

SOMETHING IS WRONG

BY

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FADE IN

EXT. CHICAGO STREETS - DAY

Policeman ALAN SWAN drives a police car. He is about 30 and his physical shape is good. His partner JIM TRENT is about 50. There is caring appearance and just a little bit of excess weight about him.

ALAN SWAN

I am new in the city, so maybe you teach me how you serve and protect here?

JIM TRENT

Fresh Police Academy graduate will hardly find some new techniques in our city. But here is what I tell you, young man. As time goes on, you begin to understand that our intrusion in other people's everyday life is often unnecessary.

They notice young man and woman on the sidewalk who shout at each other.

ALAN SWAN

It seems to be a case when our intrusion is necessary, is it not?

JIM TRENT

Just the opposite. The last thing these two want right now is our intrusion into their affairs.

ALAN SWAN

You speak like an affair expert.

JIM TRENT

You missed again. Just like I did only recently.

ALAN SWAN

Recently you say? And now what?

JIM TRENT

Now my son is getting married.
Well, in two weeks. By the way,
you are invited.

ALAN SWAN

Thank you, it will be my pleasure.

JIM TRENT

Oh, come on. It would be my
pleasure to go to someone else's
wedding. Yours, for example.

ALAN SWAN

You got to be kidding. I am not
even dating anyone.

JIM TRENT

Then if you ask me, you are
wasting your time.

ALAN SWAN

(in a changed tone)

Wasting time is not the worst
alternative to losing someone you
cared about.

JIM TRENT

Who was it?

ALAN SWAN

She worked in police. I decided to
become a policeman because of her.
I like this job and want to make a
career. But who would agree to
date a cop?

JIM TRENT

There will be a lot of girls at my
son's wedding whose fathers or
uncles work in police, so they are
familiar with what it is like. Why
don't you try your luck with one
of them?

ALAN SWAN

In fact, I am not ready to date someone who is somehow connected with the criminal world. Whether they want it or not, they risk their lives and another loss may easily kill me.

JIM TRENT

Well, it's up to you, lad. But promise me at least to take a look at the next girl's butt before you turn away. Who knows, maybe it's worth trying after all? Or as my niece CINDY puts it, you'll never win a pot without putting your money in it.

Alan does not have time to answer, because the car radio comes to life.

DISPATCHER'S VOICE

Shop robbery at 4119 Lincoln Avenue. I repeat - 211 at 4119 Lincoln.

Jim takes radio to answer, while Alan turns the car around and turns on lights and siren.

JIM TRENT

Acknowledge that. We are on.

DISPATCHER'S VOICE

Code 3, Jim. And proceed with caution.

JIM TRENT

OK, Beth, we will.

As they get close to the mentioned address Jim points with the hand to the shop. A boy gets out of there at that moment.

JIM TRENT

OK, it's our suspect. Go after him.

The suspect tries to get away from them by running into a back alley and pushing some boxes piled up there. The car cannot follow him there, so Alan and Jim leave the car and run after the boy.

Soon Jim gets far behind and only Alan can see the running boy. He turns one more time, then again to leave deserted alleys and to try to hide among crowds on the Lincoln Avenue.

CUT TO:

EXT. CHICAGO STREETS

The couple seen by the policemen before continues to fight. At some distance from them Alan runs after the boy. As they get closer, the girl pushes the guy and he blocks Alan's passage.

As Alan gets back to his feet he can see no suspect he was after. He is breathing hard. Alan addresses the couple.

ALAN SWAN

I knew I had to stop you earlier.

Then he leaves the couple surprised by his words and comes to the corner to investigate where the boy could go. He does not see any disturbances in the crowds all around. Alan makes a pause and thinks his problem over. Then his eyes widen as he reaches some decision. Alan stands against the wall and waits.

At some distance from him the boy looks out from around the corner. Then he puts off his jacket and carrying it over his shoulder carelessly walks towards the Avenue. As he passes by the ambush, Alan catches the boy's hand.

ALAN SWAN

If you had enough running maybe we just walk to the precinct?

INT. POLICE PRECINCT - DAY

Alan and Jim sit at a table and write a report. They discuss their first case.

JIM TRENT

How did you guess that he would try that trick?

ALAN SWAN

Actually, I was just lucky. I had two options - to wait or to run further by one of the routes. Both options provided me equal chances for success. But I was a little bit tired for the second option.

JIM TRENT

Is it what they teach in the Academy now?

ALAN SWAN

Well, it was not the Academy where I learned this.

EXT. SPECIAL TRAINING FACILITY - ALAN'S FLASHBACK

Alan in a special suit runs after a man dressed as a typical criminal. Alan makes a leap to catch the criminal and to press him against the ground.

MATCH CUT TO:

INT. TRAINING FACILITY PREMISES

There is a big screen with a record of Alan's "touch down". Alan is in the room with an INSTRUCTOR who comments all his actions very critically.

INSTRUCTOR

At that very moment he could make a turn as they often do running away. You would easily fall prey to him after your jump. Did you consider such an opportunity?

ALAN SWAN

Well, I left him no more time than I had myself to think it over.

INSTRUCTOR

Our officers cannot afford making such mistakes because people we are after are much more dangerous than ordinary criminals.

INT. POLICE PRECINCT - CONTINUOUS

Police psychologist RICARDO SANCHEZ comes by their table.

RICARDO SANCHEZ

What is your birthday, hero?

ALAN SWAN

The twenty third of January, 1980.
What's in it for you?

RICARDO SANCHEZ

So, you are Aquarius. This morning is supposed to be quite boring for people of this sign.

JIM TRENT

If you call running three blocks after a youngster boring, then yes - we were bored today.

RICARDO SANCHEZ

Strange, it does not comply with the forecast. Just in case I will take a closer look at you. By the way, chief asked me to invite you to his office.

Ricardo gestures the direction and leaves. Jim stands up and goes there. Before following him Alan casts a long look at Ricardo going away.

INT. CHIEF'S OFFICE

Alan and Jim stand in the chief's office watching as CAPTAIN WALKER is looking through some papers on his desk. Alan casts a questioning look at Jim, who gestures his

partner to calm down. Finally, Walker puts papers aside and takes a look at them.

CAPTAIN WALKER

I heard you two did a good job this morning. Do you need some rest now?

ALAN SWAN

If I wanted to have much rest at work I would go selling tokens in the subway.

CAPTAIN WALKER

It is good because I have an assignment for you. Here is an address. Neighbors heard some suspicious noise. Check it out.

Jim takes a piece of paper from the chief and follows Alan out of the office.

EXT. CHICAGO STREETS - DAY

Again Alan drives a car. Sometimes he looks at his partner. Jim pays no attention and keeps silence.

ALAN SWAN

So, what's wrong with the chief?

JIM TRENT

I think you are a smart guy, Alan. One time should be enough for you. The less you ask about the chief the further you are from troubles.

ALAN SWAN

You think that was an answer? I would like to hear more details.

JIM TRENT

That would be the second time. Do you really need that?

ALAN SWAN

Nope. I got it.

They go for some time in silence. Then they arrive to some rich neighborhood. Rare pedestrians stop and stare at the police car as it passes them by. Also Alan notices some moving shadows behind the curtains. He shudders.

ALAN SWAN

What a creepy place.

JIM TRENT

The worst thing about it is that our address is in this neighborhood. Let's do it quickly and get out of here.

The car stops in front of a nice house. It is surrounded by well shaped bushes. The lawn is obviously taken care of.

Alan steps out of the car, makes several steps towards the door and suddenly stops. He gestures caution to Jim and takes out the gun.

Jim does not understand but also takes out his gun. They come closer to the door and Alan pushes it open. It was not shut. They exchange looks and enter the house.

INT. NICE HOUSE - DAY

Everything inside the house seems to be in order. Alan and Jim check all the rooms one by one and in a big dining room Alan gets out his radio.

ALAN SWAN

We have Code 30 and send in a coroner.

Jim looks at him with surprise. Alan points at a closet door with a bullet hole in it. They get closer and sniff.

JIM TRENT

It smells like blood.

ALAN SWAN

Yes, so we have to make sure everything stays this way until investigation group arrives.

INT. NICE HOUSE - HALF AN HOUR LATER

The dining room is full of different people who collect samples, make photos and talk to each other.

Alan leaves the room to go around the house. In a cabinet he notices a young woman - STACY JENKINS (journalist of about 27). She is looking at a statuette on a desk. As she starts speaking she turns to notice Alan looking at her back.

STACY JENKINS

Something is wrong about this statuette. But why should you care about this statuette anyway?

ALAN SWAN

Hm, of course, I beg your pardon, Miss, but journalists are not allowed here.

STACY JENKINS

Will you arrest me?

ALAN SWAN

No, of course, I cannot do that. But as a compensation for my ... well, you know ... I am ready to buy you coffee and answer several questions. Is it OK with you?

STACY JENKINS

I will think about that.

They walk outside. Jim observes them talking and exchanging phone numbers. Jim knowingly smiles. After Stacy leaves Alan joins Jim to surprise him with a sarcastic smile.

ALAN SWAN

Thank you very much, partner, for your advice.

JIM TRENT

It is one of those occasions when my niece Cindy would say "Against

my American Airlines your call is most welcome".

ALAN SWAN

Is she always right, your niece Cindy?

JIM TRENT

In most cases she is wrong, but even then she is so cute!

At distance Stacy turns and observes them.

INT. CHICAGO REPORTER NEWSROOM - DAY

Stacy goes through the newsroom to her desk. Her colleague HANK COOPER catches up with her. There is a cup of coffee in his hand.

HANK COOPER

It is especially for you. I made it exactly the way you like.

STACY JENKINS

Thank you, Hank. You are so kind to me.

HANK COOPER

How about a date?

STACY JENKINS

In another lifetime, maybe. Because in this one it is only job that interests me.

Hank goes away. Stacy leaves her purse on the desk, takes a sip of coffee and goes to the editor-in-chief's office.

INT. EDITOR-IN-CHIEF'S OFFICE - DAY

Stacy enters the office. Editor-in-chief ROLAND REILEY is talking on the phone. He waves her to have a seat. She sits and patiently waits listening to his conversation.

ROLAND REILEY

Yes, my dear, I will go with you to "Beauty and the Beast". I love you. Bye.

He hangs up and turns to Stacy.

ROLAND REILEY

It was my granddaughter. I am taking her to "Beauty and the beast". Or she is taking me there. Anyway, what have you got?

STACY JENKINS

Chief, it's pretty clean in the house. There are some chances that it was a hired murder. But it is not enough for a good story.

ROLAND REILEY

Haven't you been able to find any talkative cop?

STACY JENKINS

There was one who agreed to answer several questions. But you had to see the way he stared at my butt. Chief, you know my attitude to such kind of things.

ROLAND REILEY

Stacy, you are good at noticing the unusual. Well, you have a talent for that. But any talent needs ... what? Polishing. For that purpose this cop will do. So go and squeeze whatever you can out of him. I believe in you.

STACY JENKINS

But, chief, I am not feeling well.

Saying that, she first looks aside. Then she casts an askance look at the chief, thinking he does not see it. She is checking if he believes her feeling sick. But the chief does not buy it.

ROLAND REILEY

It is because you are worried whether you will receive this assignment. So you can calm down - it's yours.

She grimaces but leaves the office obediently.

INT. POLICE PRECINCT - DAY

Captain Walker holds a meeting. Alan, Jim and Ricardo are present. The chief delivers a speech.

CAPTAIN WALKER

It is the second murder on our territory. All of you will join detectives in this investigation. I especially stress that any contacts with the press are less than welcome. The last thing we need right now is panic. If there are no questions you are free to go.

They ask no questions and just leave.

EXT. CHICAGO STREETS - EVENING

Alan walks by the streets. At the corner he stops to listen to an old man who is playing a violin. After few seconds he throws a dollar in a hat and goes on.

INT. ALAN'S APARTMENT - EVENING

At home Alan turns on classic music and checks voice mail on his telephone. There is a message for him from his sister LUCY.

LUCY (V.O.)

Hello, brother. Our mom does not feel well, so I am visiting her right now. I told her about your

new assignment and we all wish you
to succeed. We love you.

Alan dials her phone.

ALAN SWAN
Hi, should I also come?

INTERCUT:

INT. THEIR MOTHER'S HOUSE - EVENING

LUCY
No, we have everything under
control. Moreover, we all know how
important this new assignment is
for you. By the way, how are you
getting on?

ALAN SWAN
Now that I am included in the
detectives group, I can control
all the available information on
the investigation. Also I have met
a journalist whom I can use the
way I want. However, our chief
made a special account regarding
contacts with the press. Now I am
looking for a way around.

LUCY
But your actual boss provided you
full freedom of actions!

ALAN SWAN
Unfortunately, it is not as full
as you think. That is why I got to
be careful.

LUCY
I see. And how is your new
partner?

ALAN SWAN
He is trying to get me married,
but I told him a story of my

college friend, whose girlfriend
got killed. I think that now I
will have some breathing space.

LUCY

Or you may think about that - our
mom expects grandchildren from you
as well.

ALAN SWAN

Sister, first I have an assignment
to accomplish.

LUCY

Then good luck to you, brother.

ALAN SWAN

Thank you. Good night to you all.
I love you.

LUCY

Good night.

EXT. STREET COFFEE SHOP - EVENING

Alan comes dressed in a jeans and a T-shirt. When he meets
Stacy in a new dress, he feels a little bit uncomfortable.

STACY JENKINS

Did I forget to mention that I am
going to a theater after this
meeting? Oh, it's my fault.

ALAN SWAN

My embarrassment is a little price
for such a wonder.

They sit at a table where it would be difficult for anyone
to overhear them. They interrupt their conversation each
time a waitress comes to serve them.

ALAN SWAN

We had another murder with a very
similar style. So it looks like
that was not the first job of the
killer.

STACY JENKINS

Are you saying that it could be a hired killer?

ALAN SWAN

It's most likely. We do not have reasons to believe that the victims were somehow connected. Besides, the murders were really professional. We found no hard evidence against the killer.

STACY JENKINS

What does that mean?

ALAN SWAN

First, it proves that the killer and his victims belong to different worlds. Second, the killer knows what evidence the police is looking for.

STACY JENKINS

Are you trying to say that it was done by a ...

ALAN SWAN

No, I am not saying that. And no one in the precinct would say that.

At this moment handsome young man PETER, dressed in a nice suit, comes to them and kisses Stacy's cheek.

STACY JENKINS

Oh, hi, Peter! Is it time for us to go? Please, meet Alan. I was just interviewing him for my investigation. We are done, so I am free to go. Alan, this is Peter, my good friend.

The men give each other a handshake.

ALAN SWAN

Nice to meet you, Peter.

PETER

Nice to meet you too, Alan.

Stacy gets up and follows Peter out. Alan stays at the table. Again he casts a look at Stacy's back. She turns just in time to notice that.

STACY JENKINS

Hopeless!

INT. THEATER - EVENING

Stacy and Peter watch a play. However, it is obvious that the play does not mean much to them.

PETER

He is cute, don't you think?

STACY JENKINS

Who - this polishing stone? I met him in business. Don't you get it, brother, he is just a source of information?

PETER JENKINS

OK, but didn't you notice anything strange with your talent? I started to have gaps in memory. I do not recall you wearing a new dress to the theater.

STACY JENKINS

You, you ... My chief wanted this. So I made a decision. If I am to play this game then it is me who has to set the rules.

PETER JENKINS

Sister, I just want you to be happy. So make sure you don't overplay when you meet a right guy.

STACY JENKINS

Do you really think that he may be
that very one?

Peter nods with a good deal of overplay. Stacy, who wanted to say something else, grimaces, turns away and watches the play in a bad mood.

INT. POLICE PRECINCT - DAY

Stacy comes to the precinct causing agitation among the policemen. Alan is absent, so she comes to his partner and takes a sit.

STACY JENKINS

May I see Alan Swan?

JIM TRENT

No, you see, we sent him to buy us coffee, but I can assure you that he will be back in half an hour latest. If you want you may wait for him here. Unless there is anything I can help you with.

STACY JENKINS

Well, for my investigation I need information about unresolved murders for the last five months. Wouldn't that be too much of a favor?

JIM TRENT

No, it's absolutely fine. With our new computers it will take me only few seconds.

He presses several buttons and a sheet of paper crawls out of a printer. She takes the sheet from him and stands up.

STACY JENKINS

Thank you very much. And tell your partner I came by.

Jim walks with her to the door.

JIM TRENT

You know, Alan is a good guy, but recently he lost his girlfriend ... Please, be careful not to hurt him.

STACY JENKINS

We hardly know each other. And I am afraid we may never see each other again. But I will remember your words.

Stacy walks out. Jim gets back to his desk and buries into paper work.

Suddenly a cup of coffee appears in front of him. He looks up to see Alan.

JIM TRENT

Thank you. By the way, your girlfriend from the investigation team stopped by.

ALAN SWAN

What girlfriend?

JIM TRENT

That one we saw at the last crime scene.

ALAN SWAN

She is not from the investigation team. Haven't you noticed her perfumes?

JIM TRENT

What's wrong with her perfumes? I still feel their fragrance.

ALAN SWAN

They give away that she is a journalist. They are limited in perfumes selection. It's one of their internal regulations. There are other signs, but those are less obvious.

JIM TRENT

Did you receive special training
to uncover journalists?

Beat. Alan looks like caught with his pants off. Then he
recovers with a careless gesture.

ALAN SWAN

No, I just spent several nights
with journalists in various bars.

JIM TRENT

You don't look like a bottle-
friend.

Ricardo Sanchez comes to them.

RICARDO SANCHEZ

If you want I may tell you if you
and your girlfriend are meant to
be together. What is her birthday?

ALAN SWAN

I don't know. And I repeat one
more time - she is not my
girlfriend. Haven't you forgotten
that we are not allowed to contact
with the press?

JIM TRENT

Oops.

EXT. CHICAGO STREETS - EVENING

Alan follows his usual route home. His facial expression
betrays deep thoughts. On the corner he passes by the old
man who is playing the violin. But few steps after he comes
back to listen for several seconds to what the old man
plays. Then he throws a dollar into the hat and goes
further.

INT. ALAN'S APARTMENT - EVENING

At home Alan turns on classic music and dials his sister's
number.

ALAN SWAN

Hi, I have good news. I talked to the journalist. I think everything was perfect. Especially I like the way I added a phrase that it could not be anyone from the precinct. Now she thinks it is definitely one of our guys. Today she visited the precinct and asked questions. I am curious to read how directly she will accuse some abstract police officer of the murders.

INTERCUT:

INT. THEIR MOTHER'S HOUSE - EVENING

LUCY

It sounds like you are proud of yourself.

ALAN SWAN

I violated all the rules, so it is rather agitation than pride. I hope the real killer will also be agitated after reading her article.

LUCY

Are you sure she's going to write it?

ALAN SWAN

Don't I know you, journalists?

LUCY

It looks like she's got you on the hook.

ALAN SWAN

You are telling nonsense. Besides, she introduced me to her boyfriend when we met.

LUCY

So much for a detective. If a girl introduces her boyfriend to another guy then she is at least unsure whom she will finally date.

ALAN SWAN

Even so it does not matter now when I need her article. How is mom doing?

Their conversation goes on.

EXT. CHICAGO STREETS - MORNING

Alan drives the police car. Jim sits beside him. Windows are open because it is hot.

Suddenly someone throws "The Chicago Reporter" inside the car.

VOICE (O.S.)

Heroes, are you?

Jim takes the newspaper and sees Stacy's photo next to the headline: "Serving two masters?" Jim starts reading some passages aloud commenting them at the same time.

JIM TRENT

"They claim to serve and protect the city. If we believe in their diligence then there is appearance of order." It seems to be about us, I mean the police in general.

ALAN SWAN

You bet!

JIM TRENT

"On the other hand there are always destructive elements in the society. They are not interested in keeping order. These elements

may create incentives to undermine diligence of our protectors. We only may ask if those incentives are effective enough."

ALAN SWAN

You have to agree with that, partner. There is nothing wrong in those words.

JIM TRENT

Ha! Then listen to this. "Recent murders pose some more questions and raise some more doubts. Do police authorities ensure that their subordinates do their best to find the killer? Or does the killer have ways to affect the investigation process? And what's most important, what can ordinary people do to improve the situation?"

Alan's eyes glisten. He is both satisfied and impressed.

JIM TRENT

We are doomed.

ALAN SWAN

If you are not going to the chief, I will also keep my mouth shut.

JIM TRENT

As my niece Cindy likes to say, being a good bluffer is not enough. I am afraid it will not end up well.

Jim sighs and they drive further in silence.

INT. POLICE PRECINCT - DAY

Walker holds a new meeting. Alan, Jim and Ricardo are present among the others. The chief is infuriated.

CAPTAIN WALKER

When I find that rat that cannot
keep silent I will silent it
myself. I created a commission to
investigate this leak. Who is not
in it will join the detectives. We
had another murder this morning. I
don't even imagine how I am
supposed to talk to the mayor.
Dismissed.

They walk to their desks. Ricardo comes to Alan.

RICARDO SANCHEZ

Man, you have no chances. She is
Virgin.

ALAN SWAN

How do you know that?

RICARDO SANCHEZ

I found that on the Internet.

ALAN SWAN

Who would post such intimate
details on the Internet?

RICARDO SANCHEZ

Her horoscope sign is the Virgin.
Your Aquarius is not a good fit
for Virgin.

ALAN SWAN

You know right now horoscope is
the last of my worries.

Alan turns away and goes to the door. Ricardo hesitates a
bit before adding.

RICARDO SANCHEZ

Ideal couple for the Virgin would
be Capricorn or Aries.

For a second Alan gets frozen. Then he shakes his head and
leaves.

EXT. ANOTHER NICE HOUSE - DAY

Alan, Jim and others surround the house to keep away journalists and curious people. There is Stacy among those. She notices Alan and her eyes narrow. She does not like her own thoughts and suspicions.

Alan notices Stacy and comes to her. During their conversation Stacy is a bit tight.

ALAN SWAN

It was a very good article. You've got talent.

STACY JENKINS

Are you angry?

ALAN SWAN

A little. And also I begin to worry about you.

STACY JENKINS

Because I may be killed like your girlfriend?

ALAN SWAN

How do you know that?

STACY JENKINS

Didn't you forget that I am a journalist? To know is my job.

ALAN SWAN

Of course, it was my partner. No, I don't think you may be killed. But obviously you may create a lot of problems. Including those for my partner. If you don't mind I would like to know you better. What about dinner?

STACY JENKINS

I cannot guarantee it. I'll call you.

INT. EDITOR-IN-CHIEF'S OFFICE - DAY

Roland sits in his chair, while Stacy walks back and forth in agitation.

STACY JENKINS

First I see him at the first crime scene. Then - at the second. Yesterday he told me that there is no chance the killer may be a cop. Today he said that I am the one to expect troubles from. He may be the one.

ROLAND REILEY

Your destiny?

STACY JENKINS

Chief, he may be our killer. Oh God, he asked me out. I can only imagine where he would take me.

ROLAND REILEY

But you are still going, aren't you?

STACY JENKINS

Chief, may I refuse? I am not feeling well right now.

Stacy looks askance at her editor to check if he bought her claim. Ronald decides to play along.

ROLAND REILEY

If that is so you are not going out of this office until you get twenty shots from our doctor. What I care most is health of my employees.

She looks miserable.

ROLAND REILEY

Don't even think. You are going there. Who else can ask him right questions and understand that his answers are all wrong? Regarding

your security we will take care about it. First of all, you will wear your best dress, so that wherever he takes you everyone will pay attention and remember you and whatever happens to you. Then ...

INT. RESTAURANT EVEREST - EVENING

Alan and Stacy sit at a table. Both of them look gorgeous.

STACY JENKINS

This is an unexpected place for dinner.

ALAN SWAN

I think that a view from here is perfect.

Saying that Alan is looking at Stacy who looks just incredible.

STACY JENKINS

No one can deny that.

ALAN SWAN

Really, wearing that dress you could expect nothing less.

STACY JENKINS

But can you afford it?

ALAN SWAN

Who knows, may I be an offspring from a rich family?

STACY JENKINS

Who went to work in police?

ALAN SWAN

And who uses family connections for faster promotion.

STACY JENKINS

It does not really look like a
fast promotion.

ALAN SWAN

I could say the same. Do you think
that The Chicago Reporter is a top
place for a journalist?

STACY JENKINS

Some day I will work in The New
York Times.

ALAN SWAN

I have no doubts about that.

At this moment a waiter pours some wine into their glasses.
Stacy takes her glass just to place it so that its shadow
does not fall on a napkin. Alan watches that and ...

INT. NICE HOUSE - ALAN'S FLASHBACK

Stacy is looking at a statuette on a desk. As she starts
speaking she turns to notice as Alan looks at her back.

STACY JENKINS

Something is wrong about this
statuette.

INT. RESTAURANT EVEREST - DAY

Alan's eyes that were absent for a while turn into the
fascinated ones. He takes his glass, stands up and offers
Stacy a hand.

ALAN SWAN

Will you allow?

Stacy takes his hand, stands up from the table and follows
him to a window. The view of a night city is magnificent.

ALAN SWAN

Cliff and abyss,
Ant crosses the edge
And crawls down.

STACY JENKINS

Do you keep on impressing me by
citing haiku?

ALAN SWAN

I always admired them.

STACY JENKINS

Japanese poems?

ALAN SWAN

No, ants. They are so hard-working
and disciplined. If they had more
brains they would rule the world.

They stand near the window, drinking wine and looking at
the city below. A light flashes among precious stones in
Stacy's hair.

EXT. CHICAGO STREETS - EVENING

Roland and Hank sit in a car and listen to the conversation
translated by a radio-transmitter.

ALAN SWAN (V.O.)

No, ants. They are so hard-working
and disciplined. If they had more
brains they would rule the world.

INT. RESTAURANT EVEREST - EVENING

Alan and Stacy go to the exit.

ALAN SWAN

By the way, did you know that I
was absent from the precinct?

STACY JENKINS

Of course, I did.

ALAN SWAN

How could you know that I didn't
warn my partner about you?

STACY JENKINS

I did not. But it was worth trying
after all.

INT. CHICAGO STREETS - NIGHT

Peter drives a car taking Stacy home.

STACY JENKINS

You may calm down now. He is not a
killer.

PETER JENKINS

Then where did he get money for
that expensive restaurant?

STACY JENKINS

I don't know that. But I feel in
my heart that there is nothing
criminal about it.

PETER JENKINS

What else does your heart feel?

STACY JENKINS

Brother, I know what you are
trying to say, but you know that I
value when people are original and
unusual. On contrary he is so
direct and sincere. He did not
even lie to me at least once.

They arrive to her house. The car stops but they continue
to talk for a while.

PETER JENKINS

Do you want him to?

STACY JENKINS

Sometimes you are so nasty. I
don't want to talk to you any
longer. Good night!

PETER JENKINS

Good night, sister.

She gets out of the car. Peter leaves. Stacy breathes in and her face quickly changes from the irritated one into the smiling one.

EXT. CHICAGO STREETS - EVENING

Alan walks by the streets. He is in a hurry. His face is serious. On the corner he passes by the old man who is playing the violin. Alan completely ignores the old man's greeting gesture and gives him no money.

INT. ALAN'S APARTMENT - EVENING

At home Alan turns on The Ride of the Valkyries and sits in a chair. His phone rings. He picks up.

ALAN SWAN

Speaking.

INTERCUT:

INT. THEIR MOTHER'S HOUSE - EVENING

LUCY

Brother, we are all worried about you. Have your chief found out about your conversation with the journalist?

ALAN SWAN

No, he has not. Actually I think it does not matter now.

LUCY

But just in case do not meet her for a while.

ALAN SWAN

Your warning is little late. I met her today. She is something. Of course, she does not even know that she helped me to solve the case. There is a lot of work to do, but I am close to success.

LUCY

Did you meet? But where?

ALAN SWAN

I took her to the Everest. And she wants to work in The New York Times. And God is my witness, she deserves it.

LUCY

Did you tell her who you really are?

ALAN SWAN

It will be better if she does not know a single word of truth about me for now.

LUCY

Well, it's up to you. Brother, are you sure that you will have no problems at work?

ALAN SWAN

Sister, everything is perfect now. How is mom?

LUCY

She will be much better when I tell her your news.

ALAN SWAN

Then tell her I love her. By the way, Lucy, I love you too. Bye.

INT. THEIR MOTHER'S HOUSE - EVENING

Lucy comes to their mom's bedroom.

MOM

How is he doing? Will they kick him out?

LUCY

Mom, do not worry. However, you need to refresh your dancing skills. It looks like he is going to get married soon. He cannot even talk about this girl without admiration.

INT. EDITOR-IN-CHIEF'S OFFICE - MORNING

Stacy comes in. She is dressed casually. Ronald observes as she hesitates for a moment and then chooses to stand near a window. Ronald has to talk to her back.

RONALD REILEY

I think you might be right and it could be him. Didn't you feel any threat in his scary poem?

STACY JENKINS

Chief, killers do not read poems. No, I am sure it is not him.

RONALD REILEY

But how can you be sure?

STACY JENKINS

There is one fact that you do not take into account.

RONALD REILEY

And what is that?

STACY JENKINS

You were not there and you did not see his eyes.

Stacy turns and nods with a smile. Then she leaves the office. Ronald waits for the door to shut behind her and also smiles. He sings a short piece from "Beauty and the Beast".

RONALD REILEY

There may be something there that wasn't there before.

INT. POLICE PRECINCT - MORNING

Alan comes to Jim's desk and takes a sit. Jim notices him but continues to work with his computer. As the pause gets long Jim looks at Alan to see his serious face.

JIM TRENT

Are you OK?

ALAN SWAN

I just wanted to have your full attention before I tell you that it's urgent.

JIM TRENT

You've got it.

ALAN SWAN

Then I need a copy of the investigation group's report on the second murder.

Jim patiently smiles, takes a file from piles on his desk and gives it to Alan.

JIM TRENT

Here you are.

Alan shakes his head.

ALAN SWAN

You did not get me. I've got that copy too. It is an abridged version. I want a copy of the original version.

JIM TRENT

Then we have to talk to someone from the investigation group. I know only SARAH.

ALAN SWAN

So let's go to Sarah.

INT. INVESTIGATION UNIT PREMISES - MORNING

Alan follows Jim into a room. There they find a desk with a young girl who smiles to Jim.

JIM TRENT

Hi, Sarah. This is Alan Swan, my partner. Would you please help him?

ALAN SWAN

Hi, Sarah. I need a copy of the original report on the second murder. I mean the report with the total list of evidence and detailed description of each one of them.

SARAH

Since you are in the detectives group you have access to it, but to make a copy will take about an hour. Is that fine with you?

ALAN SWAN

Jim, can you please explain how important it is for me?

JIM TRENT

Sarah, it is important for Alan.

SARAH

OK.

ALAN SWAN

Is it so simple?

JIM TRENT

The sooner we get out of here the sooner you will get your report.

They leave.

INT. POLICE PRECINCT - MORNING

Alan is at his desk. He makes a paper crane but every time someone enters the door he interrupts his work and takes a look at who came, then he takes a look at the wall watch. Only after that he goes on with the crane. Jim observes all that.

After the crane is finished it goes to a trash bin. Alan stands up and goes to Jim's desk.

ALAN SWAN

Maybe we should call Sarah?

JIM TRENT

Definitely we should ... not. Calm down, lad. I've never seen you so impatient.

Alan returns to his desk and continues in the same fashion with the next paper crane. When it goes to the trash bin there are five cranes in there.

At this moment someone comes to Jim's desk. Alan looks there but it is not Sarah. He turns away in disappointment.

JIM TRENT

Hey, Alan. I've got something for you.

Alan looks at Jim who waves a thick file in his hand. Alan jumps up to his feet and gets to Jim's desk in several giant leaps. He grabs the file and starts reading it quickly turning pages. It takes him about a minute to put the file away in disappointment. Jim gets genuinely surprised.

JIM TRENT

Is that it?

ALAN SWAN

No. Let's take a car now.

Ricardo Sanchez watches as they leave in a hurry. He shakes his head.

RICARDO SANCHEZ

According to horoscope he was
supposed to have a calm day.

EXT. NICE HOUSE - DAY

Alan and Jim get out of the car. For a second they stop in front of the house. There is a yellow stripe across the door.

JIM TRENT

Here we are again.

ALAN SWAN

No, finally we are here. And now I know what to look for. Let's get in.

They remove the stripe and go in.

INT. CABINET - DAY

Jim watches as Alan goes around the table with the statuette. At some moment Alan seems to give up. He grimaces and sits in the chair. He lowers his head in disappointment. After few seconds he looks at the statuette again. And his eyes widen. He takes his radio.

ALAN SWAN

Send in the investigation group. I need full report on this statuette.

JIM TRENT

Never move ALL-IN if you want to win.

ALAN SWAN

Another saying of your niece Cindy? Damn! I'd like to meet her someday.

JIM TRENT

And you will exactly in three days. She is coming to my son's wedding.

ALAN SWAN

Oh, wedding, right! Aren't you afraid that I may seduce your niece?

JIM TRENT

You should already understand that she's got problems with gambling. So having a cop around scares her as "an unexpected big raise" using her own words. So I am rather afraid that you may not seduce her.

INT. POLICE PRECINCT - EVENING

Again Alan makes a paper crane. This one also goes to the trash bin that is full of paper cranes. Jim observes as Alan gets either frustrated or cheerful. Jim also starts to show signs of impatience.

This time Sarah brings in the report herself. Alan and Jim both get to their feet.

SARAH

There are traces of sweat on the statuette. DNA analysis did not find similar genes to those of the family members. But we do not have this person in our base.

ALAN SWAN

Leave me a copy of this report. I need to sleep on it.

Disturbed look on Jim's face shows that he does not understand what is going on. Alan suddenly winks at him.

EXT. CHICAGO STREETS - EVENING

Alan walks by the streets casually carrying the report he tried so hard to get. He enters a bar.

INT. BAR - DAY

Alan goes through the bar premises and takes stairs to get on the second floor. There he goes into one of the private cabinets.

INT. CABINET - DAY

There is a table in the cabinet. Two men dressed casually sit at the table. But their look betrays officials of some upper ranks. One of them is older.

Alan comes in and throws his file on the table.

ALAN SWAN

I need to know who this person is.
I think he is our killer.

OLDER OFFICIAL

We'll take care about that. And it seems that we'll have no problems with catching him. Your journalist cast so big a shadow on the police department that he must have forgotten to watch out for us.

ALAN SWAN

Then I would recommend sending only FBI officers after him. Even with his attention fully distracted he is still a dangerous criminal.

OLDER OFFICIAL

It was a great job. So get ready to move to New York. By the way, how did you guess to check the statuette?

ALAN SWAN

Everything in that house showed good taste of the owners. However, the statuette was standing in a tasteless manner. Any person who had the right to sit in the chair would put it differently. But I did not realize that all by myself. You have already mentioned the journalist. It was also her great job. And she also would like to work in New York.

OLDER OFFICIAL

We'll see what we can do about it. Hey, listen, do you like gambling?

ALAN SWAN

Not really. Why are you asking?

OLDER OFFICIAL

There is an assignment for you in New York. It's all about gambling.

EXT. CHICAGO STREETS - DAY

Jim drives their police car. Alan is sitting near. He looks curious.

ALAN SWAN

We are not on duty today. So why did we take this car?

JIM TRENT

We are going to a special place. Our status is important.

ALAN SWAN

Should I guess what that place is?

JIM TRENT

No, it should be a surprise.

They come to a football stadium.

ALAN SWAN

Are we going to a football game?

JIM TRENT

No, we are going to play a football game. We don't do it regularly, but when we do, our police precinct team does its best to prove that police officers are tough guys. Today we'll be proving that to guys from lawyers association.

EXT. FOOTBALL STADIUM - DAY

Alan dressed in football uniform comes to the field. He looks around. There are two teams and judges getting ready for the game. There are few spectators. One of them is Jim. Another one is Stacy. She waives a hand.

STACY JENKINS

Hi!

PETER JENKINS (O.S.)

Hi, sister!

Alan turns to see Peter at distance.

STACY JENKINS (O.S.)

Hi, Alan!

Alan turns to see Stacy again.

ALAN SWAN

Hi, Stacy!

He wants to come closer to her, but the judge gives a signal to start the game. Alan shrugs his shoulders to apologize and takes his position.

The game makes its turn and Alan gets close to Peter.

ALAN SWAN

So, you are her good friend,
aren't you?

PETER JENKINS

Is it so important for you who I
exactly am for Stacy?

ALAN SWAN

You two may trick me, but only
once.

Alan makes a sly movement and steals a ball from Peter. The
game goes on.

TIME CUT TO:

EXT. FOOTBALL STADIUM - HALF AN HOUR LATER

Alan's form is dirty. There is sweat on his forehead. He
breathes hard. Other players also show signs of being
tired.

The game resumes. One of the opponents throws Alan to the
ground. He turns to look at Stacy. She talks on the phone
without looking at him. Then she puts the phone to her
purse and stands up. Her eyes find Alan. She shrugs her
shoulders and leaves the stadium.

EXT. CHICAGO STREETS - DAY

Alan walks by the streets. He enters the bar.

INT. BAR - DAY

Alan goes to the bar. The barkeeper is the older official
Alan met before.

ALAN SWAN

Do you have fresh orange juice?

OLDER OFFICIAL

Yes, we've got that one.

Alan's eyes shine with joy.

ALAN SWAN

Then I would have some. And give me a phone.

INT. CHICAGO REPORTER NEWSROOM - DAY

Stacy works with her computer. Hank comes to her desk.

HANK COOPER

By the way, it's lunch time. Will you agree to go with me to a new pizzeria?

STACY JENKINS

I am afraid my liver was not designed for a pizza.

Stacy uses her secret look to check if Hank believes her. It looks like he does. She is disappointed a little and adds.

STACY JENKINS

Anyway, I have an important assignment to work on.

Hank goes to the door. The chief comes out of his office with some papers in his hand and goes to Stacy's desk. At this moment her phone rings. She answers.

STACY JENKINS

Listening. Oh, hi!

INTERCUT:

INT. BAR - DAY

ALAN SWAN

Hi! I have news. So I thought to invite you to lunch and discuss it.

STACY JENKINS

Is your news good or great?

ALAN SWAN

It is good news.

STACY JENKINS

It will be my pleasure to find it out.

ALAN SWAN

Then I am waiting for you at the square.

STACY JENKINS

I'll be there.

Hank turns around.

HANK COOPER

I can only imagine where he would take you.

STACY JENKINS

Unlike others Alan has good taste and would not take me wherever.

Stacy notices Ronald who came close to her desk.

STACY JENKINS

Oh, chief! I think it may be important. But first I have to ask your permission to leave. I'll be back in about one hour.

Saying this Stacy is looking in her mirror to check her hair and makeup. Then she leaves the newsroom without even receiving the chief's permission. Ronald observes all that with some amazement. Others react in almost the same way. The chief notices that.

RONALD REILEY

Why are all of you still here? By the way, I was going to give her that permission. So you'd better learn how to guess what's on the boss's mind. Now get back to work.

After saying that he returns to his office a little uncomfortable with the papers he was going to give Stacy.

EXT. SQUARE - DAY

Alan and Stacy walk across the square. Stacy's eyes widen as they come to a pizzeria.

STACY JENKINS

It really looks like your news is not great but just good.

They enter the pizzeria.

INT. PIZZERIA - DAY

They take a table and a waitress accepts their order. The waitress leaves.

ALAN SWAN

In fact, I was told their pizza is quite good.

Stacy looks around and notices a fat man with a piece of pizza in one hand and a phone in another. He listens to the phone and grimaces.

STACY JENKINS

I got that.

ALAN SWAN

No, we got him.

STACY JENKINS

Excuse me, I don't follow.

ALAN SWAN

We caught him. Well, not the police but the FBI but those are insignificant details. What is significant is that he will kill no more. And let me add one more thing - he never served in police.

STACY JENKINS

Do you think it is important for me?

Alan smiles instead of answering. Stacy does not like that.

STACY JENKINS

For your information I am very glad that he is caught. That's what is important. And I think that you are pissed off because he was not caught by police and you will not get promoted.

ALAN SWAN

And you are probably disappointed that your best article was based on a faulty assumption.

STACY JENKINS

And what do you think you are doing now?

ALAN SWAN

I am just creating a stressful situation for you. Usually under stress people tend to open up who they really are.

For a second Stacy is in shock. She stares at Alan and he returns her a very calm and serious look. She understands that he won.

STACY JENKINS

Then you should not have told me that. Because from now on it will be difficult for you to create such a situation for me again.

ALAN SWAN

Sometimes one has to create such situations, sometimes the need is quite opposite. What a friend would I be if I did not help you to get rid of the stress?

STACY JENKINS

Since when did you become my friend?

ALAN SWAN

It will take a long time, I
suppose. But I have such a desire.
That's what is important.

Alan imitated her tone saying the last phrase and winked. Stacy cannot decide how to react but at this moment a waitress brings them their order. They begin to eat. While eating they sometimes look at each other.

EXT. CHICAGO STREETS - DAY

Alan and Stacy walk. Stacy stops near a shop with TV-sets that show a movie scene with dances. Stacy is looking at it for some time before speaking.

STACY JENKINS

Thank you for lunch. It was ...

She is really surprised by how hard it is for her to choose a proper word. Alan decides to help her out.

ALAN SWAN

Unexpected?

STACY JENKINS

Something like that.

ALAN SWAN

It is one of the components of a
stress - violation of usual
routines. It may involve anything
- status requisites or meals
rituals. Sometimes choice of
unexpected place for dinner opens
ways for finding out a lot about a
person.

STACY JENKINS

Everest! And what did you find out
about me there?

ALAN SWAN

That you are talented, that you
want to work in New York, that you
would like to dance.

Alan points to TV-sets. Stacy looks disturbed.

STACY JENKINS

Oh no, I do not want that now.
After pizza I don't feel quite
well for that.

Stacy casts her special look at him to check if he believed her. And she meets his direct and calm stare. She gets even more disturbed but Alan avoids ironic comments and just offers her a hand.

ALAN SWAN

So, we are going to dance. I know
a place nearby.

STACY JENKINS

I can only imagine.

ALAN SWAN

No, you can't.

They walk for several seconds and come to the corner where the old man plays his violin. They make several dancing turns accompanied by his music.

Then Alan calls taxi for Stacy. She sits in the car and Alan shuts the door. Before the taxi moves Stacy notices that Alan throws a hundred into the old man's hat. Her eyes widen.

INT. CHICAGO REPORTER NEWSROOM - DAY

Stacy comes in. She throws her coat at someone's desk and smiles to its owner.

Then she passes by Hank.

STACY JENKINS

Hey, Hank! That pizzeria is
something. You should definitely
go there.

HANK COOPER

Did he take you to the pizzeria?

STACY JENKINS

Yes. And it was amazing!

HANK COOPER

How did you like their pizza?

STACY JENKINS

Who cares about pizza?

And she goes on making a funny hair design with her hands to someone else as she moves.

She sits at her desk and turns on her computer. Then she dials some number.

STACY JENKINS

Hi, Carla! Do you still have that funny photo of the mayor on a horse? I know what to do with it.

People all around watch and listen to her with surprise. The editor-in-chief also observes her from distance and smiles.

EXT. CHICAGO STREETS - EVENING

Alan walks by the streets. On the corner he stops to listen to the old man. After few seconds he throws a dollar in the hat and goes further.

INT. ALAN'S APARTMENT - EVENING

At home Alan turns on classic music and sits in a chair. He takes his mobile phone and looks at it for a long time. There is a phone book open on it with a record "Stacy" highlighted.

Alan presses the call button.

ALAN SWAN

Hi, Stacy!

INTERCUT:

INT. STACY'S APARTMENT - EVENING

STACY JENKINS

Oh hi, Alan!

ALAN SWAN

I just call to wish you sweet
dreams.

STACY JENKINS

Oh thank you, Alan!

ALAN SWAN

You know I thought maybe I could
hm ...

STACY JENKINS

Behave yourself, Alan!

Alan wakes up from his daydreaming and turns to face his
reflection in a mirror.

ALAN SWAN

Yes, behave yourself, Alan, or you
may let me down.

INT. STACY'S APARTMENT - EVENING

Stacy sleeps in her bed. She turns and embraces her pillow.

STACY JENKINS

Oh, Alan!

She sounds both disappointed and thankful.

EXT. CHICAGO STREETS - DAY

Alan and Jim patrol the city in the car. They pass by
another fighting couple. Jim nods in their direction. Alan
winks at him.

ALAN SWAN

No intervention is necessary, is it not? You see, I remember your lessons.

JIM TRENT

Just three days ago you were not so joyful about my advice.

ALAN SWAN

It took me three days to understand how wise you are.

JIM TRENT

Does that mean that you need another advice from the wise old man?

ALAN SWAN

No, I need you to check number of the car right in front of us.

JIM TRENT

Come on, just seconds before you played the God merciful and now you want to play a bad cop. Leave that car alone.

ALAN SWAN

Jim, sometimes even careless young men like me may be smart enough to notice if something is wrong. Do not argue with me. Just check the number.

Jim shrugs his shoulders and takes a radio.

JIM TRENT

10-29, I repeat check for stolen for car number ...

Several seconds of static are just enough for Jim to cast a skeptic look at Alan. Then

DISPATCHER'S VOICE

Stolen confirmed. Do you need assistance?

Alan nods and turns on the siren.

JIM TRENT

Yes, send them in. Clear.

Several blocks and turns later another police car joins them. The stolen car arrives to some deserted building. A man gets out of the car and before running into the building shoots several times at police cars.

Jim and Alan hide behind their car. Other policemen also hide and start shooting.

ALAN SWAN

We have 34s, I repeat we are involved in shooting. Send in reinforcements.

INT. CHICAGO REPORTER NEWSROOM - DAY

Hank listens to the police radio conversations. Stacy is working with her computer at distance.

ALAN SWAN (V.O.)

We have 34s, I repeat we are involved in shooting. Send in reinforcements.

Stacy quickly gets to Hank's desk.

EXT. CHICAGO STREETS - DAY

Reinforcement arrives. One of the policemen MIKE is shot while leaving the car.

Alan sits in the car and puts it between the shooter and the wounded officer. Then Alan helps him to get to safety.

Jim observes all that and when Alan and the wounded officer are safe he gets his radio.

JIM TRENT

10-108, I repeat "Officer down".
10-78, I repeat "Send ambulance".

Alan comes to him with a nod.

INT. CHICAGO REPORTER NEWSROOM - DAY

Stacy and Hank keep on listening to the police conversations.

JIM TRENT (V.O.)
10-108, I repeat "Officer down".
10-78, I repeat "Send ambulance".

Stacy and Hank exchange looks. Ronald joins them.

STACY JENKINS
Did you hear name of the wounded officer?

HANK COOPER
I am afraid they did not tell that.

RONALD REILEY
Then get another radio so that we could listen also to conversations of ambulance teams.

Hank gets away. Stacy looks at her editor with gratitude.

EXT. CHICAGO STREETS - DAY

Alan and Jim sit hiding behind the car. They hear a distant shot from the building. Alan smiles.

JIM TRENT
Why are you smiling?

ALAN SWAN
Think yourself. He's got a Glock, so if he does not have a spare clip he is out of ammo right now. I think it's time for us to go in.

JIM TRENT

What if he has another clip or
your bullet count is wrong?

ALAN SWAN

In that case I will go to a
hospital together with Mike. But
if I am right Mike is going to
recover much faster, don't you
think?

An ambulance car arrives. Other policemen take the wounded
officer there. Jim joins them.

VOICE (O.S.)

Crazy, what are you doing?

Jim turns to see Alan entering the building. Jim runs after
him. Several policemen also follow them.

INT. BUILDING - DAY

Policemen check one room after another in the building.
They are all deserted and messy. In one of them they see a
gun and empty shells on the floor.

JIM TRENT

It looks like you were right.

ALAN SWAN

But I was not fast enough.

JIM TRENT

You were fast enough to save Mike.
Go, he is waiting.

He gestures Alan his honor. Other policemen repeat the
gesture. Alan leaves confused.

INT. CHICAGO REPORTER NEWSROOM - DAY

Stacy and Hank keep on listening to the police and
ambulance conversations.

VOICE FROM RADIO

We got the wounded officer and are heading to the Saint Anthony Hospital. Clear.

Stacy jumps on her seat.

HANK COOPER

It was one of the ambulance teams.

RONALD REILEY

Then you two should get to the Saint Anthony Hospital. This story is yours, unless you, Stacy, don't feel quite well for it.

Stacy gives him a grateful hug and runs out after Hank.

INT. HOSPITAL - DAY

Stacy and Hank walk through the hall of the hospital and see Jim walking out of one of the hospital rooms. Stacy hesitates for a second with some fear in her eyes. Then she comes to Jim.

STACY JENKINS

Where is Alan?

JIM TRENT

He is still in there.

STACY JENKINS

Oh!

JIM TRENT

No, you do not have to worry. He is not wounded.

Stacy enters the room.

INT. HOSPITAL ROOM - DAY

Stacy comes in and sees Alan with his sleeve up. Alan is pale.

STACY JENKINS

Oh! Are you wounded?

JIM TRENT

No, I was giving my blood to our colleague who was shot. Will you help me with this, please?

He shows her his sleeve. He is obviously playing. But she decides to play along. The way they look at each other while she helps him with the sleeve is touching.

INT. CHICAGO REPORTER NEWSROOM - DAY

Stacy is at her desk, but she is talking to Hank who is at his desk. They discuss the shooting incident.

STACY JENKINS

Are you sure they did not catch anyone there?

HANK COOPER

My source is sure.

STACY JENKINS

So we have to find the way that man got out of the building. Can your source tell us that?

HANK COOPER

My source was not there. Your Alan was. In fact, he was the first to enter the room where they found the abandoned gun. Would you like me to talk to him about it?

Ronald comes to them.

RONALD REILEY

Hank, that is a job for real professionals. So you go and search the building. The more rat exits you find the better. Now you tell me, Stacy, whether Alan will open up to you about his yesterday heroic actions.

STACY JENKINS

Something tells me that he would not talk much about himself.

RONALD REILEY

I knew it! And I know who can tell us what really happened there. What do you think about Jim, his partner?

STACY JENKINS

Chief, you are genius! I will go to talk to him immediately.

RONALD REILEY

Do you really think that he would agree to talk to you after your article? I am afraid that we have to find some other way to approach him. Something more delicate. But I think that can wait for now.

STACY JENKINS

Chief, how can you say that? It's the hottest news for now!

RONALD REILEY

In about one hour the mayor will talk about his new penitentiary reform. Our absence would not be understood so our presence is required.

Hank leaves.

STACY JENKINS

But it will be boring.

RONALD REILEY

Of course, it will. Would you rather prefer selective check of our police precincts?

STACY JENKINS

No, of course I would not.

They both go out.

INT. POLICE PRECINCT - DAY

Alan and Jim enter the precinct. As they pass Ricardo's desk he gestures them to stop.

RICARDO SANCHEZ
Chief wants to see you both.

Alan and Jim go to the chief's office.

INT. CAPTAIN WALKER'S OFFICE - DAY

As they enter captain Walker gestures them to sit. They sit and look at him. They both show signs of surprise.

CAPTAIN WALKER
I know about your yesterday encounter. It is good you are always ready for action. Do you know what our mayor will talk about today?

JIM TRENT
Longer family hours, as I heard. But he is not supposed to deliver his speech to police officers.

CAPTAIN WALKER
Then you are not supposed to listen to him. But we were asked to provide assistance in guarding the city hall during his speech. That will be you. Any questions? If you have no questions, you are free to go.

They leave.

EXT. CHICAGO STREETS - DAY

Jim drives the car. Alan is in contemplating mood.

JIM TRENT

Do you also think that chief was acting strange?

ALAN SWAN

Maybe we deserved his nice treatment with our performance.

JIM TRENT

Do you think he may suspect something about the journalist?

ALAN SWAN

Believe me, you did not do anything wrong to deserve such a Machiavellian trap, if you think this is one.

JIM TRENT

Then I do not understand your mood.

ALAN SWAN

This assignment just does not seem logical. If we are good then there should be something more serious for us. If chief does not trust our abilities then why is he sending us to guard the city hall?

JIM TRENT

You don't seem to be fascinated with the assignment.

ALAN SWAN

Why should I be happy about it?

JIM TRENT

OK, let's think. The mayor is going to talk about penitentiary reforms. So we may expect criminal column journalists to come. So she may be there. Does it cheer you up?

ALAN SWAN

You are a wise old man, Jim.

JIM TRENT

Does that mean that she touched
your heart?

ALAN SWAN

I don't know. It may mean nothing.

EXT. CITY HALL - DAY

Stacy and Roland come to the city hall in a car. They get out and notice a crowd of various people. Some of them protest against prison or some other mayor initiatives. Some support those initiatives and argue with the opposing groups.

Police officers guard the city hall and Stacy notices Alan and Jim. She attracts Ronald's attention to them.

STACY JENKINS

Would you excuse me, please?

As Ronald nods she goes to Alan who goes out to meet her.

STACY JENKINS

Hi! How do you feel?

ALAN SWAN

I am fine, thank you. I am also
glad to see you.

At distance Ronald comes to Jim and they also start talking.

STACY JENKINS

Don't you think that we meet too
often to believe that those are
mere coincidences?

ALAN SWAN

Are you implying that it is fate?

STACY JENKINS

It is easy to check, don't you think? If we meet tomorrow, then it is fate.

ALAN SWAN

I hope you understand that I will do my best trying to cheat in that game. But not tomorrow.

STACY JENKINS

So much for the fate. Will you at least give me a call someday?

ALAN SWAN

That I can promise.

STACY JENKINS

Then I promise to wait for your call.

ALAN SWAN

Then both of us will wait for that call.

She smiles and attracts his attention to Ronald and Jim talking to each other.

STACY JENKINS

Do you think they are talking about us?

ALAN SWAN

Lately we were a little careless so I am afraid they are not the only people talking about us.

INT. POLICE PRECINCT - DAY

Ricardo enters Captain Walker's office.

RICARDO SANCHEZ

Chief, have you called me?

CAPTAIN WALKER

Yes, take a sit. Now take a look at this.

Ricardo sits in a chair and chief throws several photos on his desk. Ricardo looks at those one by one. There are Stacy and Alan having dinner in the Everest restaurant.

RICARDO SANCHEZ

Chief, it does not add up. Yes, it is the journalist and he is one of our officers who had full access to information on the murders. But isn't that too simple?

CAPTAIN WALKER

Too simple for a simple police officer?

RICARDO SANCHEZ

I think that there is nothing simple about a man who invites a girl to the Everest.

CAPTAIN WALKER

Come on, it was the journalist who invited him.

RICARDO SANCHEZ

Those photos do not confirm that. He is natural in that suit. The girl on the contrary is a little uncomfortable in her dress. He chose the place. I am psychologist and it is my professional opinion that this guy is far from simple.

CAPTAIN WALKER

Just don't tell me that nonsense about stars and signs. I am going to nail him down.

RICARDO SANCHEZ

If you are going to attack then let me remind you that you may do it indirectly as well.

CAPTAIN WALKER

Hm, you are saying he invited her to the Everest. So she is his weakness. In that case I have a choice for him he would not like.

EXT. CITY HALL - DAY

Ronald and Jim stand close and look at Stacy and Alan.

RONALD REILEY

Do you think it may be serious?

JIM TRENT

If you are asking about that then it is already serious no matter how much those two fight it.

RONALD REILEY

In such a case I have to ask several questions about your partner if you don't mind.

JIM TRENT

You do not have to worry about your employee, for Alan is a good guy.

RONALD REILEY

I understand. He is your partner.

JIM TRENT

It is more than that. Yesterday he saved another officer's life. I would not be surprised if he did that without knowing that Mike is my son. So Alan is part of my family now. And I also worry about his future just like you worry about Miss Jenkins' future. How do they say - birds of a feather?

RONALD REILEY

I think, you understand my attitude to Stacy and after your words I may calm down and switch

to work with easy heart. How about an interview about your partner's yesterday actions?

JIM TRENT

I've been waiting for this. And I agree. It will be my way to thank Alan for what he did.

At distance Stacy goes into the building.

RONALD REILEY

I have to go. But I will contact you in the nearest future, Jim.

JIM TRENT

See you then, Ronnie!

Jim gets back to Alan. Ronald goes after Stacy.

EXT. CHICAGO STREETS - EVENING

Alan and Jim return to the precinct in the car. Jim drives the car.

Alan casts several looks at Jim. Jim does not react.

ALAN SWAN

Don't you have any more wise advice for me?

JIM TRENT

Time of advice has already passed.

ALAN SWAN

What happened?

JIM TRENT

You just proved to be trustworthy.

ALAN SWAN

Oh, come on! Anyone would do the same under the circumstances.

JIM TRENT

But it was not anyone who did, it was you. It makes you a hero. That's why from now on I do not interfere with your personal life.

ALAN SWAN

Is it that serious?

JIM TRENT

Still it won't make it easier for you.

ALAN SWAN

What do you mean?

JIM TRENT

For example, I mean that tomorrow you will have to come to the church before others. I have a special assignment for you.

ALAN SWAN

Heroes beware!

JIM TRENT

Sometimes assignments are given to honor heroes.

ALAN SWAN

Ha, finally I've got a wise advice from you.

JIM TRENT

Such a kid!

INT. CHICAGO REPORTER NEWSROOM - EVENING

Stacy sits at her desk. No one else is in the room. Lights are low. Her computer is off.

Ronald comes out of his office and passes her by.

RONALD REILEY

He is a good man.

STACY JENKINS

I know that.

RONALD REILEY

Well, I meant Jim.

STACY JENKINS

Will he talk to you?

RONALD REILEY

Yes, but that is not so important now.

STACY JENKINS

Chief, you seem to be woolgathering.

RONALD REILEY

What I want you to see is that his attitudes are similar to mine.

STACY JENKINS

Does that make him a good man?

RONALD REILEY

Thank you, my dear child. Am I bad to think you are a good person?

STACY JENKINS

Touche. OK, he is a good man. So what?

RONALD REILEY

Who is woolgathering now? Do you think we were talking about how good Jim is?

STACY JENKINS

Do you care so much about me that you checked on Alan?

RONALD REILEY

Hm, now I don't think it was a good idea.

STACY JENKINS

Chief, you are a good man. But I really need time to think about it.

RONALD REILEY

Good night then?

STACY JENKINS

Good night, chief! And thank you!

EXT. OLD SAINT PATRICK'S CHURCH - DAY

Alan arrives to the church in the police car. He looks fine in his shiny police uniform. People making last preparations for the wedding turn to look at him. He notices Jim and comes to him.

JIM TRENT

Hi, Alan!

ALAN SWAN

Hi, Jim! So, what is this special assignment?

JIM TRENT

I need you to take my son to the church.

ALAN SWAN

What is so special about it?

JIM TRENT

My son asked about this and he specifically stressed that it should be you.

ALAN SWAN

Why is that?

JIM TRENT

Well, he is in hospital and you already know in which one. And now, when you are blood related,

Mike thinks that you are the only one for the task.

ALAN SWAN

Now I get it. And yes, Jim, it is honor for me.

EXT. OLD SAINT PATRICK'S CHURCH - DAY

Various people arrive to the church. Some of them are Captain Walker, Ricardo and Sarah. All of them come to congratulate Jim.

Alan brings Mike and focus of everyone's attention moves to the groom.

Alan steps aside. He looks as people come to Mike, he observes his happy face.

JIM TRENT (O.S.)

Here he is, Cindy!

Alan turns to face Jim and his niece Cindy - young good-looking woman.

CINDY

Hi, Alan! From what I heard about you I can bet this wedding will not be boring.

JIM TRENT

Alan, meet Cindy!

ALAN SWAN

Hi, Cindy! It's nice to meet you. You do not even imagine how much I waited for this moment after what Jim told me about you.

CINDY

Would you bet on it?

ALAN SWAN

Am I blind?

CINDY

You've got one point. Let's go
inside.

They go inside the church.

INT. OLD SAINT PATRICK'S CHURCH - DAY

The ceremony goes on. Guests sit and watch as Mike gives his oath to a bride. Alan sits beside Cindy who comments Mike's oath.

MIKE TRENT

I promise to love you for the rest
of my life. I will surround you
with tenderness and care.

In Alan's imagination we

CUT TO:

EXT. GARDEN - DAY

There is a garden on a river bank. There is a boat waiting for passengers. Stacy sits on a bench in the garden. Alan goes around and kisses her.

CINDY (V.O.)

And doughnuts.

Alan takes a basket with doughnuts and starts throwing them all around Stacy.

MIKE TRENT (V.O.)

I promise to be your shadow on a
hot day and your sun on a cold
one.

The picture gets vague to

CUT TO:

EXT. GARDEN - DAY

Sun is high. It's getting hot. Alan turns into a cloud and throws shadow on Stacy.

The picture gets vague to show snow from the skies and Alan-cloud turns into sun.

CINDY (V.O.)
And your clown in a police
precinct.

The picture gets vague to

CUT TO:

INT. POLICE PRECINCT - DAY

Stacy comes to the police precinct. Everyone is very serious there. She gets bored. Suddenly Alan shows up dressed in clown garments. Colorful balloons appear from nowhere, people start smiling, telling jokes.

CUT TO:

EXT. COUNTRYSIDE - DAY

Alan is in a boat with Stacy. They slowly move down a river.

MIKE TRENT (V.O.)
I'll take our love boat to a safe
harbor.

CUT TO:

INT. SAFE DEPOSITS AND LOANS BANK - DAY

Alan and Stacy in their boat move into premises of the bank.

CINDY (V.O.)
And to Safe Deposits and Loans.

CUT TO:

INT. OLD SAINT PATRICK'S CHURCH - DAY

Alan wakes up from his daydreaming and faces Cindy.

ALAN SWAN

Your comments may ruin the
ceremony.

CINDY

Without them it gets so boring.

INT. OLD SAINT PATRICK'S CHURCH MEETING HALL - DAY

There are tables with people sitting at them. Alan is sitting with Cindy and an old couple - THE TANGS. Some band prepares instruments.

MRS. TANG

How did you like the ceremony?

CINDY

Taking into account its meaning I would say that it was a wasted bet. Marriage is a kind of risk that never pays out.

MRS. TANG

Probably you've never been in love.

CINDY

Is that a kind of feeling that makes one's decisions biased and far from objective? If so, I pass.

There is an awkward silence. Then music starts playing.

CINDY

Alan, do you dance?

ALAN SWAN

Shall we?

He is a bit uncomfortable to leave the table and to be the first one to start dancing, but Cindy drags him to the floor. Other people join them. At the end of the song music gets lower and they can exchange several words.

ALAN SWAN

To me it was not really polite.

CINDY

Well, when you sit at a table get ready for some harsh ride.

The dance stops. They take a pause.

ALAN SWAN

But it was not a casino table and it was not a game.

CINDY

Some people say that our life is war. I say that our life is game. If you do not have any principles with respect to that you will always be behind.

One of the guys standing nearby turns to them.

GUY

If you don't kill your opponent you will be behind. So the war concept is better.

CINDY

Ha, if you avoid big bets you cannot win much, but you will not lose much as well.

Cindy gets engaged in conversation and Alan is left all by himself. Sarah comes to him as new melody starts to sound.

SARAH

Hi, Alan! Do you like this music?

ALAN SWAN

Hi, Sarah! May I ask you for a dance?

They start dancing. Cindy does not even notice that.

SARAH

I heard about the journalist. And now I see you with Cindy. What's the catch?

ALAN SWAN

Well, to start with, Jim asked me to keep an eye on her today. But I think that meeting her may enhance my professional skills as well.

SARAH

How is that?

ALAN SWAN

I think you know that Cindy is a gambler. Who knows, maybe one day my life will depend on my ability to predict their behavior?

SARAH

Any luck so far?

ALAN SWAN

Let's check. According to my preliminary impressions she will put some efforts to secure her win. And I want to think she considers me her win for today. So she has to get me back. And I am sorry, Sarah, for if I am right she may be far from nice with respect to you. Well, there will be no respect at all to be honest.

SARAH

If you are right, I will survive that. I hope you are so that I also receive a bit of knowledge on gamblers.

ALAN SWAN

The only question is where Cindy is now?

CINDY (O.S.)

Right behind you! And I do not
like what I see!

Alan turns to face Cindy. Music goes on but his dance with Sarah stops abruptly. He shows Sarah a comic expression as if saying "I told you". Sarah laughs and leaves. Cindy follows her with a startled look.

ALAN SWAN

Will you excuse me now and join me
in this dance?

They start dancing, but Cindy is not so focused on the dance.

CINDY

Why did she laugh? Is it because
of me?

ALAN SWAN

Of course, it is not. I just told
Sarah that the fate seems to be
against me today. I cannot quietly
dance even for several minutes.

CINDY

And when I showed up it proved you
right? Then I will do it again if
you don't find any pleasure in
dancing with me.

Cindy leaves. Alan comes out of the dance floor. Several seconds later Captain Walker approaches him.

CAPTAIN WALKER

May I have your attention, Alan?

ALAN SWAN

Sure, chief.

CAPTAIN WALKER

Do you remember our investigation
with respect to that article?

ALAN SWAN

Yes. Do you have any fresh news?

CAPTAIN WALKER

It seems that our officers are clear. But that does not justify methods of that newspaper. We decided to go to the court claiming they intruded in the police investigation. Will you agree to be our witness?

ALAN SWAN

Why me?

CAPTAIN WALKER

Well, it is a fact that both you and your partner met the journalist. Of course, I do not think you told her anything, but if we analyze her actions we may find enough evidence backing up our version. So are you with us?

ALAN SWAN

As you said first I have to analyze what happened when we met. If I find anything suspicious I will bring you my report. Is it OK?

CAPTAIN WALKER

It's perfect. But don't wait too long, Alan.

As Alan comes back to his table Jim stands up at his one.

JIM TRENT

Now may I ask for a bit of your attention? Please take your seats and listen to GRANDPA of our Mike. Speech, speech!

As everyone sits down and it gets quiet the grandpa stands up with a glass of wine in his hand.

GRANDPA

A man can FEEL happy when he is successful in his job, when he is in good health, when his financial situation is stable and his perspectives are great. But he cannot really BE happy without his true love, without his couple. I drink this wine to Mike and wish him to BE happy and make Tawny happy.

Alan who is already in deep thoughts after the chief's request, listening to the speech changes in his face. He seems to reach some important decision.

JIM TRENT

And now Tawny will throw out her bouquet. Girls are welcome to participate.

Everything gets moving. Girls gather into a big crowd. Alan smiles as he notices Cindy and Sarah among the girls who will try to catch the bouquet. Men gathered separately. Captain Walker tries to keep close to Alan. As other people are cheerful Walker's hard face betrays his hostile intentions.

The bride throws flowers. Alan's attention is focused on Cindy and Sarah, but another girl catches the bouquet. Everything about her immediately reminds Alan Stacy and he shudders. But the girl turns and it is not Stacy. Still Alan remains impressed.

Captain Walker approaches Alan again. Jim notices that and comes closer. Ricardo Sanchez also comes closer.

CAPTAIN WALKER

So, Alan, have you made your mind?

ALAN SWAN

Chief, you cannot be serious! Do you really mean that I should forget about the Mike's wedding and plan this coming law suit of yours?

CAPTAIN WALKER

I just need to know if you will join us in that enterprise.

ALAN SWAN

In that case I need more time to think about this.

CAPTAIN WALKER

I am afraid I cannot give you more time.

ALAN SWAN

Are you going to the court tomorrow?

CAPTAIN WALKER

No, but I need to know who is on my side. So I want to hear about your decision.

ALAN SWAN

Then listen to this. When I first came to this precinct I was surprised with its low performance relative to other precincts. Now I am surprised no more. For one should expect such a performance from a precinct with such a brainless asshole in charge.

CAPTAIN WALKER

How dare you?

ALAN SWAN

No! How dare you bring in an action against a good person who is just doing her job well? If you are so limited then I don't want to work with such a superior. It's over, chief. I quit. How do you like that decision of mine?

Chief is furious and speechless. Alan does not wait for the answer. He goes out for the exit. Cindy gives him applause. She is obviously drunk. Jim follows his partner.

EXT. OLD SAINT PATRICK'S CHURCH - DAY

Alan hurries away. Jim tries to catch up with him.

JIM TRENT

Alan, wait!

Alan stops and turns to face Jim.

ALAN SWAN

Jim, I am sorry for what happened. I really did not have to react that way. But you saw that I had no other choice.

JIM TRENT

I am not here to demand excuses. I understand that now everything gets a bit complicated, but are you ready to leave now?

ALAN SWAN

In fact now I am ready as I never was.

JIM TRENT

What are you going to do next?

ALAN SWAN

I do not know that for sure. But there are important people waiting for me in Pleasant Ridge, Indiana. And I cannot turn them down. So this is serious.

JIM TRENT

Well, then I wish you good luck, partner!

ALAN SWAN

Thank you, Jim! You know, I am going to miss your wise advice. Take care.

Alan leaves. Jim watches that in silence.

INT. CHICAGO REPORTER NEWSROOM - DAY

Stacy works with her computer. Hank comes to her desk followed by a courier with flowers.

HANK COOPER

It is her.

COURIER

This is for you.

STACY JENKINS

(to Hank)

Take it away, Hank.

HANK COOPER

I would but those are not from me.
So you will have to deal with it
on your own.

He goes away. The courier leaves flowers and follows Hank. Stacy takes flowers and finds a note inside.

The note reads: "I am waiting in the park."

She smiles and leaves the office in a hurry.

The editor-in-chief observes as she runs out of the office, then takes a look at cloudy skies and shakes his head.

RONALD REILEY

She even forgot her umbrella.

EXT. LINCOLN PARK - DAY

Alan in a civil suit meets Stacy.

STACY JENKINS

Hi, Alan!

ALAN SWAN

Hi! Did you like the flowers?

STACY JENKINS

Yes, but it was risky - I could've been out of the office.

ALAN SWAN

Did you forget that I am a cop? We are taught how to find people.

STACY JENKINS

I can imagine.

ALAN SWAN

I am afraid to think what you can imagine.

STACY JENKINS

What else are you afraid of?

She is cheerful and playful. Alan suddenly becomes serious.

ALAN SWAN

I am afraid that I could fail to find you.

STACY JENKINS

But you are a cop and you were taught how to find people.

ALAN SWAN

Since I met you I lost my head and forgot everything I was taught.

It gets very serious. They both look at each other. Their conversation may follow many paths from that point just as their lives. Stacy chooses to follow one of them.

STACY JENKINS

When I was a kid other children often mocked me crazy.

He smiles but their conversation shies away. They walk in silence for some time. Sometimes Stacy looks at him. Alan is deep in his thoughts. Also he looks a little sad.

Suddenly it starts raining. Stacy turns towards the exit but Alan decisively turns her to face him. His face shines with a smile of a little boy.

ALAN SWAN

Are you crazy enough to dance with me in the rain?

She is almost in his embraces so everything she has to do is to snuggle up to him in order for them to start dancing.

EXT. CHICAGO STREETS - DAY

They come in taxi to the Chicago Reporter building. Alan goes out of the car first and offers Stacy his hand. She gets out of the car and despite the rain does not hurry into the building.

STACY JENKINS

I had a very good time but I hope that it won't rain tomorrow.

ALAN SWAN

We won't be able to meet tomorrow.

Alan is sad when he says that but then he smiles.

ALAN SWAN

But I am a cop and I will find you again whatever it takes.

STACY JENKINS

It's a deal.

Alan looks as she runs into the building and keeps on standing in the rain for some time.

INT. CHICAGO REPORTER NEWSROOM - DAY

SCREEN TEXT: "TWO WEEKS LATER"

Stacy sits in front of her computer and cannot even start a new article. She is too deep in her thoughts. Hank Cooper comes by.

HANK COOPER

Chief asked you to come to his office.

Hank leaves. Stacy sighs and goes to the chief's office.

INT. EDITOR-IN-CHIEF'S OFFICE - DAY

Stacy comes in and takes a sit.

STACY JENKINS

Hank told me you wanted to see me.

RONALD REILEY

Actually, it was not exactly me who wanted to see you. Today I got a phone call from The New York Times. They want to have you in their team. My congratulations.

STACY JENKINS

But how did they find out about me? I never contacted them.

RONALD REILEY

I know you did not, but obviously they were impressed with your article about those murders and possible police involvement. By the way, I also think it was a good article. Your last articles are not nearly as good as that one.

Stacy looks at him. Beat.

STACY JENKINS

Chief, do you think I should talk to him?

RONALD REILEY

I think that it already does not matter what I think. But I am glad for you, girl. And I am not talking about The New York Times.

INT. POLICE PRECINCT - DAY

Stacy enters the room and looks around. She does not see Alan, so she comes to Jim's desk.

STACY JENKINS

Will you help me to find your partner? His phone seems to be dead.

JIM TRENT

It is not surprising after that demand our chief made of him.

STACY JENKINS

What did your chief want from Alan? And how is that related to me?

JIM TRENT

Our chief wanted to sue your newspaper for that article. My partner was supposed to witness in the court how you intruded in the investigation process.

STACY JENKINS

How typical. Of course he agreed with his chief and even changed his phone number not to talk to me.

JIM TRENT

You almost got it right. The only thing is that the phone was taken from him after he had quit. And he quit after he had called our chief a brainless asshole.

For several seconds Stacy stares at him in disbelief.

STACY JENKINS

And how may I find him?

JIM TRENT

And why do you need him now when he does not work in police? Ha, now he does not have any job.

STACY JENKINS

Don't you understand? I don't care that he is unemployed for he is special. And how haven't I noticed that before? But now when he needs me most I have to find him.

JIM TRENT

Well, I heard something that he had some offer - sheriff position or so - in Pleasant Ridge, Indiana. Will you follow your special one to a place like that?

And again Stacy gets speechless for several seconds. She looks very disappointed.

STACY JENKINS

No, I have to go to New York.

INT. TRAIN CHICAGO - NEW YORK - DAY

Stacy watches picturesque views through a window. Her phone rings.

STACY JENKINS

Hello?

INTERCUT:

INT. CHICAGO STREETS - DAY

Peter is in his car, which is in a traffic jam.

PETER JENKINS

Stacy, where are you?

STACY JENKINS

I am in a train.

PETER JENKINS

Did you decide to go to New York?

STACY JENKINS

Yes.

PETER JENKINS

Do you think this is the best decision?

STACY JENKINS

I don't know what the best decision may be. I need some time to think. Maybe, New York will help.

PETER JENKINS

OK, then keep in touch.

Stacy puts her phone in her purse and continues to watch views.

Suddenly she sees reflection of someone similar to Alan in a uniform resembling the police uniform. She turns to see that it is some railroad representative.

She turns to the window but it seems she pays no attention to what is outside.

EXT. RAILROAD STATION - DAY

Stacy comes out of the train and looks around. Then she asks herself.

STACY JENKINS

What am I doing?

A bar on the station reads "Pleasant Ridge, Indiana".

EXT. PLEASANT RIDGE - DAY

Stacy goes in a taxi car through the town. She asks to stop it near a group of people.

STACY JENKINS

Excuse me, do you know Alan Swan?

OLD WOMAN

I've never heard of him.

STACY JENKINS

He worked in police in Chicago.

Everyone in the group turns away from her. Stacy grimaces and touches the driver's shoulder, who moves on.

STACY JENKINS

(to herself)

It seems they don't like police in these little towns.

Something like that repeats several times.

Stacy is exhausted and almost ready to give up, when the car gets to a nice house. She sees a young woman in front of it and asks the driver to stop.

STACY JENKINS

Excuse me, do you know Alan Swan?

LUCY

It depends on who is asking.

Stacy gets out of the car and comes closer to the woman.

STACY JENKINS

Do you really know him?

Lucy gets The Chicago Reporter with that very article and Stacy's photo like out of thin air.

LUCY

He is not the only one I know. But here is what makes me curious. Why does a talented journalist decide to go to our town to look for a fired cop?

STACY JENKINS

If you knew how special he is you would not ask me that question.

LUCY

Then the question is whether YOU
know how special he is.

STACY JENKINS

But that is why I came here.

Alan comes out of the house to Stacy's surprise. Lucy
leaves them.

STACY JENKINS

Hi! Will you tell me why no one
knows you in this town?

ALAN SWAN

Hi! In this town no one knows a
cop called Alan Swan because he
doesn't exist.

STACY JENKINS

What are you saying? Then who
does?

ALAN SWAN

There exists special FBI agent
Horatio Troy, who worked under
cover in the police precinct with
a special assignment. He is the
same agent who used a journalist
from the famous newspaper to
distract attention of a dangerous
criminal.

Stacy puts a hand to her mouth to suppress a moan. She
backs to the car. Horatio follows her.

STACY JENKINS

Stop where you are and don't come
any closer!

She gets into the car and addresses the driver.

STACY JENKINS

Go to the station! And hurry up,
damn it!

The car goes away. Horatio runs to a garage and takes his car out. He goes away as well.

Lucy goes out of the house and watches all that. She looks worried.

EXT. RAILROAD STATION - DAY

Horatio gets to a platform where the only train is about to leave. He runs along the train and notices Stacy in one of the cars. He tries to get into it, but the railroad representative FRED stops him from doing that because the train slowly starts moving.

FRED

The train is leaving the station. According to the FEDERAL safety regulations you cannot get on the moving train.

HORATIO TROY

Fred, by the power of the FBI stop the train.

FRED

Don't you remember how many times I kicked your ass on the football field? I do not recognize your FBI power.

Horatio in his despair is close to agony.

HORATIO TROY

Then by the power of love stop the goddamned train.

Fred's eyebrows rise in surprise but he stops the train. Behind him Stacy looks even more surprised.

As the train finally stops she gets down and follows Horatio to his car. They leave the station.

EXT. PLEASANT RIDGE - DAY

Again Stacy goes in the car but this time her driver is Horatio.

STACY JENKINS

Deep in my heart I knew all the way that something was wrong with you. Only now I see how wrong it is.

HORATIO TROY

From now on no more lies. If you want I am even ready to quit my job that made me lie to you.

STACY JENKINS

Are you ready to give up the power of the FBI?

HORATIO TROY

The power, which no one recognizes?

STACY JENKINS

Is that so? Something tells me that it was you who arranged my invitation to The New York Times.

HORATIO TROY

My influence was just enough to attract their attention to an article by a talented journalist. After that your work spoke for itself.

Stacy looks at him, still surprised by what she overlooked in him.

STACY JENKINS

So - Horatio Troy? And why does that sound to me like "Horse of Troy"?

HORATIO TROY

You are just like my sister Lucy. And you both are wrong.

He grimaces but fails to look irritated and smiles again.

EXT. HORATIO'S MOTHER HOUSE - DAY

The car stops in front of the house. Horatio and Stacy come out.

HORATIO TROY

So, you were ready to stay here with me. What about your work in New York?

STACY JENKINS

I came here. Does that answer your question? And what about you? It looks like your work is not the reason why you are here.

HORATIO TROY

I was visiting my mom who does not feel well. Regarding work, New York is waiting for both of us.

STACY JENKINS

And what about your mom?

Horatio turns towards the house.

HORATIO TROY

Hey, you there! Enough hiding. Come here!

Lucy goes out of the house followed by two young women and two young men.

HORATIO TROY

You already met Lucy, my oldest sister. And these are Nancy, Tracy, Stephen and Joe.

Stacy shakes hands to the men and kisses the women. They exchange greetings.

LUCY TROY

Dinner is almost ready. We are waiting for you inside.

Horatio's brothers and sisters leave them.

HORATIO TROY

I have two brothers and three sisters. Do you think they will manage to take care of our mom?

Stacy looks at the house and smiles. Then she turns to him.

STACY JENKINS

Could you really never see me again?

HORATIO TROY

In fact I already have a deal with my boss about a two-week leave to take care about some personal affairs.

They kiss for the first time.

HORATIO TROY

Now I think I'll manage to take care about them!

FADE OUT