

JAN

51.

CHANDLER (CONT'D)

(beat)
Go Wolverines!

He stares at the frozen image of Chandler.

A plan takes form in Bishop's head.

He walks back to the TV, picks up the controller, and sits on the end of the bed.

He starts the game back up.

CLOSE UP: Bishop selects CREATE NEW PROFILE

Bishop slowly types in a name.

CLOSE UP: CH@YMONEY

CLOSE UP: ENTER

KNOCK KNOCK KNOCK.

Start 2

Bishop looks across the room, surprised.

KNOCK KNOCK KNOCK.

JAN (O.C.)
I know you're in there, Will.
(beat)
Your car's in the parking lot.

POUND POUND!

JAN (CONT'D)
I can smell the cigarettes from here.

Bishop stares at the door.

He looks around the room at the mess he's made. He sets the controller on the floor and goes to the door.

JAN (O.C.) (CONT'D)
Come on, Will. Let me in.

54

EXT. BISHOP'S MOTEL ROOM - NIGHT (CONTINUOUS)

54

Streetlights illuminate the quiet, low rent, walk-up motel.

Jan stands alone outside Bishop's door. She twists the handle, the door's locked.

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JAN
I'll stay out here all night if I
have to.

Determined, Jan turns around and sits on the doorstep with
her back against Bishop's door.

BISHOP (O.C.)
Please Jan, I don't want you to see
me like this.

She turns her face into the wedge of the door.

JAN
(exhausted)
Then we can talk like this.
(beat)
They're are people screaming
outside our house, Will. Tell me
what's going on.

55 INT. BISHOP'S MOTEL ROOM - NIGHT (CONTINUOUS) 55

Bishop leans against the door, staring down at the floor.

BISHOP
They said I need to stick to the
facts. We arrived at the call. We
heard a screaming child. We
established a perimeter and the
door opened and he had a broken
bottle and I-

Bishop can't finish his sentence.

A moment goes by.

BISHOP (CONT'D)
How did you find me?

JAN (O.C.)
Wilkins told me.

Bishop stands somber and broken.

BISHOP
What's happened to me, Jan? What
happened to us?

JAN (O.C.)
Please, Will. Don't make me do this
out here.

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BISHOP
I can't. I don't understand.
(beat)
Please, just tell me.

56 EXT. BISHOP'S MOTEL ROOM - NIGHT (CONTINUOUS)

56

Jan sits against the door with tears in her eyes.

JAN
I don't know. It happened over
time, it's complicated.

She pulls a tissue from her purse and wipes her eyes and nose
as she searches for what to say.

JAN (CONT'D)
Do you remember when we first
started dating?

Bishop doesn't reply.

JAN (CONT'D)
Driving circles through the city.
(beat)
Those were some of my favorite
nights. Every neighborhood had some
local hero or urban legend to go
with it.

57 EXT. NEIGHBORHOOD CORNER - NIGHT (FLASHBACK)

57

Downtown buzzes with people as Bishop (clean shaven in a
bomber jacket) and Jan (skirt and jacket) walk arm in arm
towards a busy intersection.

Jan glows as she looks up at Bishop leading the way.

JAN
Where are we going?

cont'd

BISHOP
Don't worry it's going to be great.

Jan looks at him skeptically.

BISHOP (CONT'D)
I promised the chef's a rock star.
He makes one of the best meals in
the city.

Excited, Bishop smiles and quickens his pace.

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JAN

56.

Cars pass by in the distance as they stand on the overpass.

Jan nervously stares at the gun in Bishop's hand.

JAN (CONT'D)

Will?

BISHOP

Do you know what goes on out here
at night?

JAN

Yea, I have an idea, but I'm not
going to live my life expecting the
worst from people.

Bishop tucks his gun back into the jacket.

BISHOP

I'm sorry, it's something you just
can't understand.

Frustrated, Jan watches him zip his jacket up.

resume

60 INT. BISHOP'S MOTEL ROOM - NIGHT - PRESENT 60

Bishop sits with his back to the door listening to Jan.

JAN

It's not your fault. It's your job.

61 EXT. BISHOP'S MOTEL ROOM - NIGHT 61

Jan sits with her knees between her arms, leaning against
Bishop's door.

JAN

It's not fair what you have to go
through.

(beat)

I watched you come home night after
night and it changed you. Some
nights, when you walked through the
door, I could barely recognize you.

66 INT. BISHOP'S MOTEL ROOM - NIGHT 66

Bishop sits with his back to the door, face between his knees
in shame.

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JAN

57.

BISHOP

You deserve better, you shouldn't have to go through this. What they're saying about me isn't true. I'm not a racist. All I wanted to be was a good cop, a good man.

JAN (O.S.)

You can still be a good man, being a cop has nothing to do with it.

An ALERT RINGS from the TV and takes Bishop's attention away from Jan.

The ALERT RINGS again.

JAN (O.S.) (CONT'D)

(begging)

Please Will, let me in.

BISHOP

No, I can't. I don't want to drag you into this.

He walks to the TV.

CLOSE UP: **2 Messages.**

Bishop's eyes widen. Another ALERTS RINGS.

JAN (O.S.)

Let me help you.

(beat)

I love you.

End 2

Bishop walks back to the door, takes a deep breath and adjusts his tone.

BISHOP

(yelling)

No! Don't you get it, Jan? How many different ways are you going to make me say it?

(beat)

I don't want to see you.

67

EXT. BISHOP'S MOTEL ROOM - NIGHT

67

Jan stands at the door.

Bishop's words have broken her heart, tears stream down her face.

8/8

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