off.

DOCTOR

Finally! We have an appendicitis on level two. Let's go ladies.

INT. GAS STATION CONVENIENT STORE - NIGHT

An amazingly dashing older cop with all the right amounts of gray hair and handlebar mustache walks toward the gas station coffee machine.

He is accompanied by a fresh police officer straight out of the academy. This is his first day on the night shift. He follows two paces behind Frank holding a bottle of chocolate milk.

Frank starts making coffee.

FRANK (VETERAN COP)

Alright, kid, I want you to take everything you learned from the academy. Write it down on a piece of paper, and shove it up your ass.

The newbie cop takes a sip of his chocolate milk revealing a milk mustache.

FRANK

You're in the field now. This is my territory. I've been doing this job for thirty years now. I've seen things. I've seen things I wish I could forget and I've seen things I did forget.

While Frank is talking, a cholo wearing long jorts, long white socks, an LA t-shirt with a cowboy flannel shirt on top, and Sunglasses on the back of his head, pulls a gun on an elderly woman two isles down.

CHOLO

Give me all your money, lady!

Newbie cop drops his chocolate milk. It spills all over the floor.

PHIL (NEWBIE COP)

Frick!

Phil puts his right hand on his pistol but doesn't draw yet.

FRANK

I've seen the most beautiful woman gain 300 pounds the day after their wedding. *Frank shutters* I've seen men die for their 300-pound wives. *Frank shutters again*

PHIL

Frank!

FRANK

Son. What'd I say? Don't interrupt me when I'm solving the world's problems.

PHIL

That lady's getting robbed!

FRANK

I can only solve one problem at a time, now.

Frank puts five creams and five sugars in his coffee. Phil is getting antsy as he's watching the old lady get robbed by the cholo.

FRANK (CONT'D)

My wife always said I'd have a heart attack if I kept putting so much sugar in my coffee. Of course, I won't be doing this job forever. But my old ticker feels just fine *as he slaps his chest*

Phil finally pulls his gun out and aims toward the cholo.

PHIL

Drop the gun and step away from the lady!

The cholo looks shocked and throws his hands up.

CHOLO

Woah Esse. What you doin'?

Frank turns around to find his trainee pointing his gun at the cholo. Frank calmly sips his coffee.

FRANK
Put the gun away, boy.

PHIL
Yeah put the gun away, boy!

FRANK
Phil, I'm talking to you. Put the gun away.

PHIL
What!

Frank steps in between Phil and the cholo.

FRANK
I'm sorry about this Ramone. He's a new trainee.

Frank turns toward Phil.

FRANK (CONT'D)
Listen, Phil, you're making this nice old lady scared. Everyone knows Remone. He's a great guy.

PHIL
But. But...

FRANK
We have different rules on the night shift. And right now you're the only one breaking them.

Frank turns back to Ramone and the nice old lady.

FRANK (CONT'D)
I'm so sorry about this. First-day jitters. Y'all have a good day now.

Frank begins to drag Phil out of the gas station convenient store by his ear.

PHIL
But I caught him robbing that lady.

Frank and Phil exit the convenient store. Ramone turns back to the nice old lady. The old lady is wearing a badge with the words "Night Shift" boldly written on it. Romone is wearing one. Anyone who is a part of the night shift wears the badge.

RAMONE (CHOLO)
Give me all your money!

NICE OLD LADY
But, I'm on the night shift.

Ramone puts his gun down and hangs his head.

RAMONE
Come on, you know you need to wear your badge on the outside of your shirt if you're going to be out at this time of night.

Ramone tucks his gun into the front of his jorts.

INT. SQUAD CAR

FRANK
There's rules to the night shift. Rules created at the dawn of time by two incredibly handsome young men. One is a lot more gorgeous than the other, but that's for another time.

Phil notices Ramone following the old lady around the convenient store.

FRANK (CONT'D)
Rule #1: All stolen goods may not exceed the amount of \$10,000 per month.

PHIL
What?

FRANK
If I rob a store, or a coffee shop, or a bank, or you, I can steal up to \$10,000 per month. As long as 50% goes to charity. But here's the catch. You can only rob nonnight shifters.

PHIL
What?

FRANK
Rule #2: No prostitution!

Phil notices Ramone walking out of the convenient store with the old lady. Ramone is carrying all the old lady's groceries.

FRANK (CONT'D)

Rule #3: And most importantly, the Blood Brother Rule. Legend has it that the two geniuses who founded these rules did so to protect the balance of the night shift. You are to do no harm to your fellow night shifter.

Phil sees Ramone loading the old lady's groceries into the trunk of her car. He closes the trunk and slaps the back twice. Ramone shares a pleasant goodbye with the old lady and she drives away in a fatty burnout.

Phil and Frank patrol the city. Giving overnight parking tickets. Phil isn't used to the Night Shift and appears tired.

INT. HOSPITAL

Maria is doing nurse things. Like mixing syringes and creating potions. Feeding the Doctor a sandwich while he performs a surgery.

EXT. POLICE STATION - SUNRISE

FRANK

I'll see you tomorrow. Get a good night's sleep.

Phil salutes Frank.

PHIL

Yes, Sir.

EXT. MARIA'S HOME - SUNRISE

The van drops off Maria at her home and skirts away. Maria walks in.

INT. PHIL'S HOME - SUNRISE

Phil draws his curtains and falls into his bed.

INT. MARIAS'S HOME - SUNRISE

Maria draws her curtains and falls into her bed.

MARIA

What a night.

FADE TO BLACK

INT. SQUAD CAR - SUNSET

Phil is drinking coffee. Frank is driving. Beginning of the next night shift.

EXT. HIGHWAY

Follow the carpool van on the highway.

INT. CARPOOL VAN

Maria is stretching her legs with Elizabeth. Maria is wearing running shoes. She is a little more prepared.

EXT. HOSPITAL PARKING LOT - NIGHT

The nurses are running to the hospital. Vampires are picking them off one by one. Maria and Elizabeth run into the Hospital. The doctor slaps goggles over his eyes upside down.

DOCTOR

I have an amputation on level two
and a little person we need to make
six foot tall on level eleven.

INT. DINER

Frank and Phil are seated at a diner booth.

WAITRESS

What are we having today?

FRANK

I'll take you on a blanket of eggs.

WAITRESS

Frankie, dear. You're a sweetheart.

FRANK

Your boyfriend better marry ya
quick or I'll take ya.

WAITRESS

Frankie, you're too much. I'll be
back with two regulars.

INT. HOSPITAL SURGERY ROOM

Maria is jump roping. The doctor is operating on a patient.

DOCTOR

If Maria gets to 100 this patient
lives.

INT. PHIL'S HOME/MARIA'S HOME - SUNRISE

Split screen between Maria's home and Phil's home. We see them draw their shades. Brushing their teeth and getting ready for bed. Falling into their bed and sleeping.

EXT. SIDEWALK - SUNSET

Beginning of the next night shift. Phil and Frank are walking down a city sidewalk. They see Ramone (the Cholo) robbing someone.

RAMONE

Give me all your money, Esse.

Phil and Frank walk by Ramone.

PHIL

Hey, Ramone.

RAMONE

Hey, Phil. Hey, Frank.

DUDE BEING ROBBED

Ramone, I'm on the night shift.

RAMONE

Come on man, you gotta wear your badge on the outside.

The man is wearing his badge on the outside.

INT. CARPOOL VAN

Maria is fully prepared for the run this time. She is wearing running shoes, running headbands, wristbands, and camelpack for water. She and Elizabeth are stretching their legs.

EXT. HOSPITAL PARKING LOT

All the nurses sprint out of the van and into the hospital. This time three nurses make it including Maria and Elizabeth.

INT. HOSPITAL

The Doctor turns around and sees three nurses.

DOCTOR

Huh, usually only two make it.

The doctor pushes the third nurse out the doors and she gets snatched by a vampire. Maria and Elizabeth are the only ones who make it.

DOCTOR (CONT'D)
Much better.

INT. SQUAD CAR - NIGHT

Phil and Frank are driving down the Highway. Vampires are slamming into their windshield like flies. Frank and Phil remain unbothered.

PHIL
So when does the real police work start?

FRANK
Patience. Your time will come.

The police radio makes some static and interrupts their conversation.

POLICE CAR RADIO
Be advised, there is a 10 31 28
blue 79 0000 57 on street 1,045.

Frank snatches up the CB radio mic.

FRANK
Thanks, Martha, this is unit two.
Be right there. We still on for
Friday night? Perfect. Smoochie.
Smoochie. Kissy. Kissy.

Frank hangs up the CB radio. Then Frank turns on the squad car's sirens. He pops in a Shania Twain Cd.

EXT. GAS STATION PARKING LOT

Frank does a fatty burnout out of the gas station

EXT. K-MART PARKING LOT

Frank and Phil drift into the K-Mart parking lot. They jump out of the squad car and walk into the store.

INT. K MART

There is a gang of young adults running around the store. They are dressed in black overalls. They all have black eye shadow and spiky hair.

FRANK
Boys boys boys boys... Boys.

All the young adults stop running around and stand to attention in front of Frank.

Phil has his hand on his gun. He is nervous in this world with new rules.

FRANK (CONT'D)
I'm gonna need to see some I.D.

Every gang member pulls out their I.D. And holds it above their heads.

FRANK (CONT'D)
Go get 'em, Phil.

Phil walks to the first gang member and takes the I.D. He looks at the I.D.

PHIL
The SoZo gang. What's that?

The entire SoZo gang is Italian.

FRANK
Ahhh. Don't you know you boys reached your limit this month?

TYLER (SOZO GROUP LEADER)
We don't have to listen to you.

FRANK
Now you boys know the rules. Go ahead and get out of here, before we have any trouble.

TYLER
You know who we work for. We can do whatever we want.

FRANK
Not in my K-Mart you can't.

Frank walks over to Tyler and places his hand on Tyler's shoulder.

FRANK (CONT'D)
Go on now. You had your fun. Get on out of here.

Tyler pulls out a knife and stabs Frank in the stomach. Frank steps back in shock.

RAD (THE GANG MEMBER NEXT TO TYLER)
What did you do?

ANOTHER GANG MEMBER

What the hell? You can't stab a cop.

Phil draws his gun and unloads two bullets into the ceiling. All the gang members run away fast. Phil runs over to Frank.

PHIL

Are you ok?

FRANK

That punk just stabbed me.

PHIL

I saw that. We gotta get you to the hospital.

INT. HOSPITAL SURGERY ROOM

The doctor is in the surgery room with Maria. There is a man lying on the surgical table. He is suffering from a stab wound. The Doctor turns to Maria.

DOCTOR

So, do you have any plans for the weekend?

MARIA

Shouldn't we put him under anesthesia for this?

The man grunts in pain. The doctor removes a construction clamp from around the man's stomach. Blood starts squirting out in a perfect stream from the man's wound.

DOCTOR

I used to know an Anastasia. She was murdered by a man with a pet bat.

MARIA

No Anesthesia to put him to sleep.

DOCTOR

Stop talking and pass me my pet monkey. I need his little hands.

EXT. K-MART PARKING LOT

Phil loads Frank into the passenger seat. Phil slides over the hood of the squad car and gets into the driver's seat. The car roars to life. Phil proceeds to take a twelve-point turn to get out of his parking spot. The parking lot is empty. Then, Phil burns out of the parking lot.

INT. FRANK AND PHIL'S SQUAD CAR

Phil is driving. No one says a thing, but Vampires are flying into the car's windshield like bugs on the freeway. Phil is using the windshield wipers to get them off.

FRANK
AHHHHHHHHHHHHHHHHHHHH.

PHIL
AHHHHHHHHHHHHHHHHHHHH.

FRANK
What are you screaming for?

PHIL
I'm a sympathetic screamer.

Frank punches Phil in the shoulder.

PHIL (CONT'D)
What was that for?

FRANK
Where are you taking me?

PHIL
To the hospital...?

FRANK
The one with the hot nurses?

PHIL
Don't they all?

FRANK
Not all hospitals are created equal. Take a right at this light.

Phil takes a right. Frank continues to give Phil directions. Take a right, a left, one more right, no you missed it. Flip a U-ey.

Cut to Phil and Frank in the drive-through ordering donuts. Frank is shouting over Phil into the intercom.

FRANK (CONT'D)
I want five glazed, two Yum-Tum specials, a bear claw, and an orange juice.

Frank turns to Phil.

FRANK (CONT'D)
What do you want?

INTERCOM (ASIAN WOMAN)
I no understand. What you want?

FRANK
I want 5 glazed, and.. It's Frank
just give me the usual.

INTERCOM
Ohhhh Frankie! You come 'round we
take care of you, no problem.

Phil and Frank come to the first window.

FRANK
You bring any cash?

PHIL
No?

FRANK
You're going to make the dying man
pay.

Phil reaches into his pocket and reveals 27 wala-wala-washingtons.

ASIAN WOMAN
Ohhhh who dis? You don't tell me
you get new assistant.

FRANK
Phil meet Patty. Patty this is my
new partner Phil.

PATTY
Oh so good to meet you. You're in
good hands with Frank. Frank learn
lot from losing last assistant.

Phil hands Patty 27 wala-wala-washingtons.

PATTY (CONT'D)
Oh, you're one of those.

Patty walks away and comes back with Franks's donuts.

PATTY (CONT'D)
You naughty boy.

Patty hands Phil the donuts with no change or receipt.

PATTY (CONT'D)
 Bye. Bye. Come again. Tell all your
 friends.

Patty closes the window and you hear eminem blasting in the
 background.

FRANK
 What are you waiting for, the
 second coming of Christ?

PHIL
 I didn't get my change.

FRANK
 Take me to the hospital.

INT. HOSPITAL SURGERY ROOM

Maria and The Doctor are still in the room with the patient
 suffering from a knife wound. The wound is still squirting
 blood. The Doctor is putting a half-crushed crushed Red Bull
 can into a pp cup.

DOCTOR
 If I make this, this patient lives.

The doctor hits the can but before it goes into the cup we
 cut the scene back to the cops.

EXT. HOSPITAL PARKING LOT

Phil is holding 4 boxes of donuts in his right hand and
 supporting Frank with his left as they waddle into the
 hospital.

INT. HOSPITAL SURGERY ROOM

Elizabeth bursts into the surgery room.

ELIZABETH
 Doctor! Frank the cop is here, he's
 been stabbed.

DOCTOR
 Can't you see I'm busy?

The doctor is still putting the Red Bull can. The patient is
 still on the table squirting blood.

ELIZABETH
 He brought donuts.

The doctor points to the man suffering on the table.

DOCTOR

Can't you see there's nothing I can do for this man, he's suffering from a stab wound.

The doctor runs out of the surgery room.

INT. HOSPITAL LOBBY

Frank and Phil are standing in the lobby. Phil still has his four boxes of donuts. The doctor runs to meet them and takes a single donut out of the top box. He takes a bite.

DOCTOR

Mmmm. Elizabeth! Take these to my chambers.

Elizabeth takes all the boxes and runs away lickedy split to the doctor's chambers on the top floor of the hospital.

DOCTOR (CONT'D)

Maria! Bring me a stretcher.

Maria brings a stretcher to the situation.

DOCTOR (CONT'D)

Maria, lie down.

Maria lies down on the stretcher. Frank and the doctor wheel Maria into the surgery room. Frank waddles along as he pushes the back of the stretcher while the doctor pulls the front.

INT. HOSPITAL SURGERY ROOM

The man with the squirting stab wound is still there. He is still alive and his wound is still squirting.

FRANK

What happened to that guy?

DOCTOR

Hemorrhoids. He'll be fine. Maria. I need 12 vats of anesthesia, 4 shots of penicillin, bring in Elizabeth, and do whatever is necessary to calm down that devilishly handsome police officer in the hall. STAT STAT!

Maria hops off the stretcher and grabs everything the doctor asked for. Then meets Phil in the hall.

INT. HOSPITAL HALLWAY

Phil takes a deep breath and an even deeper exhale. Maria walks toward Phil. The light illuminates her beautiful face. A slight breeze blows through her hair. Her eyes sparkle. Phil's heart skips a beat. Phil's hands get a little clammy.

MARIA

How are you holding up?

PHIL

Oh, you know just the usual night shift.

MARIA

Oh really, this is my first week.

PHIL

No way, me too!

MARIA

This whole night shift thing is crazy.

PHIL

Must be the full moon or something.

Phil becomes overtly conscious of his hands. He desperately wants to hold something. Phil pulls out a pen and starts clicking it with the enthusiasm of a middle schooler in youth group.

MARIA

Your partner will be ok, he's in good hands.

INT. HOSPITAL SURGERY ROOM

Doctor and Elizabeth standing overtop of Frank's unconscious body.

DOCTOR

This knife wound is way too small. We're gonna have to open it up.

INT. HOSPITAL HALLWAY

PHIL

So you just got out of nursing school?

MARIA

Yeah, I just passed my exams two weeks ago.

PHIL
Your boyfriend must be pretty proud
of you, huh?

MARIA
I wouldn't know. I like to focus on
my work.

Phils became self-conscious of the pen he was clicking with the enthusiasm of a middle schooler in youth group. Phil throws the pen over his shoulder. The pen hits an old lady patient in the face. Phil pulls out his flashlight and begins to flip it.

PHIL
I'm Phil by the way.

Phil drops his flashlight and reaches out to shake her hand.

MARIA
I'm Maria.

They shake hands. Phil accidentally shocks Maria when they shake hands. The shock is symbolic of a spark between the two of them. Phil never grabs his flashlight ever again. Maria waits awkwardly as if she is waiting for Phil to ask her out.

MARIA (CONT'D)
Well, I'm going to go check on
Frank.

She said pointing her thumbs behind her and towards the Surgery room.

INT. HOSPITAL SURGERY ROOM

Maria enters the room.

DOCTOR
I need two boa constrictors, STAT!

Elizabeth hands the doctor the two boas. The doctor forces their mouths open.

DOCTOR (CONT'D)
Clear!

The doctor slams the snake's fangs into Franks's bare pecks the doctor screams as he does so. Frank sits up with a giant gasp of air like he came back from the dead.

INT. DOCK14 - NIGHT

We see Tyler run into Dock14. The SoZo's main hideout/club. The club is playing 'Jump Around' by House of Pain. Tyler runs through a sea of dancing people and up the stairs to the Boss's office. He is stopped by a security guard.

TYLER

I need to talk to the boss.

SECURITY

The boss is busy right now.

TYLER

Listen, K-Mart went south, I need to talk to him.

The security guard ushers Tyler away. Tyler breaks left, then he breaks right thereby breaking the guard's ankles. Then, he barges into the boss's room. There are dollar bills all over the floor and four fully clothed women.

TYLER (CONT'D)

Boss! K-Mart went south.

Boss looks up at Tyler with disdain.

TYLER (CONT'D)

We were doin' just like you said boss, but Frank and his boy just had to show up.

The Boss is Italian.

BOSS

Shhh. Places his finger on Tyler's lips It's ok. Where's Frankie now?

TYLER

At the hospital.

BOSS

Which one? The one on El Cajon or the one with the hot nurses on Jefferson.

TYLER

The one on Jefferson. You know Frankie doesn't play around.

BOSS

Hey. Smacks Tyler on the head Only I get to call him Frankie. That's Frank to you.

TYLER

Sorry boss.

BOSS

So what happened to my uncle
Frankie?

TYLER

I did like you told me, boss. We
broke all the rules.

BOSS

Just tell me what you did.

TYLER

You're gonna like it, boss. You're
gonna like it. I got Frankie laying
in the hospital and he ain't never
gonna wake up again.

BOSS

Did you just say Frankie? Did I not
just tell you to not say Frankie?

The Boss turns to one of the four women.

BOSS (CONT'D)

Did I not just tell him to never
call my uncle Frankie-Frankie
again?

TYLER

I'm sorry boss. But he ain't gonna
be your uncle for much longer.

Boss smacks him on the head.

BOSS

Out with it already. What'd you do
to my uncle Frankie?

TYLER

I stabbed him. Just like you taught
me. I got him real good.

BOSS

You stabbed him. You really stabbed
him.

The boss pulls out a knife.

BOSS (CONT'D)

Show me where you stabbed him.

Tyler touches the Boss's stomach.

BOSS (CONT'D)
No. Show me on you.

Tyler hesitantly touches his own stomach to show where he stabbed Frank. The boss immediately stabs Tyler plunging the knife through Tyler's hand and into his stomach. Tyler falls to the floor and dies.

BOSS (CONT'D)
Someone get this mess out of here.

The boss sits down on a couch and looks at all four of the women.

BOSS (CONT'D)
Come back over here, Doll-face.

All the women walk towards him.

FADE TO BLACK.

INT. HOSPITAL BEDROOM - NIGHT

We see Frank lying in a hospital bed. He is hooked up to lots of IVs and various tubes. Phil is sitting in a chair next to Frank. Frank lifts the oxygen mask off his mouth.

FRANK
You did a good job today, Kid. I'm proud of ya.

PHIL
I thought we lost there for a second.

FRANK
It'll take a whole lot more than a stab wound from a punk to kill an old player like me.

Maria enters the room to change out the IVs. Phil is watching Maria's every move. Phil becomes self-conscious about his hands again. He grabs the lamp off of the nightstand, ripping the plug from the socket, and hugs it to his chest.

MARIA
Oh, you're awake. That's great.

FRANK
Give it to me straight Doc. Am I gonna make it?

MARIA

The doctor said that if you wake up today you might be able to go home tomorrow.

FRANK

I'm dying. I knew it. You're too beautiful to be real.

PHIL

I'll give you my kidney.

No one acknowledges Phil's comment.

MARIA

You say that to all the girls, don't you?

FRANK

Just the pretty ones.

Maria is still working on the IVs.

MARIA

The Doctor wanted me to ask you if you had anyone that you would like us to call for you.

FRANK

Well, I haven't gotten your number yet so...

MARIA

Well, let me see what I can do about that.

Maria walks out of the room but turns around just before she leaves.

MARIA (CONT'D)

Are you sure there's no one to call?

FRANK

Phil will take care of me just fine.

PHIL

I will. I mean yeah. I will.

MARIA

Okay.

Maria leaves the room. Phil watches her leave the room. He is absolutely smitten with the young lady.

FRANK

So, you see anything you like?

PHIL

What do you mean?

FRANK

What do you mean what do I mean? I saw the way you were looking at her.

PHIL

I... I mean...

FRANK

Go talk to her.

PHIL

What do I say?

FRANK

You look her in the eyes and say, what's cooking good-looking?

PHIL

Really?

FRANK

It works every time.

PHIL

I don't know about that one.

FRANK

Don't tell me your backing out now. I'm over here, bleeding out and dying, but you're not gonna live?

PHIL

You're right.

FRANK

Of course, I'm right. Frankie's always right.

PHIL

Okay. I'm gonna do it.

Phil stays in his chair holding his lamp and not moving at all.

FRANK
Well, why don't you go do it?

PHIL
I'm going! I'm going!

Phil stands up and with lamp in hand and begins to walk out of the room.

FRANK
Hey, Phil.

PHIL
Yeah, What's up?

FRANK
Can you give me my lamp back?

Phil looks at the lamp that he is holding in his hands. He laughs.

PHIL
Right.

Phil puts the lamp back. He plugs it in. Then, he leaves the room to go on a great adventure.

INT. HOSPITAL HALLWAY

Phil emerges from the room. He's confident. He's ready. Maria is walking towards him. The light illuminates Maria's beautiful face. A slight wind blows through her hair. Phil just waves. Maria waves as she passes by him and keeps walking down the hall.

Phil runs his hands through his hair.

PHIL (INTERNAL VOICE)
Just don't think about it. Stop
thinking about thinking about it.
Just do it. What would Shaq do?

Phil follows after Maria. He's getting closer to her. He's about to tap her on the shoulder when Maria turns into a patient's room. Phil posts up until Maria walks out of the room. It takes a second, and then, Maria walks out of the room.

PHIL
Maria!

MARIA
Yes, Phil.

PHIL
You are... I mean I am... Cooking
on Tuesday... I mean..... Do you
want to get coffee on Sunday?

MARIA
Okay.

PHIL
Okay!

Phil smiles a smile a mile wide.

PHIL (CONT'D)
Okay! Sunday. Coffee. Coffee on
Sunday.

Maria smiles at Phil's cuteness. Maria walks away and continues down the hall. Phil waits. He needs to see the sign. The sign of all signs. And then it happens. Maria turns around and smiles at Phil again as she continues to walk away.

EXT. COFFEE SHOP - SUNDAY NIGHT

Camera on the coffee shop. The Coffee shop is dark on the inside. it looks like it is closed. Maria and Phil walk into the scenes from opposite sides of the screen and meet in the middle.

PHIL
You look beautiful.

MARIA
Thank you.

PHIL
Would you like some coffee?

MARIA
I think we missed it. They look
closed.

Phil walks over to the door. He pulls out one singular silver key.

PHIL
They gave this to me when I signed
up for the Night Shift.

Phil put the silver key into the keyhole. The door opens. He turns on the lights to reveal a city punk coffee shop.

PHIL (CONT'D)
How do you take your coffee?

MARIA
I like two cappuccinos, blended not stirred, five shots of espresso, two pounds of matcha, and one pink umbrella.

Phil stares in confusion. Maria laughs at the face that Phil makes when he is confused.

MARIA (CONT'D)
I'll take a hot latte.

Phil smiles and puts on a coffee apron.

PHIL
I can do that.

Phil is making the coffee.

PHIL (CONT'D)
You know I have this theory about the way people take their coffee.

MARIA looks at him with intrigue.

PHIL (CONT'D)
If you get black coffee, you're one of two kinds of people. You're either a biker or a cowboy. You know a real tough guy, like me.

Phil makes a goofy/smirking face.

PHIL (CONT'D)
Or you're one of those people who grew up in the suburbs and dresses like the Quaker oats man.

Maria laughs.

PHIL (CONT'D)
The more chocolaty coffees, like all the mochas, and cocos and junk. Those are for people who like coffee, but they're mostly in it for the fad. Like the moms who flex their Starbucks as they drop their little tots off at preschool.

Maria nods as if to say "I can see that." Phil hands Maria her coffee in a to-go cup. Phil made himself an Espresso.

PHIL (CONT'D)
And Expressos are for recovering
crack addicts.

Phil takes a sip of his espresso. Maria laughs.

MARIA
What about Hot Lattes?

Maria takes a sip of her latte.

PHIL
Hot Lattes are for my grandpa.

MARIA
Oh really?

Maria smiles.

PHIL
Or hot nurses.

Phil pays for the coffee. Phil and Maira take their coffees and go for a walk. Phil locks up the coffee shop on the way out.

EXT. CITY SIDEWALK

MARIA
Are you close with your grandpa?

PHIL
He was my hero growing up. When my
dad passed, he picked me up every
weekend. It wasn't much, but he was
there and that meant a lot.

Maria and Phil share a sentimental moment of silence.

PHIL (CONT'D)
What about your family?

MARIA
My parents are really good people.
They worked really hard to give me
a good childhood. I'm the first in
my family to go to college, and I
just want to make them proud.

PHIL
I like that.

Cut scenes to see that Phil and Maria walked to another closed building. Phil uses his silver key to get into the building.

INT. ICE SKATING RINK - ICE SKATE STORAGE

Phil goes behind the counter and pulls out a pair of Ice skates.

PHIL
What's your shoe size?

Cut to them skating.

EXT. ICE SKATING RINK.

Maria and Phil skating on the ice rink. The whole thing is lit up nicely, and they are the only ones on the rink. Maria stumbles a bit.

MARIA
Whoaaaa

Phil wraps his arm around her waist and catches her.

PHIL
I got you.

MARIA
I haven't skated since I was a little girl.

PHIL
Me neither... I mean...

Maria laughs. The sun starts to rise. Maria looks at the sunrise.

MARIA
That's beautiful

Phil is only looking at Maria.

PHIL
Yea. It is. *Phil speaks in a whisper*

Maria makes eye contact with Phil - Warning this is about to get PG-13 - Phil leans in. Maria closes her eyes. Phil closes his eyes. They kiss.

FADE TO BLACK.

INT. HOSPITAL LOBBY - SUNSET

Beginning of the next night shift. Phil walks into the Hospital with four cups of coffee in a coffee tray. He flashes his badge, walks past security, and into the hallway.

Phil sees the doctor. The doctor is wearing a shirt that says kiss the doctor. He also has a fold-up scooter on his back. Phil hands the doctor a cup of coffee.

DOCTOR
Thanks, Bob.

Without even taking a sip, the doctor dumps the coffee into the nearest fika plant.

DOCTOR (CONT'D)
I only drink espresso.

The Doctor whips his fold-up scooter off of his back and scooters away.

DOCTOR (CONT'D)
Scooters away!

ELIZABETH
Wait, sir, we have a brain transplant on level five.

DOCTOR
Weeeeeeeeeeeee.

The Doctor continues to scooter, while Elizabeth chases after him until they're both out of the scene. Maria walks out of a patient's room nearby. Phil and Maira smile when they see each other.

PHIL
Good morning, Maria.

MARIA
Good morning, Phil.

Phil hands her a hot latte.

MARIA (CONT'D)
What's this for?

PHIL
I'm checking on Frank, and I thought you might want a coffee.

She gives him a kiss.

MARIA
Thank you.

PHIL
How's he doing?

MARIA
Oh, he's totally fine.

INT. HOSPITAL ROOM - NIGHT

Frank is lying in his hospital bed. The room is dimly lit. Frank is hooked up to twenty IVs, and an oxygen tank. Frank talks in a whisper as if he is dying.

FRANK
Is that you, Phil?

PHIL
My goodness, Frank. You're dying.

FRANK
Take my hand, Sonny.

Frank holds out his hand. Phil rushes to his side and takes his hand. Phil sets the coffee on the nightstand.

FRANK (CONT'D)
Phil.

PHIL
I'm here for you, Partner.

FRANK
Phil.

PHIL
Yes, Frank.

FRANK
Phil, I don't have much time left.

PHIL
Don't say that, Frank. You're gonna be fine.

FRANK
I want you to promise me.

PHIL
Anything.

FRANK
Promise me this one thing.

Frank coughs like he is dying.

FRANK (CONT'D)
Never let your wife become three
hundred pounds.

Then Frank dies.

PHIL
Frank! I'll find the people who did
this to you. I won't let them get
away with this. I promise.

Frank comes back to life with a really deep breath.

FRANK
Phil.

FRANK (CONT'D)
Promise me one more thing.

PHIL
Anything, Frank. Anything at all.

FRANK
Stick to the rules, Philly boy. We
are nothing but a pile of Mountain
Dew without the rules.

Frank coughs and dies once more. Phil stands to his feet.

PHIL
I'll find them Frank. I'll find
them.

Phil grabs the coffee off of the nightstand and begins to walk out of the room. Frank pops up his head and speaks in a normal voice.

FRANK
Leave the coffee, Phil.

PHIL
Oh yea.

Phil returns the coffee to the nightstand. Frank grabs his coffee with two hands and begins to sip it with delight.

PHIL (CONT'D)
Sorry, Frank.

Phil leaves the room. Frank sips his coffee a few more times. Then he rips all twenty of the IVs out of his arms and takes off the oxygen mask.

He stands up and rips off his hospital gown to reveal his police uniform underneath. Frank throws a chair through the hospital window and jumps out.

INT. SQUAD CAR

Phil is driving the squad car. Phil is shouting into the police car's radio.

PHIL

There's some lunatic out there
stabbing cops.

POLICE CAR RADIO

Calm down, Newbie. We have our best
people working on it.

PHIL

Frank is my partner. If anyone is
going to bring these guys to
justice, it's going to be me.

POLICE CAR RADIO

This is too personal for you, Phil.
You're off the case.

PHIL

Just give me a lead!

Radio silence.

PHIL (CONT'D)

I promised Frank.

Radio silence. Cut to the next scene.

INT. FRANKS CHILDHOOD HOME

Frank opens the front door and walks in. The house is empty. All the furniture is old, dusty, and smells like moth balls. Frank looks at the living room and the kitchen. Maybe he hears laughter in his head like he is reminiscing about his childhood. Frank picks up a picture of two parents and two sons. There is a crack down the middle between the two parents and the two sons.

Frank goes upstairs and walks towards the closed master bedroom door. He puts his hand on the door knob but he can't open it because whatever happened on the other side is too painful to remember right now.

Frank checks out his old bedroom. Everything is exactly the same as when he was a kid. The toys are in the same place. The bunk bed is in the same place. Everything is dusty.

EXT. BACKYARD

Frank smells the air. It smells good. He sees his childhood tree fort and climbs up the ladder into the fort.

EXT. LIBRARY PARKING LOT

Phil walks into the library. And casually punches out a vampire on the way in.

INT. LIBRARY

Phil walks over to the librarian at the front desk. She is a young woman.

PHIL

Do you have any detective books on how to get leads for your partner who just got stabbed?

YOUNG LIBRARIAN

Yea. That's a frequent one. I can show you. Right this way.

The librarian leads Phil to the detective section. On the way, they walk past the section in the library that has all the tables and computers. Phil sees the Cholo (Ramone) and the nice old lady from the opening scene at the gas station. The nice old lady is teaching Ramone how to read. Ramone is still dressed like a cholo.

NICE OLD LADY

How are you going to marry your girlfriend and take care of your daughter if you can't read?

RAMONE

What's wrong with having a baby momma?

The nice old lady smacks Ramone on the back of the head.

NICE OLD LADY

You know she deserves better than that.

PHIL

Hey you!

Ramone sees Phil. Ramone stands up and runs away immediately. Ramone doesn't make it too far because he trips on his sagging jorts. Phil catches Ramone and picks him up by the collar of his flannel shirt.

RAMONE

I'll never talk man. I'm no snitch.

Phil pulls out his pistol and puts it under Ramon's balls.

RAMONE (CONT'D)

Okay! I was born on December 4th
1998. My mom's name is Annabel
Elizabeth Alexis Montez. And my
father's name is...

PHIL

Tell me everything you know about
the guy who stabbed Frank!

Ramone looks really sad and confused.

RAMONE

Someone stabbed Frank? You can't
stab Frank. It's against the rules.

PHIL

Then why is Frank dying in the
hospital?

RAMONE

Which one? The one on El Cajon or
the one on Jefferson with the hot
nurses?

Phil pulls his gun away.

PHIL

The one on Jefferson!

Phil points his gun back at Ramone.

PHIL (CONT'D)

Who would be crazy enough to break
the rules?

RAMONE

There's only one Esse crazy enough
to break the rules.

Ramone begins to explain the bag guy. Fade to the next scene.

INT. DOCK14 - BOSSES OFFICE

The Song bad to the bone starts playing. There is a a man who
is blind folded and tied up to a chair in the Bosses main
office. The Boss pulls out a A-K47 and empties the entire
clip into the man tied up in the chair. The man in the chair
dies.

BOSS

Ohh I'm bad to the bone. BBBBB Bad.

A montage of the Boss breaking all the rules and being cool.

The Boss in a room full of fully clothed women. The Boss throws tons of money in the air.

The Boss putting on a suit and posing in front of a mirror.

The Boss being spun in his desk chair by his security guard, like spinning a little kid in a chair.

Line up like twenty people, blindfold them, and tie them up in chairs. The Boss walks by each of them and shoots them in the head with a pistol.

The Boss walks into a bank and slips a note to the teller that says "Give me \$10,001 please."

Anything else you want to put here that breaks the three rules.

The song ends and cuts back to Phil and Ramone.

INT. LIBRARY

Ramone stops talking about the Boss.

PHIL

Wow.

RAMONE

I know right?

PHIL

Where can I find him?

RAMONE

He hangs out at Dock14. It's a club on the docks. Right between club twelve and club fourteen.

PHIL

What happened to thirteen?

RAMONE

What do you mean?

PHIL

Like elven, twelve, thirteen, fourteen.

RAMONE

It's no time to be making up words.

PHIL

You're right. I need to go bring
this Esse to justice.

INT. TREE FORT

Frank is in the tree fort. There are toys everywhere like in the house. Everything is old, dusty, and cluttered.

FRANK

It's been a while.

Behind Frank appears a man, named Tony. Dressed in black.

TONY

Too long, Frankie.

FRANK

Things are getting out of hand down here.

TONY

How's my boy doing?

FRANK

He's breaking all the rules. You'd be proud.

TONY

That's my boy.

FRANK

I don't think I can stop him this time. I'm getting too old for this.

TONY

Remember when we made these rules?

Flashback to when Tony and Frank were kids in the same tree fort. All the toys are still there but it's clean and new, and the boys are using a lamp to light up the fort. It is still nighttime. Frank is sitting on a bean bag solving a Rubix's cube.

TONY (KID)

And we can steal stuff!

FRANK (KID)

Mom says stealing is bad.

TONY (KID)
But it's fun.

FRANK (KID)
Okay, but you can't steal too much.

TONY (KID)
We'll cap it at \$10,000 a month.

FRANK (KID)
And half goes to charity.

TONY (KID)
A quarter.

FRANK (KID)
HALF.

TONY (KID)
We'll compromise at half.

FRANK (KID)
And no prostitution!

Tony stops pacing and looks at Frank confused.

TONY (KID)
What's prostitution?

FRANK (KID)
I don't know. But I hear it's bad.

TONY (KID)
NO PROSTITUTION!

Frank solves the Rubix cube and tosses it to Tony. Tony mixes it up.

TONY (KID) (CONT'D)
And we can kill whoever we want.

FRANK (KID)
But I don't want you to kill me.

TONY (KID)
Good point. We'll always look out for each other.

FRANK (KID)
Without the rules...

TONY (KID)
We're nothing but a pile of Mountain Dew.

Tony (little kid) tosses the now mixed-up Rubix's cube back to Frank. Cut back to the current day where Frank (adult) catches the Rubix cube. He looks at the cube, all mixed up.

TONY (ADULT)
You've always been better at this than me. You'll find a way.

INT. DOCK14

Phil bursts into the front door by shoving a security guard through. The security guard is knocked on the floor. Phil steps over him drawing his gun. All the security guards take notice of him and begin to charge. The people in the club don't notice anything they just keep dancing. The club is still playing 'Jump Around' by House Of Pain.

Do a cool scene where Phil kills a bunch of people making his way up to the boss's office.

INT. BOSS'S OFFICE

Phil breaks in revealing The Boss and his four fully clothed women. Phil immediately shoots all four of the women dead.

PHIL
No Prostitution!

THE BOSS
Who the fricky dicky is this guy?

PHIL
My name is Phil, you stabbed my partner. Prepare to die.

Phil points his gun at the boss.

INT. TREE FORT

FRANK
I'm working on a replacement.

TONY
How's he doing?

FRANK
He's going after Charlie.

TONY
Ut-oh.

Frank drops the Rubix cube and runs out of the tree fort.

INT. DOCK14

PHIL

You broke the rules when you
stabbed Frank.

THE BOSS

The rules. What do you know about
the rules?

PHIL

Without the rules, we're nothing
but a pile of Mountain Dew.

THE BOSS

What the frick does that mean?

PHIL

A wise man once told me that. I
live by what he said and I live by
the rules.

THE BOSS

The rules were made up by two
stupid kids. The rules don't mean
anything.

PHIL

No. You're wrong.

THE BOSS

You broke the rules four times over
killing my security. You're no
different than me.

PHIL

You stabbed Frank. No one stabs
Frank.

Frank walks in behind Phil.

FRANK

Don't do it, Charlie.

Phil turns around to see Frank. At this time The Boss a.k.a
Charlie quickly draws his pistol and shoots Frank right in
the heart. Frank looks shocked and falls to his knees. Blood
oozing from his chest. Phil drops his pistol and runs to
Frank's side catching him in his arms.

FRANK (CONT'D)

Without the rules, we're nothing
but a pile of Mountain Dew.

Frank dies for real this time.

CHARLIE (THE BOSS)
Look what you did.

Phil stands up and faces Charlie.

PHIL
I'm going to bring you to justice.

CHARLIE
What do you know about justice?
You've broken the very rules you
swore to protect. You're a rule
breaker, Phil. You can never wear
that badge again.

Phil looks down at his badge.

CHARLIE (CONT'D)
What are you gonna tell the world?
Charlie broke the rules. I'm
supposed to break the rules. But
you. They expect more from you.

Phil looks at Frank lying dead on the floor. Phil rips off his badge and runs out of dock14.

CHARLIE (CONT'D)
That's right, you better run. If I
ever see you again, I'll kill ya.
This is my town now.

Cut to a montage of all the people on the night shift breaking all the rules. Follow Phil as he walks through the city. They are robbing people, and banks above the limit. Fully clothed prostitutes are everywhere. Fully clothed women in store windows. People are killing people like crazy. Phil walks by the library.

INT. LIBRARY

Cut to Ramone dressed like a preppy, rich white boy. He's reading a big book all by himself. The Librarian brings him a sandwich. The old lady pinches his cheeks with affection.

EXT. HOSPITAL PARKING LOT

Phil is standing in the parking lot. Questioning whether he should go see Maria.

INT. HOSPITAL HALLWAY

Maria doing nurse things.

EXT. HOSPITAL PARKING LOT

Phil walks away and hangs his head.

EXT. CONSTRUCTION SITE - NIGHT

Phil aimlessly walks into a construction site. The construction site is a big commercial building. Only the exterior beams and first floor have been installed. The construction site is lit up, but it seems like no one is there. Phil sits on the floor with his back against one of the building beams.

Cut to the only two construction workers on site. They are looking at Phil from a distance. One is a huge contractor with a beer belly, the other is a tall and scrawny contractor.

JIM (BEER BELLY CONTRACTOR)
Should we talk to him?

JOHN (SCRAWNY CONTRACTOR)
What if he's OSHA?

JIM
Usually in my experience, OSHA deputies show up wearing safety vests, and hard hats, and carrying clipboards.

JOHN
You know, Jim, in my experience, OSHA agents usually wear clipboards and carry hard hats. I think this guy's alright. We should talk to him.

JIM
OHHHHHH that's a good idea. I'm glad you're my friend, John.

JOHN
I'm glad I'm your friend too.

Jim and John walk over to Phil.

JOHN (CONT'D)
Who are you?!

Phil looks startled.

JIM
Are you OSHA?!

PHIL
I'm a failure.

John taps Jim on the chest. Jim rubs his chest like the tap hurt.

JOHN
Hey, so are we.

PHIL
Who are you?

JIM
I'm Jim and this is John. Together
we make Jim and John's
construction.

John leans in close.

JOHN
Are you sure you are not OSHA?

PHIL
Yeah, I'm a cop.

Jim and John's eyes go wide.

PHIL (CONT'D)
I'm a failed cop.

Jim and John relax.

JOHN
Oh come on, It can't be that bad.

PHIL
My partner is dead because of me.

JIM
I guess it can be that bad.

Jim and John took a step back. Phil hangs his head in shame.

JIM (CONT'D)
AHHH look at him, John. He's so
sad. Can we keep him?

JOHN
Jim, you know we're building this
building without a license. Cops
put guys like us in jail.

JIM
But he's a failed cop.

JOHN
OHHHH NOOOO. My uncle Carlos had a baby tiger once. Then it grew up and bit his hand off.

JIM
But what if he becomes a cop again, and then he's our friend?

JOHN
Jim, I have a brilliant idea. What if Phil becomes a cop again, but he's our friend?

JIM
Have I told you? I'm really grateful you're my friend.

PHIL
I can hear you.

JOHN
Shut up! We're deciding if we are going to kill you or not.

Jim leans in to whisper into John's ear, but Jim yells.

JIM
John, I think he's on to us!

JOHN
We need to come at this from a position of power.

Jim picks up Phil with a big bear hug.

JIM
Welcome to the team, buddy.

Phil starts to cry while Jim is hugging him.

JOHN
Woah woah woah, none of that here. We leave all our worries at the door.

Jim sets Phil down.

JIM
Ahhhh John, we haven't installed the front door yet.

JOHN
So you leave 'em in the street.

JIM
Or you could leave them with your
ex-wife like I did with my three
kids.

PHIL
That's really sad.

JOHN
You know what, Jack???

PHIL
It's Phil.

JOHN
You know what, Paul? We don't know
everything about this crazy world.

JIM
We control what we can, and accept
what we can't.

John puts his hand on Phil's shoulder.

JOHN
Everything is gonna be alright,
Phil.

JIM
Yeah, do you want a beer?

The radio starts to play 'Three Little Birds' by Bob Marley.

RADIO (HOST)
Remember my night shift people.
Every. Little. Thing. Is. Gonna.
Beeeeeeee. Alright, Alright,
Alright.

Phil is now working on a construction site. Have a small
montage of Phil doing construction while the song is playing.
They are drinking beer the entire montage.

They start by dressing Phil like a contractor. Jim and John
pull the safety vest over Phil's head together. Jim put a
hard hat on Phil's head. John wraps a tool belt around Phil's
waist.

Jim teaches Phil how to swing a hammer. Phil hits his fingers
a few times.

Jim, John, and Phil walk across one of the building beams to
the beat of the song.

John teaches Phil how to use a jackhammer. Phil spins in circles out of control.

Jim, John, and Phil are moonbathing. Just like sunbathing but with the moonlight.

Jim and John continue to teach Phil how to be a contractor. They sit on beams and whistle at girls passing by. Drink more beer. Spit off of the top of the building.

Jim, John, and Phil walk across the same beam to the beat of the song. This time Phil has developed a beer belly and has a beard.

Return to the hammer and the jackhammer and all the other things, this time Phil is a pro at construction.

Jim, John, and Phil walk across one of the building's beams to the beat of the song. This time Phil has a full beer belly and an immaculate beard. As they are walking across, a vampire flies in to attack, but Jim punches out the vampire. The Vampire dings off of one of the beams.

Then a whistle blows signaling the end of his shift.

JIM

That was a good day.

PHIL

That was a good day.

JOHN

We worked really hard. We should celebrate.

INT. BAR - NIGHT

JIM AND JOHN

CHUG! CHUG! CHUG!

Phil chugs an entire beer until it's completely empty. John, Phil, and Jim are all drunk. Slurring their speech and stumbling around.

JIM

I love you guys.

John stretches his hands out as far as he can.

JOHN

I love you guys this much!

Phil stretches his hands out as far as he can, then brings them close to each other.

PHIL
I love you guys this much.

JIM
You're so funny.

Jim shoves Phil out of his chair and onto the ground. At this time Maria walks into the bar with another man, it's a date. From Phil's POV, we can only see her legs.

PHIL
I know those legssss.

Phil stands back up. We now see Maria and her date. She's wearing a nice red dress.

JIM
Who's that?

JOHN
He has good pecks. Clearly works out.

John fumbles with his own pecks. Then looks at Jim.

JOHN (CONT'D)
Do you think I look ok?

JIM
No. Not like that guy.

JOHN
You know what I'm serious this time. I'm gonna commit. I'm gonna get a gym membership. Right after I drink this beer.

John and Jim take a sip of their beers and then pass out on the bar in unison. Maria and her date have been seated at a booth. Phil walks over to them.

PHIL
I know this guy.

Phil pats Maria's date head. Maria is concerned and surprised to see him. Maria's date is Charlie.

PHIL (CONT'D)
You're a naughty little boy,
Charlie.

MARIA
Oh my gosh, Phil! Where have you been?

PHIL

I go away for a couple of days and you start dating my arch n-enemy?

MARIA

It's been three months, Phil!

PHIL

Did you know that you're dating a murderer?

CHARLIE

This guys drunk. We should get out of here, Maria.

Maria waves Charlie off as if everything will be okay.

PHIL

III don't remember breaking up with youuu. They have a word for girls like you... cheetah.... Cheater. You're a chitter.

MARIA

What happened to you, Phil?

PHIL

I became a man. I learned how to work with my hands and most importantly how to avoid child support. That's why they pay me the big wala-wala-washingtons.

MARIA

Phil, you're a mess.

PHIL

Did you know you're beautiful? Like holding a baby moon in my hand.

Phil holds up his hand and points to his palm. Maria's date stands up to address Phil.

CHARLIE

Hey, buddy, I don't know who you are, but it's time to get out of here.

PHIL

And you should get your teeth fixed, murder.

Phil punches Charlie in the mouth. His mouth starts bleeding, and he falls into the booth and starts crying.

MARIA
Are you insane?!

PHIL
That's what happens when you get
your partner killed.

MARIA
Open your eyes, Phil. The whole
night shift has gone crazy ever
since Frank died.

PHIL
What do you want me to do about it?

MARIA
I want you to be the man you were
when I first met you. The man I
know you are.

PHIL
That man died with Frank.

MARIA
Then there's no reason for you to
stay here.

PHIL
I can love you really good, Maria.

MARIA
Goodbye, Phil.

Maria checks on her date and helps him up. They begin to walk out of the bar together. Phil grabs Maria's arms. Maria spins around and slaps him across the face. Phil looks shocked like all of reality just slapped him in the face. He lets Maria go. Maria and Charlie leave the bar. As Charlie is walking out with Maria, he turns around and sticks his tongue out at Phil.

EXT. CITY - NIGHT

Phil walks around the city and begins to see the crazy things happening while he sobers up (the rules being broken and the destruction of the city). He makes his way back to the construction site.

EXT. CONSTRUCTION SITE - NIGHT

Phil is feeling sorry for himself while sitting on a beam looking out into the city. Phil starts shouting at the city in anger and confusion.

PHIL

What do you want from me? I'm just one guy. It doesn't matter what I do... Nothing matters.

Frank appears next to Phil in an all-white suit. Frank is glowing a bit like an angel.

FRANK

Of course, it does.

Phil sees Frank and almost falls off the beam.

PHIL

AHHHHHHHHHHHHHHHHHHHHHH.

FRANK

AHHHHHHHHHHHHHHHHHHHHHH.

PHIL

Why are you screaming?

FRANK

I'm a sympathetic screamer.

Frank helps Phil back up to the beam.

FRANK (CONT'D)

Why would you say that kinda stuff, Phil?

PHIL

It's true. I haven't helped anyone. If I wasn't born it wouldn't make a difference.

FRANK

It made a difference to me.

PHIL

I got you killed.

FRANK

Everyone dies, Phil. But you should see what they gave me when I got up here.

Frank whips out a Jesus bobblehead.

PHIL

Haha, Wow, that is pretty cool.

FRANK

And what about Maria?

PHIL

She just broke up with me.

Frank puts his hands on Phil's belly and jiggles it like a bowl full of Jelly on a Thanksgiving table.

FRANK

I wonder why.

PHIL

But what about the rules? They were made by two stupid kids.

FRANK

What's more important than the rules of brotherhood?

Phil looks at the city in silence. Frank points to the city.

FRANK (CONT'D)

A city without rules.

PHIL

What do you want me to do about it?

Frank puts his hand on Phil's shoulder.

FRANK

That's the question isn't it, Phil?

Frank disappears leaving Phil all alone for a moment. The lights at the construction site turn on to reveal Jim and John standing on the first floor beneath Phil.

JOHN

Hey! What are you doing up there?!

Phil gives the camera a smile. Cut to a montage of Phil getting his life back together so he can get Maria back and save the night shift. Also display Charlie being bad to the bone. Epic music kicks in. Jim and John help Phil the whole time.

INT. PORTA POTTY - NIGHT

Start with Phil shaving his beard in a porta-potty's mirror. He jiggles his beer belly in the mirror. He tries to fit back into his police officer uniform to no avail.

INT. DOCK14 - NIGHT

Charlie is throwing on a suit looking in a full-length mirror. Charlie looks good, fit, and put together.

EXT. CONSTRUCTION SITE - NIGHT

Then Phil really gets to work. He does push-ups. He does pull-ups on the beams. He does sit-ups on the beams while John punches his stomach. He does lunges with one of the beams that hasn't been installed yet. He sledgehammers some concrete blocks.

Phil does cartwheels (or just walks) across a beam while Jim throws beer bottles and cans at Phil.

JIM

You're nothing without balance.

Jim, John, and Phil do a Whim Hoff breathing session.

John gives Phil a therapy session. Phil lying on a fold-up construction bench and talking. John sitting on a Home Depot bucket. John is taking notes and wearing safety goggles.

EXT. CITY SIDEWALK - NIGHT

Charlie steals candy from a baby and then looks up to the sky laughing as he runs away.

INT. PORTA POTTY - NIGHT

Phil tries on his police officer uniform and it almost fits this time. He is losing his beer belly. As he puts on his pants he loses balance and tips porta potty over.

EXT. CONSTRUCTION SITE - NIGHT

Jim rolls out the blueprints for Dock14 on a table. Jim, John, and Phil are pointing at the blueprints and discussing strategy. John points at the blueprints and then at a pile of T.N.T. Jim and Phil smile.

Phil bobs for apples while Jim and John time and see how many he can grab.

John and Jim, use nail guns to shoot at various targets around the site.

John tapes a piece of paper with a stupid face on it to a watermelon and then sets it up on a wall. Phil takes aim and shoots it with his police-issued gun exploding the watermelon.

EXT. CITY SIDEWALK - NIGHT

Charlie is dancing down the street, enjoying the beat of the song playing for the montage. He shoves an old lady into a dumpster.

INT. PORTA POTTY - NIGHT

Phil is evidently stronger now. Lost his beer belly. He puts on his uniform and it fits perfectly.

EXT. CONSTRUCTION SITE - NIGHT

Phil steps out of the porta potty looking triumphant.

Phil is geared up and ready to go in his police officer uniform. Fully equipped with the weapons he needs.

Jim and John walk out of different porta pottys at the same time as Phil. They look at each other in acknowledgment of their dopeness.

PHIL

Listen. This is something I have to do. You don't need to come.

JOHN

OK. Bye, buddy.

JIM

No way! Of course, we're coming with you.

JOHN

Yeah, of course, we're coming with you-you silly goose.

PHIL

I'm glad to have you with me.

Jim initiates a group hug, but it's awkward because they have so much gear on.

EXT. DOCK14 - ALLY WAY - NIGHT

Jim and John run into the alleyway between Dock14 and Dock12. They are carrying T.N.T. They set up the T.N.T. against Dock14's alleyway wall.

INT. DOCK14

Phil, Jim, and John burst into the front door by shoving a security guard through. The security guard is knocked on the floor. Phil, Jim, and John step over him. All the people are still dancing the "Jump Around" by House of Pain.

Phil draws his pistol and shoots a few rounds into the ceiling. Jim and John draw their nail guns.

PHIL
Everyone out!

The music stops with a DJ's record screech. The DJ looks at the situation trying to figure out what song to play. All the regular people stampede out of the club. Phil, Jim, John, and all the security guards are all that remain. The guards form a horseshoe circle in front of Phil, Jim, and John.

PHIL (CONT'D)
Let's dance.

All the security guards rush Phil, Jim, and John. The DJ puts on a different song. A song of epicness.

They fight.

Phil uses his gun and his police baton to fight. Phil only shoots people in the legs and in the shoulders. He's not killing anyone this time. Jim and John are using their nail guns, but they aren't killing anyone either.

Jim and John also fight with hammers and other construction equipment. Jim, and John fight like tag team WWE wrestlers. They grab bad guys by the hair. They pick people up and throw them around. Close line people.

Phil, Jim, and John fight really well at the beginning. Then, when it seems like they are winning, the members of the SoZo gang pull up.

RAD
Get 'em, boys.

The SoZo gang is armed with sticks and bats. One guy is fighting with a toilet seat.

Phil runs out of bullets and uses his baton. Jim and John run out of nails.

Jim and John are smashing people's heads in with fold-up chairs until they come to a really tall man in a trench coat. The trench coat man cuts his height in half to reveal that he actually was two little people. The two little people head-butt each other and go fully psycho on Jim, and John. Jim and John are running and fighting for their lives.

Phil looks like he took a few punches to the face, but he is still cracking skulls like a beast.

Charlie looks down on the fight from the second-story balcony. Phil sees Charlie.

More SoZo gang members show up. Phil, Jim, and John begin to lose the battle.

The little people tackle Jim and John and take them to the ground. A bunch of other SoZo gang member's dog pile on top as well.

Phil sees Jim and John get taken down and rushes to their aid. As he is knocked out by Rad himself.

FADE TO BLACK.

INT. WALK-IN CLOSET - NIGHT

Phil, John, and Jim are tied to three chairs. The chairs are back to back in a triangle formation. Above them is a single string light, swinging back and forth creating ominous lighting. The room is small and cramped full of security guards. The security guards look bandaged up and some have black eyes.

Phil, John, and Jim begin to wake up.

CHARLIE

Good morning, Ladies. I hope you got your beauty sleep. You're gonna need it.

JIM

Is he talking to us?

JOHN

Yeah, I think so.

JIM

I'll take three eggs, two bacon, orange juice, and one duck egg.

JOHN

Make that two duck eggs.

Charlie smacks Jim across the face.

CHARLIE

Shut up!

Jim turns his head and whispers to John.

JIM

Really bad service.

John discretely pulls a construction razor blade out of his pocket and begins to cut the ropes. Since it's so dark no one notices.

CHARLIE

Philly, boy. Philly, boy. Philly, boy. You were doin' so good hanging around these losers.

JOHN

Hey! I'll have you know we're starting a book club.

JIM

It hasn't started yet. But this would be a great venue. Is it available on Thursdays?

JOHN

I can't do Thursdays that's when I think about going to my AA meetings.

JIM

How about Friday?

Charlie looks at one of his security guards and they tase Jim and John.

CHARLIE

Bad things happen when you don't listen. Isn't that right, Philly boy?

Charlie walks over to Phil and leans in close to him.

CHARLIE (CONT'D)

Didn't I tell you something?

Charlie smacks Phil upside the head.

CHARLIE (CONT'D)

Huh, didn't I make you a promise?

Charlie smacks Phil upside the head again. John finishes cutting his ropes and passes the razor to Jim.

CHARLIE (CONT'D)

What'd I say?

Charlie smacks Phil upside the head again.

CHARLIE (CONT'D)

I said If I ever sees you again I was gonna kill ya. And what do you do? You come charging into my club for the second time. I mean come on are you stupid or something?

PHIL

You're not the only one who made a promise.

CHARLIE

A promise? So you break the rules. You break Maria's heart. What does a promise mean from a guy like you?

PHIL

I control what I can, and accept what I can't.

CHARLIE

Where'd you get that from, a bumper sticker, an AA meeting, me, I keep my promises. And I'll make you another promise right now. I'll take real good care of your girl Maria.

Phil looks up at Charlie. Jim finishes cutting his own ropes and passes the razor blade to Phil.

CHARLIE (CONT'D)

Can you accept that, Philly boy?

PHIL

I'll accept your surrender.

CHARLIE

It's a little too late to be courageous, don't you think? I think so, you know what else I think? I think I've had enough of you. I'm gonna leave you here with my pals while I go say hi to my new girl Maria.

Charlie walks out of the closet.

JOHN

I knew it!

JIM

Knew what?

JOHN

What are you talking about?

JIM

I'm talking about what you're talking about.

SECURITY

You know what I'm talking about.
I'm talking about pain.

JIM AND JOHN

Who asked you?

Another security guard turns on a chainsaw. Then the T.N.T that Jim and John set up in the alleyway explodes and blows a man-sized hole in the closet's back wall. In the confusion, Jim, John, and Phil break themselves from the ropes they were tied up in. While the guards were dazed on the ground all three of them escaped through the hole.

EXT. DOCK14 - ALLY WAY - NIGHT

Jim, John, and Phil are running. They reach the end of the alleyway and find an empty parking space.

EXT. STREET PARKING - FRONT OF DOCK14

JOHN

Where's the truck?

JIM

I parked it right here.

PHIL

Did you pay for parking?

JIM

I always pay for parking.

JOHN

What about that one time you thought you paid for parking but you just paid a prostitute?

JIM

That was an honest mistake.

JOHN

How do you mistake a woman for a parking meter?

Phil points to a moped in the next parking spot.

PHIL

Look, a moped.

EXT. STREET

Cut to all three of them riding the moped very slowly.

JOHN
I don't think we'll make it to
Maria in time.

JIM
We're going way too slow.

PHIL
We can make it, it's fine.

JIM
You got to let us go, Phil.

PHIL
I can't.

JOHN
You have to.

JIM
There's no other choice.

PHIL
I love you guys. You'll always have
a place in my heart.

Jim and John jump off the moped. Phil pops a wheelie and does a burnout. He can go really fast now. Jim and John walk a few feet further.

JOHN
Oh hey, there's the truck.

JIM
Ah must've been blocked by that
moped.

JOHN
I hate it when those little things
take up the whole parking spot.

Cut to Phil driving through the city.

INT. HOSPITAL LOBBY

Charlie walks into the hospital. And walks to the front desk.

CHARLIE
Is Maria around?

EXT. CITY - NIGHT

Phil is speeding down the roads and gets caught in city traffic. He pulls out his phone and dials Maria.

INT. HOSPITAL LOBBY

Maria walks into the lobby and sees Charlie. She gives him a hug. Her phone is ringing in her back pocket and we see Phil calling.

EXT. CITY

Phil revs his moped and the call goes to voicemail.

PHIL

Frick.

Phil looks to his right and sees the sidewalk. The sidewalk is busy with tons of people.

INT. HOSPITAL LOBBY

MARIA

I still need some more time,
Charlie.

EXT. CITY SIDEWALK

Phil is diving his moped on the sidewalk. He is dodging all the people. Phil calls Maria again.

PHIL

Pick up. Pick up. Pick up.

INT. HOSPITAL LOBBY

MARIA

I really need to get back to work.

Charlie pulls out a gun and points it at Maria's face. Everyone freaks out and gasps. Charlie pops two shots into the ceiling.

CHARLIE

Nobody moves!

EXT. CITY SIDEWALK

Phil is dodging pedestrians as he speeds down the sidewalk. The phone call goes to voicemail again. He dials the doctor.

INT. SURGERY ROOM

The man who was suffering from a knife wound is still alive and his wound is still squirting blood. The doctor picks up the phone.

PHIL
The bad guys are coming to take
Maria.

DOCTOR
Who's this?

PHIL
It's Phil.

DOCTOR
I don't know a Phil.

PHIL
I'm Franks's old partner.

DOCTOR
I'm very, very busy. What do you
want?

EXT. CITY SIDEWALK

PHIL
Someone is coming to take Maria.
You need to stop him.

INT. SURGERY ROOM

DOCTOR
Who's Maria?

EXT. CITY SIDEWALK - NIGHT

PHIL
I'll buy you thirteen boxes of
donuts.

INT. SURGERY ROOM

DOCTOR
Oh, Phil. How's it going?

EXT. CITY SIDEWALK - NIGHT

PHIL
A really bad guy is coming to take,
Maria.

INT. SURGERY ROOM

DOCTOR
A bad guy?!

EXT. CITY SIDEWALK - NIGHT

PHIL
A really bad guy.

INT. SURGERY ROOM

DOCTOR
Don't worry, Phil. I'll take care
of it.

The doctor hangs up the phone.

THE GUY ON THE SURGERY TABLE
Who was that?

DOCTOR
I have no idea. Hey, wanna see me
hit this putt?

INT. HOSPITAL HALLWAY

Charlie is forcing Maria to walk down the hallway. He shoves her into the elevator.

EXT. HOSPITAL PARKING LOT

Phil drifts into the hospital parking lot and ditches the moped in a dope fashion. Phil sprints into the Hospital.

INT. HOSPITAL LOBBY

Phil runs up to the front desk lady. Don't forget that Phil is currently in uniform.

PHIL
Where's Maria?

FRONT DESK LADY
Thank God you're here. Some maniac
with a gun came in here and started
shooting up the place.

PHIL
Which way did he go?

FRONT DESK LADY
That way.

She points to the Hospital Hallway. Phil runs into the hallway.

INT. HOSPITAL HALLWAY

Phil runs into the hallway just as Charlie steps into the elevator. Phil runs. Maria sees Phil.

MARIA

Phil!

The elevator doors close just as Phil gets to them.

PHIL

Frick!

Phil pushes the elevator button like a madman.

INT. HOSPITAL ELEVATOR

Charlie is holding the door close button on the inside of the elevator.

INT. HOSPITAL HALLWAY

Phil looks to the right and finds a set of stairs.

INT. HOSPITAL STAIRWELL

Phil runs up the stairs to the next level.

INT. HOSPITAL HALLWAY - SECOND FLOOR

Phil runs to the buttons and pushes it but he hears the elevator pass him by. He's too late. Phil runs back into the stairwell.

INT. HOSPITAL ELEVATOR

Charlie is staring at the elevator certificate of inspection.

INT. HOSPITAL STAIRWELL

Phil runs up to the third floor.

INT. HOSPITAL HALLWAY - THIRD FLOOR

Phil pushes the elevator button but he is late again.

PHIL

FRICK!

Phil runs back into the stairwell.

INT. HOSPITAL ELEVATOR

Charlie points at the certificate of inspection and turns to Maria. He points his gun at her.

CHARLIE

These things are always expired.
That makes me feel so unsafe.

INT. HOSPITAL HALLWAY - FOURTH FLOOR

The doctor presses the fourth-floor elevator button. He is trying to get to the fifth floor. He is licking an ice cream cone while he is waiting.

The door to the elevator opens to reveal Charlie and Maria. Charlie points his gun at the Doctor.

CHARLIE

Take the next one.

Phil burst into the fourth-floor hallway. He sees the doctor and the open elevator door. Phil charges towards the door. The door begins to close when the doctor uses his foot to stop the door from closing. Phil makes it into the elevator and immediately tackles Charlie.

The doors to the elevator close as Phil is fighting with Charlie. Maria is standing in the corner and screaming.

The Doctor shrugs his shoulders and one-shots the ice cream cone in his hand.

EXT. ELEVATOR

We track with the elevator as it ascends to the fifteenth floor. We don't see the action inside we only hear it. We hear punches, screaming, gunshots, and cat sounds.

EXT. HOSPITAL ROOFTOP - NIGHT

The elevator dings as it arrives at the roof. The elevator doors open and Phil and Charlie come flying out. They are holding each other. They hit the floor and begin rolling. Charlie's gun skates across the rooftop.

They roll away from each other's grip and stand to their feet. Charlie and Phil see the gun. They run for the gun. Charlie trips Phil, but as Phil is falling he grabs Charlie's leg and they both go to the ground again.

PHIL

Maria, get the gun!

Phil and Charlie are wrestling around, trying to get free to get the gun.

Maria runs for the gun.

Charlie and Phil stand to their feet and run. Maria gets to the gun first. She picks it up and throws it over the edge of the building.

PHIL (CONT'D)
Why would you do that?

Charlie spins around to Phil and punches him in the face. Phil goes reeling back. They continue fighting. Trading blows for blow. Both are looking beaten and bruised.

Charlie grabs Phil and throws him into the wall of a structure on top of the roof. Like a shed of some kind.

Phil hits the wall.

Cut to a flashback of Frank and Tony.

INT. TREE FORT - NIGHT

Frank and Tony are kids. They are fighting. Tony throws Frank into the tree fort wall.

Cut back to Phil and Charlie.

EXT. HOSPITAL ROOFTOP

Phil and Charlie are still fighting. Phil kicks Charlie into an air conditioning unit.

Flashback to Frank and Tony.

INT. TREE FORT

Frank kicks Tony into a beanbag.

Cut back to Phil and Charlie.

EXT. HOSPITAL ROOFTOP

Phil is pinning Charlie to the air conditioning unit. Phil is looking angry.

CHARLIE
Isn't this fun Phil?

Charlie elbows Phil in the face. Phil falls to the floor. Charlie stands to his feet over top of Phil.

CHARLIE (CONT'D)
Do you feel the excitement?

Phil stands up.
Flashback to Frank and Tony.

INT. TREE FORT

Frank and Tony are standing off against each other just like Phil and Charlie.

Cut back to Phil and Charlie.

EXT. HOSPITAL ROOFTOP

Charlie and Phil are standing off against each other.

CHARLIE
I've been waiting for you, Philly
boy.

Charlie reaches into his back pocket and puts brass knuckles on his right fist.

CHARLIE (CONT'D)
All it took was a date with your
little girl over there.

Charlie throws a kiss at Maria.

CHARLIE (CONT'D)
Nobody in this town's got any guts.
Frank was getting old, and then you
came along. You saved me, Philly.

PHIL
You're never going to hurt anyone
else again.

CHARLIE
What are you gonna do about it?

Phil goes to punch Charlie in the face. Charlie slips the punch and punches Phil in the face with his brass knuckles. Phil falls to the ground.

Flashback to Tony and Frank.

INT. TREE FORT

Tony is holding the Rubix cube behind his back. Frank steps in to punch Tony. Tony slips the punch and smashes the Rubix cube into Frank's face. Frank falls to the ground.

Cut back to Charlie and Phil.

EXT. HOSPITAL ROOFTOP

Charlie mounts Phil and starts whaling on him with his brass knuckles.

Maria is crying.

MARIA

Phil!

Flashback to Frank and Tony.

EXT. BACKYARD

Show Frank and Tony's mom looking up at the tree fort.

MOM

Boys!

Cut back to Phil and Charlie.

EXT. HOSPITAL ROOFTOP

Charlie is still smashing Phil with his brass knuckles. Phil is blocking with his arms, but he is still getting really hurt. Multiple punches slip through and hit Phil's face.

Phil reaches for his handcuffs and holds them in his right hand like he has his own pair of brass knuckles. As Charlie pulls back for another punch, Phil smashes Charlie with his handcuffs. Phil uses the momentum to roll Charlie over and gain the top position on him. Phil begins to smash Charlie into the floor.

Flashback to Tony and Frank.

INT. TREE FORT

As Tony goes for another punch. Frank punches Tony and rolls him over to gain the top position. Frank begins to punch Tony repeatedly.

Cut back to Phil and Charlie.

EXT. HOSPITAL ROOFTOP

Phil's punches are getting more and more violent. It is evident that Phil is getting angrier and angrier. Phil is on the edge of becoming like Charlie. Maria walks closer to Phil and Charlie. She is crying and scared to see Phil like this.

EXT. BACKYARD

MOM
Don't make me come up there!

EXT. HOSPITAL ROOFTOP

Charlie is getting completely destroyed by Phil. Charlie isn't even holding up his hands anymore. Charlie is enjoying the moment. He laughs and smiles as Phil becomes like him.

EXT. BACKYARD

The mom begins to climb the Tree Fort's ladder.

EXT. HOSPITAL ROOFTOP

Maria walks into Phil's point of view. Phil is still destroying Charlie.

INT. TREE FORT

The mom enters the tree fort.

MOM
Boys! Stop it!

EXT. HOSPITAL ROOFTOP

Phil pulls his fist back to punch Charlie again, but his time he sees Maria standing there. Phil stops mid-punch.

INT. TREE FORT

The mom pulls Tony and Frank apart and holds them back from each other.

EXT. HOSPITAL ROOFTOP

CHARLIE
I always knew you had it in you.

PHIL
I'm not like you Charlie.

INT. TREE FORT

MOM
What are you two doing?

Moment of silence.

MOM (CONT'D)
 You two are the only brothers
 you'll ever have.

Frank and Tony hang their heads in shame.

EXT. HOSPITAL ROOFTOP

Phil turns Charlie over and slaps the bloody handcuffs on him. Phil stands up and hugs Maria.

PHIL
 I'm sorry, Maria.

MARIA
 I missed you. I missed you so much.

INT. TREE FORT

MOM
 I'm not going to be around forever.
 You two need to protect each other.

EXT. HOSPITAL ROOFTOP

Phil leads Charlie into the elevator. Maria is with Phil. They all ride the elevator to the first floor of the Hospital.

EXT. HOSPITAL PARKING LOT

Phil, Charlie, and Maria exit the Hospital and wait by the curb. Jim and John drift into the hospital parking lot. They smash into an ambulance with their truck. The ambulance tips over on its side. Jim and John jump out of the truck.

JIM AND JOHN
 Phil!!!!!!

PHIL
 Hey guys.

JIM
 Who is that fine lady?

JOHN
 That can't be Maria.

JIM
 She is way too pretty to be dating
 our boy Phil here.

Phil and Maria laugh.

PHIL
Jim and John, this is Maria. Maria
this is Jim and John.

Maria goes to shake their hands. Jim and John both kiss her
hand at the same time. Maria laughs.

PHIL (CONT'D)
Alright, that's enough of that.

Phil grabs Maira's hands from Jim and John. Jim and John see
Charlie handcuffed and absolutely beaten up.

JIM
Look who is all big and bad now.

JOHN
What a little wimp. I could take
him with both hands tied behind my
back.

PHIL
Let's get this guy out of here.

JIM
Yes, sir, Philly boy, sir.

John talking to Charlie.

JOHN
Right this way tough guy.

Jim and John lead Charlie into the construction truck
taunting him the whole way.

Phil turns to Maria.

PHIL
I...

Maria puts her finger on his lips. Then they kiss.

PHIL (CONT'D)
I'll never let you go again.

They kiss again. As they kiss we cut to their wedding.

EXT. WEDDING - SUNRISE

Phil and Maria kissing. Jim and John are Phil's best men.
Elizabeth is Maria's bridesmaid. The Doctor is the officiant.
Shot of the two of them running down the aisle.

FADE TO BLACK ROLL THE
CREDITS.

A few seances that can be played while the credits roll.

EXT. CITY HALL

Phil becomes the sheriff of the Night Shift.

EXT. COLLEGE

Ramone (the Cholo) getting his college degree. He takes a picture with the nice old lady, his now wife (the waitress from the diner), and his daughter.

NICE OLD LADY
I'm so proud of you, Meho.

INT. HOSPITAL DELIVERY ROOM

Maria is giving birth to her and Phil's child. Have her give birth to one baby and then another and then another. Then the Doctor starts throwing babies at Maria. (Not real ones obvi) The point is, that Phil and Maria have like twenty kids.

INT. PRISON

Phil and Charlie are playing checkers together. They are becoming friends.

Bloopers at the end of the credits. Please?

the end