

OCTOBER 6, 2024  
PRODUCTION DRAFT  
BLUE REVISIONS 10/7/2024  
PINK REVISIONS 10/8/2024  
YELLOW REVISIONS 10/9/2024  
GREEN REVISIONS 10/10/2024  
GOLDENROD REVISIONS 10/13/2024

9-1-1

STORY #E09643

"HOTSHOTS!"

#8LAY07

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REVISED PAGES: 37-39

RYAN MURPHY TELEVISION

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**Cast List**

Athena Grant

Bobby Nash

Maddie Han

Evan "Buck" Buckley

Henrietta "Hen" Wilson

Howie "Chimney" Han

Eddie Diaz

Jee-Yun Buckley Han

Captain Elaine Maynard

Captain Vincent Gerrard

Brad Torrance

Fire Chief Simpson

Officer Vargas

Flash Rob

Clerk

Angel

Randy

Grady

2<sup>nd</sup> AD Mark

Actor Firefighter #1 (802)

Dr. Cynthia Burton

Waitress

Matthew Sparks

Justin

Martha

Daughter

\*~~1<sup>st</sup> AD (801)~~ OMITTED

\*~~Blond Hunk~~ OMITTED

**Non-Speaking**

Bespectacled Female Paramedic

Gum-Chewing Wise Guy

Suave Latin Firefighter

Female PA

Old Lady

Union Rep

**Locations List**

Strip Mall

Buck's Loft

Hospital

- Exam Room

Hen & Karen's House

Firehouse

- Kitchen
- Main Floor

Athena's Police Cruiser

Call Center

- Maddie's Station

Room

Jewelry Store

Park

Studio Lot

- Backlot

Fancy Hollywood Restaurant

Police Station

- Maynard's Office
- Motor Pool
- Hallway

LA Streets

Delivery Truck

- Roof

UPS-Style Truck Depot

Barricaded Intersection

Martha's Parked Car

1 INT. ROOM -- DAY/NIGHT (WHATEVER'S EASIER) (FKA T3) 1

START on a YOUNG MAN with a DEMON-FACE COVID MASK addressing us directly in a SOCIAL MEDIA-STYLE VIDEO. This is FLASH ROB.

FLASH ROB  
Hello Demon Legion, Flash Rob here.

The vibe is dark. We don't see his face, but he has a TATTOO on his neck of a "\$" with HORNS and a TAIL.

FLASH ROB (CONT'D)  
Last month we hit the Galleria.  
Then we took the Grove. Next, I think you deserve an easier target with even deeper pockets.

We see REACTION EMOJIS float up the screen: HEARTS, FIRES, DEVILS, CASH, ETC.

FLASH ROB (CONT'D)  
Details in the chat. Let me know who's in. Good hunting.

Camera PULLS BACK to REVEAL the VIDEO is IMBEDDED in a DISCORD-STYLE CHATROOM. COUNTLESS SCREEN NAMES say they're in with EMOJIS OF MONEY BAGS, JEWELS, BASEBALL BATS, WATCHES, ETC.

2 INT. JEWELRY STORE -- DAY (FKA T4) 2

Start TIGHT on a FANCY ROLEX-STYLE WATCH in a DISPLAY WINDOW. A WEALTHY, HIGH CLASS WOMAN (whom we only see from behind) taps on the glass to a CLERK.

WEALTHY WOMAN  
I do like the rose gold with the sapphires. What's the asking?

CLERK  
\$750,000.

WEALTHY WOMAN  
(wryly)  
And I'm sure worth every penny.

Suddenly, we see a LEGION of YOUNG MEN in HOODIES with COVID MASKS (they don't have to match, but it would be cool if they give a SCARY VIBE) march across the WINDOWS, descending on the store. Some of them have BATS, BATONS and CROWBARS.

All of the STORE CUSTOMERS and CLERKS turn in surprise as the leader of the mob, ANGEL, addresses them with a CROWBAR:

(CONTINUED)

ANGEL

Hello friends! Put your valuables  
on the floor and do not move. This  
is a -- well you know.

He SMASHES a JEWELRY CASE and with that, the mob starts their  
evil work breaking other cases, bagging whatever they can get  
their hands on. Angel marches right towards the WEALTHY WOMAN  
who has her back slightly turned to him.

ANGEL (CONT'D)

Bitch, did you not hear me?  
Valuables on the floor!

As the woman turns to him, REVEAL it's ATHENA GRANT working  
undercover. She pulls a GUN and BADGE from her purse.

ATHENA

I think I'll hold on to these,  
thanks. Hands in the air!

Now it's the THIEVES' turn to be BEWILDERED as all the  
CUSTOMERS and CLERKS pull out GUNS and BADGES.

ATHENA (CONT'D)

Congratulations, minions. You all  
just walked into an LAPD sting.

Now TONS of UNIFORMED POLICE march up to the windows and  
doors, blocking all the exits.

ATHENA (CONT'D)

You're all under arrest. You should  
really be more careful about who  
you let into your Discord chat.

(a beat, then:)

But I'll tell you what: whoever  
wants to tell me who Flash Rob is  
gets a get out jail free card.

They all look at each other...

ANGEL

Nobody knows.

ATHENA

Well, it was worth a shot.  
(cuffs Angel)

Don't look so sad, friends. At  
least you're leaving with  
bracelets.

Off this mass arrest, we UPCUT TO:

3 EXT. JEWELRY STORE -- DAY (FKA T5)

3

The store is now covered in crime tape, with broken glass everywhere. As the last of the thieves are stuffed into squad cars, CAPTAIN MAYNARD stands with Athena.

CAPTAIN MAYNARD  
Congratulations, Sergeant Grant.  
Robbery-Homicide just confirmed  
this is the biggest flash rob bust  
in Southland history.

ATHENA  
Yeah, well I'd be feeling a lot  
better right now if we'd gotten  
cuffs on Flash Rob himself.

Maynard watches the final squad car with thieves drive away.

CAPTAIN MAYNARD  
Who knows, maybe we did.

ATHENA  
Yeah, maybe. I'm gonna go talk to  
the owner, coordinate how we're  
gonna get his shop cleaned up.

CAPTAIN MAYNARD  
Copy. See you back at the station.

As Maynard departs, Athena walks back toward the jewelry store...when she sees a YOUNG MAN (FLASH ROB) with a hoodie on (hood down) walking toward the store with a BACKPACK.

ATHENA  
Think they're closed for the day.

FLASH ROB  
Damn. What happened here?

Athena turns to really look at him. She notices a TATTOO on his NECK: a "\$" with DEVIL HORNS.

ATHENA  
I like your tattoo.

FLASH ROB  
Thanks.

ATHENA  
You're welcome, Flash.  
(off his look)  
Or do you prefer Rob?  
(off the rising tension)  
(MORE)

(CONTINUED)

"HOTSHOTS!"

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4.

3 CONTINUED:

3

ATHENA (CONT'D)

I know what you're thinking. You've got a phone full of incriminating evidence and it'd be easier to just run for it, but that would be a very bad idea --

Flash Rob takes off running across traffic.

ATHENA (CONT'D)

Damn it.

(into radio)

Sergeant Grant in pursuit of a suspect heading to Pershing Square.

As she runs after him, Flash Rob heads into PERSHING SQUARE --

4 EXT. PARK -- DAY (FKA T6)

4

Athena chases Flash Rob into Pershing Square. She steadily gains on him, as he's nearly out of gas. He looks back, can't believe she's closing the distance --

ATHENA

Too slow, son. Told you -- ARGH!

Athena HEARS a POP and clutches her HAMSTRING.

FLASH ROB

Pretty sure I heard a pop, Officer.

Athena, being the monster she is, continues to HOBBLE AFTER HIM in spite of the EXCRUCIATING PAIN.

ATHENA

Stop where you are!

FLASH ROB

Who's too slow now?

OFF ATHENA watching helplessly as he hustles up some stairs (or over a fence) and VANISHES into a CROWD --

**TITLE CARD: 9-1-1**

5 INT. HOSPITAL -- EXAM ROOM -- NIGHT (FKA T11)

5

Athena sits upright on an exam table, still in her civvies from the sting operation, as DR. CYNTHIA BURTON, 50's, more business than warm, puts SCANS up on a LIGHT BOARD (or a COMPUTER). BOBBY stands by for moral support.

(CONTINUED)

DR. BURTON

The good news is, based on your scans I can confirm nothing detached from the bone.

ATHENA

You hear that Bobby -- nothing detached from the bone. I told you it was nothing a little Bengay couldn't fix. We didn't need to come into the ER for this.

BOBBY

Athena, you know it's protocol to come in after an injury on duty.

ATHENA

I'm not injured, I tweaked my hammy.

DR. BURTON

It's a Grade 2 Strain, Sergeant Grant. You're lucky you didn't rupture any tendons. Your husband was right to insist you come in.

BOBBY

No doubt I'll pay for it later.

DR. BURTON

Better safe than sorry.  
(to Athena)  
At your age, soft tissue tears are increasingly common.

ATHENA

My age?

DR. BURTON

Our age. We might think we're still in our 30s, but our joints begin telling us otherwise, don't they?

ATHENA

So that's your diagnosis? I'm old?

Bobby is genuinely afraid for this woman.

DR. BURTON

You're in excellent health, but I think you put just a little too much stress on your body.

ATHENA

I'm a police officer. It comes with the territory.

DR. BURTON

It's a fact of life that at a certain age, we all start losing a step. So, for the next few weeks --

ATHENA

You need to stop with this 'we' business, Doc. Because I for one have not lost a ste --

Athena tries to step off the exam table but feels a BOLT of PAIN shoot up her hamstring.

ATHENA (CONT'D)

Owww.

DR. BURTON

As I was saying, it's going to be sore, so you might want to lay off wind sprints for a while. And RICE.

ATHENA

Excuse me?

BOBBY

Rest. Ice. Compression and elevation. RICE.

DR. BURTON

As the pain decreases you can switch to heat.

(then)

Oh, and we can send you home with this.

Dr. Burton produces a FORE-ARM SUPPORT CRUTCH.

ATHENA

A cane? You have got to be joking.

BOBBY

It's not a cane. It's a crutch.

DR. BURTON

Just to help you get around until the muscle heals. We could also look into getting you a scooter.

(CONTINUED)

5 CONTINUED: (3)

5

ATHENA

Thanks Doc, but I'd rather just learn to hop on one leg.

Off Athena, the world's worst patient --

6 INT. BUCK'S LOFT -- NIGHT (FKA T1)

6

A sad looking BUCK pins on a smile as he opens the door for MADDIE and CHIMNEY, who both look sharp for a nice dinner.

BUCK

Hey, guys. Thanks for coming over.

Maddie gives Buck the biggest big sister hug.

MADDIE

Hi, Evan. How are you holding up?

BUCK

I'm OK. It's been a little lonely, but I'm getting by.

Chimney holds up a bottle of wine.

CHIMNEY

Nothing lifts the spirits like good libations.

BUCK

Thank you, brother. I've already got a Malbec breathing.

Buck leads them into the loft, points at a decanter of wine.

BUCK (CONT'D)

No Jee-Yun tonight?

MADDIE

We're taking advantage of our sitter while she's still in town.

CHIMNEY

She's about to go on a month-long darkness retreat in the Oregon wilderness to 're-center' herself.

BUCK

A darkness retreat? Maybe I should look into one of those.

Buck pours a glass of wine, offers it to Maddie.

(CONTINUED)

MADDIE

No, none for me.  
(trades a look with Chim)  
My trainer said to lay off the  
booze.

Buck shrugs, hands the glass to Chimney instead.

BUCK

Well, I hope he didn't say lay off  
the dessert, because we're having  
Baked Alaska.

MADDIE

Baked Alaska? Since when do you  
make Baked Alaska?

BUCK

Since Tommy dumped me -- I've been  
on this baking kick. I'm getting  
pretty good too. Every time I get  
the urge to call him I re-channel  
that impulse into something  
positive.

CHIMNEY

That seems healthy. I'm proud of  
you Buck.

BUCK

You guys are taking home a walnut  
loaf by the way. And a pumpkin  
loaf. And a lemon loaf.

Buck shows them a HUGE PILE of various hand-wrapped LOAVES on  
the counter, or wherever makes for the funniest reveal.

MADDIE

Evan, that seems like a lot of  
loaf.

CHIMNEY

Don't discourage him, I love loaf.

MADDIE

I'm not sure this qualifies as a  
more positive response.

BUCK

So, you think I should call Tommy?

MADDIE

That depends. What would you say?

BUCK

Oh, probably just start blubbering  
for us to get back together.

(off her look)

Not good?

MADDIE

I don't love the blubbering. Maybe  
it's time you start thinking about  
what's next instead of what's past.

Chimney takes a bite of lemon loaf. He winces.

CHIMNEY

Time to jump back into the pond.

BUCK

That's the thing. Now that I know  
I'm bi, I'm not sure which pond to  
jump back into. Do I date a guy  
next or go back to women? I tried  
the apps, but I was so overwhelmed  
I felt like I was gonna have a  
panic attack. Ridiculous, right?

MADDIE

It's called option paralysis. It's  
not ridiculous.

BUCK

That's a thing?

MADDIE

It's a thing.

BUCK

So, what do I do?

MADDIE

I think you just have to trust that  
the universe will guide a special  
person back into your life, whether  
it's from the apps or not.

BUCK

I really thought Tommy was that  
special person.

MADDIE

He was. Maybe he still is. But  
right now, I think you just need to  
take a deep breath...and put down  
the baked goods.

(CONTINUED)

The oven dings.

BUCK

Oh, that's my baked brie.

MADDIE

(blanches)

You made brie...?

Buck dons oven gloves and merrily pulls it out.

BUCK

Your favorite!

Buck waves it under Maddie's face with a flourish.

BUCK (CONT'D)

Beautiful, right?

Maddie looks like she's about to BARF.

BUCK (CONT'D)

What's wrong? Why do you look like you're about to barf?

MADDIE

I can't do stinky cheese right now.

BUCK

Brie is not a stinky cheese!

MADDIE

It is to me, get it away.

BUCK

But you love brie. The only time I've ever seen you turn down brie was when you were pregnant with Jee-  
(gasps, realizing)

Oh my God you're pregnant! That's why you didn't drink the wine!

Maddie glances at Chim who shakes his head -- don't tell him.

MADDIE

That's why I didn't drink the wine.

BUCK

Why didn't you tell me?

MADDIE

Because it's still the first trimester.

(CONTINUED)

CHIMNEY

And you're a blabbermouth.

MADDIE

And because we know you're going through a hard time right now, so we didn't want to rub our good news in your face.

BUCK

This isn't good news.  
(off their looks)  
It's the best news. Get over here, you guys. I'm so happy for you.

He pulls them both into a JOYFUL BEAR HUG. While mid-hug:

CHIMNEY

Thanks, buddy. You tell anyone, you're dead.

BUCK

Understood.

7 OVER BLACK: (FKA T7)

7

MADDIE (V.O.)

9-1-1, what's your emergency?

BRAD TORRANCE (V.O.)

I'm calling from Encino Studios!  
It's a bloody mess out here!

8 EXT. STUDIO LOT -- DAY (FKA T8)

8

The 118 ENGINE, AMBO and LADDER TRUCK weave through a studio backlot toward New York Street, horn honking as CREW and COSTUMED EXTRAS scamper clear. The 118 alight in turnouts and take in their surroundings, a little starstruck --

BOBBY

You telling me there wasn't another fire company who could respond to this?

HEN

Every time you think you're out, they pull you back in.

BUCK

Admit it, Cap. You've missed being a Hollywood bigshot. Just a little.

(CONTINUED)

BOBBY  
Not for one second.

As they move toward where the company is gathered and shooting, Eddie spots something, alarmed --

EDDIE  
Cap -- think I found our patient.

Now THEY SEE a MAN sitting in a tall MAKE UP CHAIR. Two or THREE PEOPLE around him tending to him (these are make-up artists, but to the untrained eye they might look like concerned crew members trying to give comfort while waiting for help to arrive). The MAN in the CHAIR has a length of REBAR sticking through his skull.

EDDIE (CONT'D)  
Sir, are you in any pain?

RANDY  
Actually, my neck's starting to kink up a little bit. I was supposed to work before lunch.

Eddie quickly realizes it's fake.

EDDIE  
Very realistic.  
(to make-up peeps)  
Nice job.

ANGLE: Chimney glares at Bobby.

CHIMNEY  
Seriously, Cap?

BOBBY  
Coincidence. I don't know how they come up with half this stuff.

But Chim continues to give Bobby the death stare. The 2ND AD, MARK charges toward them.

2ND AD MARK  
Captain Nash, thank God. Grady's this way.

BOBBY  
Oh no. Not Grady Stunts?

2ND AD MARK  
Afraid so.  
(as he leads them)  
(MORE)

(CONTINUED)

2ND AD MARK (CONT'D)

There was an incident during a take. He fell off the aerial ladder.

ANGLE UP at the "HOTSHOTS" AERIAL LADDER, raised high (presumably to reach the top of a brownstone). STUNTMAN GRADY dangles UNCONSCIOUS from the tip of the ladder, suspended in his HARNESS by a THREE-FOOT TETHER, swinging to and fro.

BOBBY

How did this happen?

2ND AD MARK

(ummm)

Well. The studio's labor reps advised us not to comment on it until they can make a full --

Suddenly they hear a FAMILIAR and GRUFF VOICE interject --

GERRARD

Because that limey bastard doesn't know a pedestal knob from the one between his knees.

ANGLE on GERRARD, glowering at TV star BRAD TORRANCE, who has an animated conversation on his cell in the deep bg.

GERRARD (CONT'D)

That's how it happened.

BOBBY

(incredulous)

Brad was operating the aerial with a stuntman on the ladder?

Gerrard nods at the PEDESTAL on the "HOTSHOTS" LADDER TRUCK.

GERRARD

'Operating' is putting it kindly. He was swinging it so fast hither and thither he knocked Grady off. Probably didn't mention that when he called 9-1-1, did he?

EDDIE

(looking up at the ladder)  
You try retracting it?

GERRARD

Thank you for that inspired suggestion, Firefighter Diaz. Yes, we tried retracting it.

(re: Brad)

(MORE)

(CONTINUED)

GERRARD (CONT'D)

Problem is Captain Dingus there  
fried the ladder's gearbox. So,  
it's stuck.

(a quick glance)

You looked better with the  
mustache.

CHIMNEY

Toldya.

(re: unconscious stuntman)

Did he hit his head when he fell?

2ND AD MARK

No. He was just dangling there,  
then he passed out.

HEN

Probably suspension trauma. Blood's  
pooling in his legs -- he doesn't  
have enough for the rest of his  
body. We need to get him down, Cap.

BOBBY

Alright. Eddie, Chim you're going  
up. Buck, pull the ladder up to  
the...ladder.

BUCK

Yeah, Cap!

As they hustle into action, Buck accidentally shoulder-checks  
a HUNKY FIREFIGHTER in a passing crew.

ACTOR FIREFIGHTER #1

Excuse --  
(eyes Buck)  
Me...

BUCK (CONT'D)

Excuse --  
(eyes the hunk)  
Me...

As the other crew turns. The 118ers are faced with their TV  
DOPPELGÄNGERS in turnouts: ACTOR FIREFIGHTER #1 (802) (the  
Hunky Firefighter), a BESPECTACLED FEMALE PARAMEDIC with  
close-cropped hair, and a GUM-CHEWING WISE GUY.

BUCK (CONT'D)

(re: Actor FF#1)

Wait...they have a hunk too.

EDDIE

No. They have two hunks.

ANGLE on a SUAVE LATIN FIREFIGHTER appearing, eating a donut.

CHIMNEY

It's like looking in a mirror.

(CONTINUED)

HEN

A funhouse mirror.

Latin Firefighter takes a bite of his donut. Actor Firefighter #1 unselfconsciously brushes the powdered sugar from the other's chin.

ACTOR FIREFIGHTER #1

Crumbs.

EDDIE

(to Buck)

This is just getting weird now.

They all look back at Bobby with suspicion.

BOBBY

Guys? Man hanging from a ladder?  
Let's get to work.

UPCUT TO CHIMNEY climbing ATOP of the "HOTSHOTS" LADDER. He calls down to an UNCONSCIOUS GRADY who dangles below.

CHIMNEY

Grady? LAFD! Can you hear me?  
(radios)

No response, Eddie. Maybe try a  
sternal rub.

EDDIE (O.S.)

Copy that.

FIND EDDIE at the TOP of the 118 LADDER as it RISES into FRAME, meeting Grady where he twists in the wind. Eddie begins securing Grady however Mike Bowman says he would.

EDDIE (CONT'D)

Sir? Can you hear me?  
(no response)  
Sir?

He GRINDS his KNUCKLES into Grady's CHEST. His EYES pop OPEN.

GRADY

Owww!!

EDDIE

Sir, stay calm, we're gonna get you  
down, OK.

GRADY

Tell me they got it.

(CONTINUED)

EDDIE

Got what?

GRADY

The shot. Tell me they got it.

EDDIE

(chuckles as he radios)  
He's responsive, Cap. We're  
bringing him down.

ANGLE on BOBBY watching from the ground below.

BOBBY

Copy that, good work guys.

Gerrard leans over to Bobby, relieved:

GERRARD

Grady's OK?

BOBBY

Grady's OK. But why would you ever  
let an actor control the aerial?

GERRARD

Because it was his 'close up' and  
Brad, narcissistic meat puppet that  
he is, said people watch the show  
for his moneymaker, not mine.

BOBBY

You're the tech advisor, it's your  
job to tell him it's a bad idea.

GERRARD

Yeah, well you try telling that to  
that half-witted, Royal Shakespeare  
Company reject --  
(then PLEASANT as PUNCH)  
Heeey buddy! How's it going,  
Number One?

ANGLE on BRAD approaching.

BOBBY

(aside to Gerrard)  
'Number One?'

GERRARD

(aside to Bobby)  
On the call sheet.

Gerrard's GLARE has flipped to SIMPERING SMILE on a dime.

(CONTINUED)

BRAD TORRANCE

It'll be going a lot better once  
Grady's returned to solid ground.  
And I have a latte in my hand.

GERRARD

Coming right up.  
(to Bobby)  
He loves my lattes.

Gerrard scurries off. Bobby reacts to the actual power  
dynamic here. ANGLE on BRAD, positively beaming to see Bobby.

BRAD TORRANCE

Hollywood Bob! So lovely to see  
you, mate.

BOBBY

You too, Brad.

Brad claps an arm on Bobby's shoulder as they watch Eddie and  
Grady walk down the 118 ladder.

BRAD TORRANCE

I can't tell you how good it is to  
finally have some real talent on  
the set again.

Off Bobby, awkward --

**END ACT ONE**

ACT TWO

10

INT. POLICE STATION -- MAYNARD'S OFFICE -- DAY

10

Athena does her best to conceal a LIMP as she strides towards Maynard's office, but each step is a small torture.

ATHENA

You wanted to see me, Captain?

CAPTAIN MAYNARD

Come in, Sergeant. How's the leg?

ATHENA

Barely even notice it. Any word from Robbery-Homicide on Flash Rob?

CAPTAIN MAYNARD

He's still in the wind.

ATHENA

Damn.

CAPTAIN MAYNARD

But focus on the positives here: we smashed a major theft syndicate to pieces. Booked 21 out of 22 perpetrators. Take the win.

ATHENA

You know what they say, a snake isn't dead until you cut off its head. I still can't believe I let him slip away.

CAPTAIN MAYNARD

You didn't let him slip away; you pulled a hamstring.

(girds herself)

Listen...I know this is probably the last thing you want to hear --

ANGLE on a young officer, MATTHEW SPARKS, who appears in the doorway and just lingers awkwardly. Maynard gives Sparks a one moment finger as Athena argues --

ATHENA

You do not need to put me on the IR, Captain. The doctor said it's just a tweaked muscle, a glorified twinge really --

(CONTINUED)

CAPTAIN MAYNARD  
Sure, it is. You're not fooling  
anybody trying to hide that limp.

ATHENA  
What limp?  
(off Maynard's look)  
I'm fine, Elaine. I don't need any  
time off --  
(whips around to Sparks)  
Son, is there a reason you're  
hovering closer than my shadow?

SPARKS  
Uh...yes?

CAPTAIN MAYNARD  
Sergeant Grant, this is  
Probationary Officer Sparks.

ATHENA  
(ok...)  
Hello.

SPARKS  
I am so honored to be riding with  
you, ma'am.

ATHENA  
Riding with me? What are you  
talking about --  
(to Maynard)  
What is he talking about?

CAPTAIN MAYNARD  
That's what I've been trying to  
tell you. Sparks will be joining  
you out on patrol.

ATHENA  
Starting when?

CAPTAIN MAYNARD  
Today.

ATHENA  
What? You know I work best alone --  
not wet-nursing some greenhorn.  
(to Sparks)  
No offense kid.

SPARKS  
None taken, ma'am.

CAPTAIN MAYNARD

I know you're a lone wolf, but even lone wolves can use company sometimes.

ATHENA

Ohhh. I see you. You're giving me a caretaker.

CAPTAIN MAYNARD

No, it's not like that. The timing of this assignment is totally unrelated to your injury.

ATHENA

Mhmm.

CAPTAIN MAYNARD

Officer Sparks has been lobbying to train under you since he graduated the academy two months ago.

SPARKS

It's true, ma'am.

ATHENA

It's 'Sergeant,' not, 'ma'am.'

SPARKS

Yes ma'am -- Sergeant!

CAPTAIN MAYNARD

(to Athena)

Even if you weren't hurt, I think it's a good idea. Sparks graduated at the top of his class from the academy. I want him to learn from the best.

SPARKS

And with all due respect. That's you. You've led the station in arrests for 110 consecutive months, 3 Patrol Service Ribbons, 3 police Medals of Valor --

ATHENA

If I wanted my greatest hits, I'd google myself. And it's 104 months, so get your facts straight.

SPARKS

Copy that, Sergeant.

(CONTINUED)

ATHENA

But I appreciate you rounding up.  
(she exits, then:)  
You coming or what?

11 INT. FIREHOUSE -- KITCHEN -- DAY

11

Buck pulls a loaf of garlic bread and a tin of ziti out of the oven. He calls out to the gang --

BUCK

Alright guys, lunch is up.

Bobby, Eddie, Hen and a few NDs enter.

HEN

Smells amazing. What are we having?

BUCK

Fresh baked garlic bread, baked ziti and bread pudding for dessert.

BOBBY

Look at you, Buck. Outstanding.

As the gang loads up plates...

EDDIE

What are you, on some kind of baking kick?

BUCK

You could say that. Ever since Tommy dumped me, whenever I feel tempted to reach out to him...

EDDIE

(wtf)

You convert it into carbs?

BUCK

I know, it sounds dumb.

BOBBY

It's not dumb. You've found a coping skill to deal with cravings. We do the same thing in recovery.

BUCK

Well, it doesn't feel like I'm  
anywhere close to recovered. It  
feels like I have a tractor beam  
constantly pulling me towards my  
phone to see if he's texted.

Buck opens his phone, to his TEXT CHAIN with TOMMY.

EDDIE

I know your pain. Stay strong, man.

Suddenly Buck sees BUBBLES appear in the TEXT WINDOW.

BUCK

Oh my God!

HEN

What?

BUCK

He's bubbling me. Tommy's bubbling  
me, you guys! Finally!

Hen and Eddie crowd around, but not Bobby.

HEN

So? What did he say?

BUCK

Hasn't come through yet, but from  
these bubbles I'm expecting an  
opus!

...and then the bubbles STOP and GO AWAY.

BUCK (CONT'D)

Huh. They went away...but sometimes  
that happens right before it comes  
through.

EDDIE

Yeah, sometimes.

BUCK

(a beat, still nothing)  
Still nothing. I don't get it. Why  
would he type type type, but not  
send anything?

HEN

Maybe he changed his mind.

BUCK

You think I should call him?

HEN

Definitely not.

BUCK

What if he's in trouble and he needs help?

EDDIE

That's probably not it.

BUCK

Yeah. I'm gonna call him.

EDDIE

As your friend, I strongly advise against it.

BUCK

Why not? I just want to check in on him.

HEN

Because you're gonna sound needy and nobody likes needy.

EDDIE

Put the phone down, Buck.

BUCK

(starting to text)

Know what, I'll just shoot him a --

Eddie SNATCHES the PHONE from Buck's hand --

BUCK (CONT'D)

Hey! Give that back!

EDDIE

I can't do that, buddy.

Eddie passes it to Hen.

HEN

It's for your own good.

BUCK

Give it back! You guys, I'm serious!

(CONTINUED)

Hen passes the phone back to Eddie.

EDDIE

We know and that's what scares us.

As they continue to play keep away, they hear a VOICE.

CHIEF SIMPSON

I hope I'm not interrupting.

Everyone turns to see FIRE CHIEF SIMPSON standing there.

BOBBY

Chief Simpson -- I didn't realize you were coming by today.

CHIEF SIMPSON

I can see that. Captain Nash, may I have a word, please?

BOBBY

Guys, can you give us the room?

As the team heads out, Buck yanks his phone back from Eddie.

BUCK

Jerks.

Off that, we UPCUT TO: Chief Simpson and Bobby at the table.

CHIEF SIMPSON

Sorry to just drop in, Captain. But I felt I had to have this conversation with you in person.

BOBBY

So, this is serious.

CHIEF SIMPSON

You could say that. I got a call from the 'Hotshots' production today. Everyone was thrilled with how you and your team handled the situation with the stuntman.

BOBBY

That's good to hear.

CHIEF SIMPSON

They're all big fans of yours. Especially the star of the show, Brad Torrance. A 'proper bloke' is how he described you on the phone.

(CONTINUED)

BOBBY

That's high praise coming from Brad. But I thought you were here to tell me I was in trouble.

CHIEF SIMPSON

You are, in a manner of speaking. You see, you know who Mr. Torrance is not such a fan of? Vincent Gerrard, his tech advisor.

BOBBY

Well, I mean, can you blame him? Gerrard's always been a...

CHIEF SIMPSON

A dick. You can say it.

BOBBY

So how is that my problem?

CHIEF SIMPSON

Because Brad wants you back on 'Hotshots.' He doesn't like or trust Gerrard. Says it's affecting his performance.

BOBBY

Too bad. I'm a fire captain in the LAFD. Some tv star can't just snap his fingers and change that...  
(off Simpson's look)  
Can he?

CHIEF SIMPSON

The 'Hotshots' franchise donates a tremendous amount to our budget. And with the new spin-off they're planning it's only going up.

BOBBY

They're doing another spin-off? Seriously who watches this stuff?

CHIEF SIMPSON

Only about sixty-million people worldwide. The point is one way or another we need to make them happy.

BOBBY

What exactly are you asking me to do, Chief?

(CONTINUED)

CHIEF SIMPSON

I want you to go to that set and help Gerrard become a more likeable version of himself. Something more in the mold of a Bobby Nash.

BOBBY

With all due respect. I'm a fire captain, not a miracle worker.

CHIEF SIMPSON

Then if you want to stay in this firehouse, you better start praying.

12 INT. ATHENA'S POLICE CRUISER / EXT. LA STREETS -- DAY 12

Athena drives up to a street corner filled with tourists, fruit vendors, skateboarders and guys on bikes. As Athena rolls to a stop, she notices Sparks SCRIBBLE something in a SMALL NOTEBOOK.

Athena scans the cars in front of her at the stop light...Sparks SCRIBBLES more notes in his NOTEBOOK. Athena EYES PEDESTRIANS at the intersection. More SCRIBBLES from Sparks. A quiet beat. Athena sips her coffee. Sparks SCRIBBLES again.

ATHENA

What exactly are you writing, Probie?

SPARKS

(sheepish)  
Just -- observations.

ATHENA

Such as?

SPARKS

You always leave a half car length behind the car in front of you -- I'm guessing in case you need to make a fast exit.

ATHENA

(eyes his notebook)  
You needed a whole page for that?

SPARKS

As soon as we stop you scan the license plates -- registration tags, I'm guessing -- always left to right; then you check out pedestrians on the corner. Only after all that, do you allow yourself a sip of coffee.

(Athena scoffs)

I totally whiffed, didn't I?

ATHENA

No, you pretty much nailed it. Too many cops have been shot sitting in parked cars to not scan every corner you ever pull up to.

SPARKS

So, what do you notice at an intersection like this?

Athena looks around the intersection -- CAMERA TAGGING each observation she makes. Starting with the SKATEBOARDERS who wear BAGGY CLOTHES along with a random LONER.

ATHENA

I'm looking at folks with loose waist bands and baggy clothes.

SPARKS

To conceal weapons.

ATHENA

(nods)

Bicyclists with backpacks -- drug dealers love their bicycles and backpacks.

SPARKS

(writes down everything)

Easy delivery.

The TRAFFIC LIGHT turns GREEN and Athena rolls along.

ATHENA

Let me ask you something. You were one of the top recruits in the academy, right?

SPARKS

The top.

ATHENA

Most of the comers put in for the detective bureau, narcotics, counterterrorism. So why do you want to slum it out here in the streets?

SPARKS

My dad.

ATHENA

He was a cop?

SPARKS

A conman. Though not a very good one. Drunk most of the time. He used to come home and take it out on mom and me.

ATHENA

I'm sorry to hear that.

SPARKS

One night the neighbors called 9-1-1 and the cops showed up.

ATHENA

They finally take him away?

SPARKS

No. But I'd never seen him afraid before. And I thought, now that is real power. I still get a rush just thinking about it.

ATHENA

We don't do it for the power though. Or the rush.

SPARKS

No, of course not. We do it because we care about what's right. And nobody cares more than you.

(MORE)

(CONTINUED)

SPARKS (CONT'D)

I mean take that Flash Rob case -- everyone else is patting themselves on the back for that big collar. But not you.

ATHENA

Flash Rob's still out there.

SPARKS

Exactly. The good ones re-live the wins. The great ones can't let go of the losses. I can't tell you how honored I am to be able to ride with you before you retire.

Athena bristles a bit at that.

NOTE: around here, Athena STOPS at another TRAFFIC LIGHT.

ATHENA

Close your eyes.

SPARKS

(smiles, closes his eyes)  
OK.

ATHENA

We've been at this corner 30 seconds. Tell me who's sitting on the bus bench three feet to your right.

SPARKS

Uh...crap.

ATHENA

It's OK. Go ahead and open them --  
(as he opens his eyes)  
BLAM BLAM BLAM. It was a cop-killer  
with a shotgun! Your brains just  
got blown out because you were too  
busy chit-chatting. And since you  
weren't watching, I'm dead too.

Sparks looks out helplessly at an OLD LADY on the BUS BENCH.

SPARKS

I'm sorry.

ATHENA

You're dead, how can you be sorry?

Sparks sags. Off Athena.

**END ACT TWO**

**ACT THREE**

13 INT. HEN & KAREN'S HOUSE -- DAY (FKA T12)

13

Athena props her leg up on a chair or an ottoman with an ice wrap or pack (whatever makes sense) on her hamstring.

ATHENA

I don't know, something about the kid just rubs me the wrong way.

Hen brings out two glasses of wine. Hands one to Athena.

ATHENA (CONT'D)

Thank you.

HEN

So, you don't think he's up to the job?

ATHENA

No. Sparks was the top recruit at the academy. He's a rockstar. He's definitely up to the job.

HEN

So, what's bugging you?

Hen adds a pillow or cushion under Athena's leg.

HEN (CONT'D)

Elevate a little higher.

ATHENA

He's one of those pick-me types, you know. Who's always got their hand in the air. Always has to rush in first. He's just so, I don't know. Hungry.

HEN

Weren't you hungry when you first hit the streets?

ATHENA

Yeah, but I was hungry for justice. Part of me worries this boy's hungry for something else.

HEN

Like what?

(CONTINUED)

ATHENA

Power. Glory. Control.

HEN

What about the other part of you?

ATHENA

The other part of me worries that maybe he's in it for all the right reasons, and my real problem is that at the moment it's hard for me to keep up with him.

HEN

(re: Athena's leg)  
How's it feeling by the way?

ATHENA

Practically good as new.  
(off Hen's look)  
Hurts like hell. Bobby wants me to use the crutch, but I'm not gonna be shuffling around like some old granny with a cane.

HEN

That would be quite a sight though.

ATHENA

One you'll never see. My doc said I might be losing a step; can you believe that?

HEN

(duh)  
Well, yeah.

ATHENA

What?

HEN

There's no shame in it, 'thena. You've been patrolling those streets for how many decades now?

ATHENA

Watch it.

HEN

My point is there's bound to be some wear and tear. But whatever you lose in speed and power, you gain in wisdom and instinct.

ATHENA

Sounds like a nice way of saying old.

(off Hen's laugh)

You think I should get over myself and cut the kid some slack?

HEN

I think you should get over yourself. And then listen to your instinct.

Off Athena, taking that to heart --

A hot TELEVISION SET between set-ups. Bobby (civvies) approaches, he finds 2ND AD Mark chattering on his radio.

2ND AD MARK

Five-minute warning guys, let first team know we're very close here.

(sees Bobby)

Hey Bobby, good to see you again!

BOBBY

You too, Mark. You have a twenty on your tech advisor?

2ND AD MARK

He's at village.

BOBBY

Thanks.

(to various crew)

How's it going, Callum? Trish.

Bobby crosses to VIDEO VILLAGE where Gerrard has his feet up. He's surrounded by producer types, but his attention is on a lowly FEMALE PA whom he finger-snaps at.

GERRARD

Hey Kid. Kid! This latte is luke. I don't do luke lattes.

As the PA exits with the latte, looking dead inside, Gerrard sees Bobby waiting.

BOBBY

Hi Vincent.

GERRARD

Nash? What are you doing here? And how the hell'd you get a drive-on?

(CONTINUED)

14 CONTINUED:

14

Bobby eyes the nosy producers, drawing a steeling breath.

BOBBY

We should take a walk.

15

EXT. STUDIO LOT -- BACKLOT -- MOMENTS LATER (FKA T10)

15

Bobby and Gerrard walk through the nooks and crannies of the bustling backlot. Gerrard has heard the bad news and he's indignant.

GERRARD

I can't believe Brad the Action Hero went whining to the chief behind my back. He hasn't said a word to me about being unhappy.

BOBBY

Welcome to Hollywood.

GERRARD

So, how am I supposed to fix it?

BOBBY

Look, there's no easy way to say this, but I think you need to take a hard look in the mirror.

GERRARD

Are you serious? But I can't shave the 'stache, I look ridiculous without it.

BOBBY

I'm not talking about the 'stache, I'm talking about your temperament.

GERRARD

(bristles)

What's wrong with my temperament?

BOBBY

(this is awkward)

When it comes to interpersonal dynamics, you can lean a little...

GERRARD

Don't soft soap me, Nash. Spit it out.

BOBBY

You can be a dick.

(CONTINUED)

GERRARD

A dick? How am I a dick?

BOBBY

I just watched you finger-snap at a PA. Nobody likes that. And her name is Hailey, not, 'kid.' Maybe, add please and thank you to your vocabulary. And smile once and --

GERRARD

I feel like I'm gonna puke.

BOBBY

Look I know I'm the last person you want to hear from about etiquette.

Gerrard stops in his tracks and looks Bobby in the eyes.

GERRARD

No, you're wrong. I want to hear everything. Every single thing you have to teach me about etiquette.

BOBBY

Is that sarcasm? I can't tell.

GERRARD

No, this is bottom of my gut's sincerity. I'll do anything you ask. But you have to do something for me.

BOBBY

What?

GERRARD

Take Brad to dinner. Convince him I'm not a bad guy and that I can change.

BOBBY

He's a tv star -- I can't just ask him out to dinner.

GERRARD

Yes, you can. You know why? Because he loves you. And he hates me.

BOBBY

I'm sure he doesn't hate you.

(CONTINUED)

GERRARD

Yes, he does. Just like everyone hates me when I have to walk in your footsteps -- to the 118 or the 'Hotshots' set. Do you know how hard it is always being in your wake --

Bobby sees Brad over Gerrard's shoulder. He's striding towards them in full wardrobe on his way to set.

BOBBY

Vincent.

Gerrard turns to Brad, offers him a BIG (too big) SMILE.

GERRARD

*Que pasa, numero uno?*

Brad ignores that, turns to Bobby and gives him a BEAR HUG.

BRAD TORRANCE

BOBBY!!! Twice in one week. What a blessing.

Around now 2ND AD Mark scurries up --

2ND AD MARK

We're ready for you, Brad.

BRAD TORRANCE

Appreciate you, mate.

As Brad turns to go, Gerrard shoots one more shot --

GERRARD

Big rescue tonight you're gonna crush! You wanna talk through anything, I'm here --

BRAD TORRANCE

(flat as fuck)  
I'm good, thanks.

Brad walks away...leaving Bobby and Gerrard alone.

GERRARD

You see? He loves you.  
(sniffles)  
Just like they all love you.

Gerrard BURSTS into TEARS. Bobby looks around uncomfortably.

(CONTINUED)

15

BOBBY

Vincent -- are you crying? Why are you crying?

GERRARD

Because for the first time in my life I have a job I truly love. Please don't let them take it away, Bobby.

(grovels to Bobby)

Please -- please tell me you'll talk to him. I'm begging you.

ANGLE on BOBBY watching BRAD walk to the set.

BOBBY

Alright, fine. I'll talk to him.

16

EXT. POLICE STATION -- MOTOR POOL -- DAY

16

Athena limps out to her CRUISER where she finds SPARKS waxing it to a BEAUTIFUL GLEAM. There's a hand vac, soap bucket, rags nearby; all evidence that he's been doing hard work.

ATHENA

Probie.

SPARKS

Good morning, Sergeant Grant.

ATHENA

You must've gotten out of bed pretty early to get a sheen like that going.

SPARKS

Never got into it, actually. Spent most of my night in Hush Alley.

ATHENA

Do I even want to know?

Sparks is amused by her boomer ignorance.

SPARKS

Hush Alley's not a real alley -- part of the dark web.

ATHENA

Never heard of it.

\*  
\*  
\*  
\*  
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\*

(CONTINUED)

SPARKS

I think that's the idea. A lot of not strictly legal deals are made there. Some people call it Blood-Reddit. It's one place to go if you're looking to, say, join a flash mob robbery...

\*  
\*  
\*  
\*  
\*  
\*  
\*

That gets Athena's attention, she looks at him.

\*

ATHENA

You were looking for Flash Rob --

\*  
\*

Sparks takes out his cell phone, fires up an APP.

\*

SPARKS

I think he's moved on to a different platform, but he was definitely there. He posted this after they hit a box store in Claremont. Looks like from inside the back of a delivery truck.

\*  
\*  
\*  
\*

Sparks shows a VIDEO to ATHENA on his PHONE, we see FLASH ROB inside the BACK of a DELIVERY TRUCK packed with freshly stolen VALUABLES: TVs, COMPUTERS, CELL PHONES.

FLASH ROB (FROM THE SCREEN)  
Greetings. Flash Rob here. Behold the rewards you reap when you roll with the Demon Legion.

SPARKS  
I bookmarked a couple more.

In QUICK CUTS, Sparks plays different CLIPS of FLASH ROB in the back of the same truck. The stolen valuables vary from SNEAKERS and SPORTS EQUIPMENT to BOOZE and CLOTHES.

FLASH ROB (ANOTHER CLIP)  
All this from one haul, what?!  
(from another clip)  
Retail value: unhinged.

Athena finishes but doesn't give Sparks his phone back.

SPARKS  
The last one is over nine months old, so I know it's probably not much to go on...

ATHENA  
No, it's not much. It's everything. I think you just helped me break the damn case open.

Athena is already hobbling to the door of her cruiser.

SPARKS  
Amazing. How?

ATHENA  
I'll tell you on the road. Here.

She hands him one of the covered coffees, then moves to the car. He looks down at the coffee -- a little taken that she thought of him.

SPARKS  
Thanks --

ATHENA  
Let's shake a leg, rookie.

As he moves to follow ---

**END ACT THREE**

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ACT FOUR

17 INT. UPS-STYLE TRUCK DEPOT -- DAY

17

A UPS-style truck depot with as many delivery trucks as we can afford. JUSTIN sits at a DESK with a COMPUTER, right off the main floor. He sees Athena and Sparks approaching.

ATHENA

We're looking for a supervisor.

JUSTIN

That's me. I'm Justin.

ATHENA

Sergeant Grant, this is Officer Sparks.

SPARKS

Hello.

JUSTIN

What can I do for you?

ATHENA

We believe one of your trucks has been used to transport stolen goods in a series of flash robberies.

JUSTIN

What? That's impossible.

ATHENA

A plate reader on 2nd Street picked up a truck with plate Three-D-H-I-Eight-Three-Two near a jewelry store smash and grab this week. That one of yours?

JUSTIN

(types into his computer)  
Yes...

ATHENA

We'd like to check its GPS history to see if it's been near any other robbery sites in the past.

JUSTIN

Do you have a warrant?

ATHENA

As of yet, no.

(CONTINUED)

JUSTIN

Then I'm sorry, as much as I wish I could help you, I can't share company records without a warrant.

ANGLE on SPARKS, defeated. But Athena holds her ground.

ATHENA

Fine, forget the records. Just tell me one thing -- you don't have a skinny blonde kid here who has a tattoo on his neck, do you? Dollar sign with devil horns and a tail?

JUSTIN

Yeah, I do, actually. Caleb Sandstrom.

ATHENA

You have Caleb's picture?

Justin points across the depot -- we see FLASH ROB (aka CALEB) walking toward his truck for a shift.

JUSTIN

That's him there.

Athena hails him as she limps toward him.

ATHENA

Hey Caleb -- we'd like to ask you a couple questions.

Flash Rob looks up, sees Athena and his blood runs cold.

FLASH ROB

You...

ATHENA

Slow and steady, but here I am.

Caleb's eyes flick to the truck.

ATHENA (CONT'D)

Don't even think about --

Flash Rob jumps into his delivery truck and ROARS right at THEM --

ATHENA (CONT'D)

Watch out!

Athena and Sparks lunge out of the way. As the truck rolls toward the exit, Athena turns to Sparks --

(CONTINUED)

17 CONTINUED: (2)

17

ATHENA (CONT'D)

Come on, get to the...

But Sparks takes off SPRINTING -- turns out he's FAST as FUCK. He closes on the UPS truck which has to wait a beat for a few cars to pass before it can exit the warehouse.

ATHENA (CONT'D)

Cruiser.

Athena watches Sparks LEAP onto the back of the truck, grabbing onto a BACK HANDLE as it WHIPS into TRAFFIC.

ATHENA (CONT'D)

(keys her radio)

Seven-Two-Seven-L-Thirty, we just had an ADW with a vehicle on two POs.

18 INT. CALL CENTER -- INTERCUT

18

To MADDIE -- who receives that radio call.

MADDIE

Copy you, Sergeant Grant. Are you OK?

ATHENA

I'm fine.

MADDIE

What about your fellow officer?

Athena staggers as fast as she can back to her cruiser --

ATHENA

Unclear -- as he is currently riding the back of said vehicle.

MADDIE

Did you say riding?

19 EXT. DELIVERY TRUCK -- MOVING -- DAY

19

Sparks hangs on for dear life to the back of the truck as it weaves through traffic. FIND ATHENA roaring up in her cruiser, lights flashing, siren screaming.

20 INT. ATHENA'S POLICE CRUISER -- INTERCUT

20

Athena keys her radio --

(CONTINUED)

20 CONTINUED:

20

ATHENA

Dispatch, I have eyes on our suspect. Delivery truck doing fifty eastbound on Carson.

21 INT. CALL CENTER -- MADDIE'S STATION -- INTERCUT

21

Maddie eyes an interactive street map on her computer.

MADDIE

Copy. My guess is he's headed to the 710 freeway.

ATHENA

I need your help to stop him before he does.

MADDIE

On it.  
(switches channels)  
I need all available units to Carson and Atlantic for an active pursuit.

TO ATHENA watching Sparks hang on to the truck --

ATHENA

And you better have an RA unit standing by. My probie's still hanging onto the back of the truck.

MADDIE

Does the suspect know that?

ATHENA

Not yet.  
(keys her radio)  
Sparks, they're setting up a roadblock in a mile. Next time he slows down, you need to jump off.

TO SPARKS, looking down at the pavement which WHIZZES BY.

SPARKS (ON HIS RADIO)

Negative.

ATHENA

Negative? Did you just say negative?

SPARKS

I got a better idea. But I need your help.

(CONTINUED)

"HOTSHOTS!" PRODUCTION DRAFT (10/6/24) 44.  
21 CONTINUED: 21

As Sparks JUMPS and PULLS himself onto the truck's ROOF...

22 EXT. BARRICADED INTERSECTION -- INTERCUT 22

...meanwhile somewhere down the road, COPS pull up hot to set up a barricade. As they lay spike strips and stop sticks --

23 EXT. DELIVERY TRUCK -- ROOF -- INTERCUT 23

Sparks is now on the roof of the truck, crawling forward against the buffeting wind --

24 INT. ATHENA'S POLICE CRUISER -- INTERCUT 24

Athena watches him make incremental, dangerous progress.

ATHENA

Dispatch be advised, Officer Sparks is attempting to commandeer the vehicle.

MADDIE

How?

ATHENA

From the roof.

MADDIE

The roof? What's he gonna do, swing into the cab like George of the Jungle?

ATHENA

Think that's the idea, yeah.

MADDIE

I'll tell the ambulance to hurry.

Athena watches as Sparks makes it to the FRONT of the TRUCK.

ATHENA

(to herself)

OK, Knucklehead. Here we go.

Athena ACCELERATES and pulls up along the LEFT SIDE of the TRUCK. She keys her vehicle's PA SYSTEM.

ATHENA (CONT'D)

Hey Flash Rob!! Pull over now or we will use force!

ANGLE ON FLASH ROB, who doesn't take his eyes off the road.

(CONTINUED)

24 CONTINUED:

24

ATHENA (CONT'D)  
(to herself)  
Come on. Look at me.  
(keys the PA)  
Don't be a BITCH, Rob!

Surprised, Rob swivels his head to look at her. Athena GRINS.

ATHENA (CONT'D)  
Gotcha.

25 INT. DELIVERY TRUCK -- INTERCUT

25

With Flash Rob gawking at Athena, he doesn't see SPARKS swing into the OPEN PASSENGER DOORWAY behind him. He turns to Sparks, stunned. Sparks trains a gun on his face.

SPARKS  
Howdy.

26 EXT. BARRICADED INTERSECTION -- INTERCUT

26

The barricade is now FULLY SET. STOP STICKS and SPIKE STRIPS laid out. Cops take cover, aiming GUNS at the UPS Truck which barrels toward them, with Athena in hot pursuit...but slowly the truck comes to a stop. Out jumps FLASH ROB, his hands in the air. Sparks is behind him; he quickly puts cuffs on him.

SPARKS  
Caleb Sandstrom you're under arrest.  
(with relish)  
Or should I say, 'Flash Rob?'

All the COPS CLAP and CHEER at the audacious takedown. A beat later, Athena pops out of her cruiser, hobbles over to Sparks as he accepts his plaudits. Sparks nods at Athena:

SPARKS (CONT'D)  
Thanks for the assist.

Off Athena, boiling --

27 INT. FANCY HOLLYWOOD RESTAURANT -- NIGHT (FKA T13)

27

A WAITRESS approaches Bobby and Brad's table in a see-and-be-seen fancy Hollywood hotspot.

WAITRESS  
Welcome to Wolford Lounge.  
(blushes seeing Brad)  
I know I'm not supposed to say it,  
but I'm a big fan, Mr. Torrance.

(CONTINUED)

BRAD TORRANCE

Awww, you're too sweet. How about we do a selfie after dinner.

WAITRESS

That would be amazing, thank you!

BRAD TORRANCE

You got it.

(turns back to Bobby)

Have you been here before, Bob? This place is excellent.

BOBBY

Was gonna bring my wife for our anniversary but we decided to make a mortgage payment instead.

WAITRESS

What can I get you gentlemen to drink?

BRAD TORRANCE

(to Bobby)

It's on me, so bombs away.

BOBBY

No, it's on the LAFD. Chief's orders.

BRAD TORRANCE

(a rakish smile)

In that case, I'll have your most expensive gin martini, dry and stirred, with three pit-in olives.

BOBBY

Club soda for me, thanks.

WAITRESS

I'll put that in right away.

BRAD TORRANCE

(as she exits)

Club soda? On duty tonight?

BOBBY

For the rest of my life. Been sober...six years.

BRAD TORRANCE

Another layer of the Bobby Nash onion peeled.

(CONTINUED)

BOBBY

Listen. I appreciate you making time to sit down with me.

BRAD TORRANCE

Are you mad? I'm always up for breaking bread with Hollywood Bob. So, you wanted to discuss the show?

BOBBY

The show's tech advisor, specifically. Vincent Gerrard.

Brad sags, disappointed. Turns his attention to the MENU.

BRAD TORRANCE

Oh. What do you want to talk about him for?

BOBBY

Because I get the sense that things have been a little bumpy on set.

BRAD TORRANCE

(re: the menu)  
You like carpaccio?

BOBBY

Eh.

BRAD TORRANCE

Agreed, bloody awful stuff. How about prawns? You like prawns?

BOBBY

Prawns are good.

BRAD TORRANCE

Wicked, I love prawns.

BOBBY

Listen. I know his bedside manner leaves something to be desired, but Gerrard's promised to work on it. He's very eager to please.

BRAD TORRANCE

Oh, I've noticed. A bit too eager for my taste. He just doesn't get it.

BOBBY

Get what?

(CONTINUED)

BRAD TORRANCE

'It.' How to vibe. He's not an artist like us. But you, sir, you get it. That I want the public to buy me as an authentic fire captain. To do that I need a leader of men like you to guide me. Not a knob like Gerrard.

BOBBY

I'll be straight with you. I have a team at the 118 who depend on me. A team I can't abandon. Won't abandon.

BRAD TORRANCE

I see.

BOBBY

But if you trust me as much as you say you do, believe me when I say that Gerrard is a hell of a firefighter who knows his craft.

BRAD TORRANCE

So, you vouch for him?

BOBBY

He really knows his stuff.

BRAD TORRANCE

Well, that means a lot actually.

BOBBY

So, you'll consider giving him a chance?

BRAD TORRANCE

How about I'll consider considering it.

(sly, off Bobby's look)

But ask me again after a few cocktails and I rather like his odds.

BOBBY

Fair enough.

The waitress returns with their drinks.

WAITRESS

OK, I've got a club soda. And a dry, stirred martini. Did we decide on some appetizers?

(CONTINUED)

Bobby expects Brad to order, but he's transfixed by something in his martini.

BOBBY

I think we were thinking prawns,  
right...Brad?

BRAD TORRANCE

(looks up at the waitress)  
Tell me something, love. I know  
you're only a waitress, but I  
assume you have a basic grasp of  
nursery school arithmetic.

WAITRESS

What...?

BRAD TORRANCE

Perchance, do you recall how many  
olives I ordered?

WAITRESS

Three...?

BRAD TORRANCE

Then why are their four bobbing  
around my glass?

ANGLE on the GLASS which indeed features 4 OLIVES.

WAITRESS

I thought -- if you wanted three,  
you might like a bonus one.

BRAD TORRANCE

If I wanted four, I would have  
ordered four. It so happens I do  
have a weakness for olives and if  
you put four in my drink, I will  
consume four and end up with a face  
puffier than Marlon bloody Brando  
in 'The Island of Dr. Moreau.'

Bobby feels this going off the rails. He intercedes --

BOBBY

Easy Brad.

WAITRESS

I can take it back.

BOBBY

It's OK, really. We can fish one  
out. Right, Brad?

(CONTINUED)

BRAD TORRANCE  
(trying to simmer down)  
Right. Right...

Brad fishes out the olive with his spoon. He sees something that makes him LIVID.

BRAD TORRANCE (CONT'D)  
Man alive -- are you serious right now?

BOBBY  
What is it?

BRAD TORRANCE  
This olive is pitted! They all are!

WAITRESS  
I thought that's what you said -- three pitted olives.

BRAD TORRANCE  
I said 'pit-in' olives. I couldn't have been more clear. Are you hard of hearing or just daft?

WAITRESS  
(wilting)  
I'm so sorry, Mr. Torrance.

BOBBY  
You have nothing to apologize for.

WAITRESS  
I didn't understand -- maybe it was the accent. It was my mistake --

BRAD TORRANCE  
I'd say we've well established that. Why would I order pitted olives in a martini? That's already the bloody default, innit? Or is it your first day on the job?

The waitress BURSTS into TEARS. People at other tables are watching now, some are even FILMING with PHONES.

BRAD TORRANCE (CONT'D)  
Of course she's gonna cry. Boo-hoo!

BOBBY  
Brad! That's enough. You owe her an apology.

(CONTINUED)

BRAD TORRANCE

An apology? To her?

BOBBY

Yes.

BRAD TORRANCE

And what if I don't feel like it?

BOBBY

Then you'll do it anyway. You think you can play an authentic fire captain? The only thing I buy you as is an entitled man-child. Now say you're sorry.

BRAD TORRANCE

(a beat, then:)

Or what?

BOBBY

Or I'll kick your limey ass.

People GASP. Some people LAUGH. Others CLAP. Even Bobby can't believe he just said that.

BRAD TORRANCE

You just made the biggest mistake of your life, mate.

As Brad storms out, leaving Bobby there with the waitress...

**END ACT FOUR**

**ACT FIVE**

28

INT. POLICE STATION -- MAYNARD'S OFFICE -- NIGHT

28

Athena sits in Maynard's office, coiled. Maynard enters, surprised to see Athena waiting for her.

CAPTAIN MAYNARD

Were your ears burning? Captain Mundy from Robbery-Homicide was just giving me hell about patrol taking down Flash Rob without them.

ATHENA

Wasn't me who put him in handcuffs.

CAPTAIN MAYNARD

Well, they're not too happy with the boy wonder either.

ATHENA

To be honest with you, neither am I. That's why I wanted to meet. I got a bad feeling about this guy.

CAPTAIN MAYNARD

What are you talking about? You just broke a huge case together. The kid ticks every box.

ATHENA

I agree. On paper, he's a rockstar.  
(taps her head)  
But in here, I'm not so sure. The other day he told me he was drawn to patrol because he liked the power.

CAPTAIN MAYNARD

I'm sure he didn't mean it like that.

ATHENA

When somebody tells you who they are -- believe them. We could have easily brought that truck under control with stop sticks. Doing it the right way. But the kid went full 'Lethal Weapon,' putting his own safety and the public's at risk.

(CONTINUED)

CAPTAIN MAYNARD

He's young. It was a rush of blood to the head.

ATHENA

It usually is -- right before somebody makes the biggest mistake of their life. I don't want him near my cruiser ever again.

CAPTAIN MAYNARD

Are you serious?

ATHENA

As a torn hamstring.

CAPTAIN MAYNARD

Fine. I'll tell you what. Effective immediately I'll assign him to Officer Vargas. How does that sound?

ATHENA

Like a half measure. My instinct is telling me this kid should not be in a uniform, Elaine.

CAPTAIN MAYNARD

Well, it's a little late for that -- the department spends 200K on every recruit. We can't just cut them loose every time somebody gets a bad feeling.

ATHENA

Not a bad feeling, a gut feeling. He's a time bomb.

A VOICE behind them. ANGLE on SPARKS standing there.

SPARKS

Wow. I really thought you were better than talking trash behind my back, Sergeant Grant.

ATHENA

It's not trash talk if it's my professional opinion. Which I'll be putting in my supervisor's report.

SPARKS

Well, I just hope you have the integrity to include the real reason you have a problem with me.

(CONTINUED)

ATHENA

Which is?

SPARKS

Sour grapes. Because I'm faster than you. Hungrier than you. And younger than you.

ATHENA

And a hell of a lot cockier too.  
(to Maynard, exiting)  
I hope the 200K was worth it.

Dusted with flour, Buck uses a STAND MIXER to churn COOKIE DOUGH. His phone buzzes on the counter. He answers.

BUCK

Hey Maddie, what's going on?

MADDIE (V.O.)

What are you up to tonight?

BUCK

Nothing much.

MADDIE (V.O.)

You weren't baking, were you?

BUCK

(guiltily, re: the mixer)  
No...I mean not technically. Yet.

MADDIE (V.O.)

Good, because you have plans.

BUCK

Plans? What are you talking about?

MADDIE (V.O.)

Remember when I said the universe would send a special person your way? I think I found you one.

BUCK

A blind date? Maddie, I'm not ready for that.

The doorbell rings. Buck grimaces as he opens the door to find Chimney, Maddie and JEE-YUN. Maddie smiles at Jee.

MADDIE  
Here she is.

BUCK  
(dryly)  
I see what you did there. Where do  
you two think you're going?

CHIMNEY  
Out.

MADDIE  
(gives Buck a look)  
If that's OK?

BUCK  
When you said special person...you  
didn't say the most special person  
in the world! Come in, Jee-Yun.

Maddie smiles as Buck gleefully ushers her inside.

MADDIE  
We'll be back by ten.

CHIMNEY  
Jee, take care of your Uncle Buck.

BUCK  
Have fun.  
(closes the door, to Jee)  
Now I was just making some cookie  
dough. Do you want chocolate chip,  
peanut-butter or snickerdoodle?

JEE-YUN  
All of them!

BUCK  
The perfect answer. We're gonna get  
the biggest tummy aches, but first  
you need an apron, chef. Let's see  
if we have one the right size.

As Buck leads Jee-Yun to the stove and puts an APRON on her  
that's way too big, ad-libbing, 'now that's too big,' let's  
try another' etc., we get a SWEET TABLEAU.

MADDIE (V.O.)  
9-1-1 What's your emergency?

30 CONTINUED:

30

MARTHA (V.O.)

Yes, I'm at a strip mall at Hope and Pico and I'm being menaced by thugs with guns. They're surrounding my car and won't let me leave.

31 INT. CALL CENTER -- DAY

31

Maddie leans forward, concerned. She types quickly.

MADDIE

How many are there, ma'am?

MARTHA (V.O.)

Two.

MADDIE

Can you describe them for me, ma'am?

32 INT. MARTHA'S PARKED CAR / EXT. STRIP MALL -- INTERCUT

32

MARTHA, 30s, is agitated as she peers out her window wide-eyed. Her DAUGHTER, 6, is terrified in the back seat.

MARTHA

They're dressed in black and they won't let me leave. I feel very threatened.

MADDIE

(off her computer screen)

It looks like I've already got a police unit in the area. Do you see them?

MARTHA

Oh yes, I see them.

ANOTHER ANGLE reveals TWO POLICE OFFICERS standing right outside Martha's WINDOW. OFFICER VARGAS (710) and OFFICER SPARKS. A police cruiser is parked nearby, its flashers still on.

MARTHA (CONT'D)

They just pulled me and my daughter over.

Vargas taps on Martha's rolled-up window. He POLITELY asks:

OFFICER VARGAS

Ma'am, would you please roll down your window?

MARTHA

I don't have to!

(CONTINUED)

TO MADDIE, radioing the officers on scene.

MADDIE

Six-Five-K-Twenty. Did you just stop a female motorist on Pico?

OFFICER VARGAS

(on his radio)

Correct, dispatch. Driver is refusing to roll down her window or identify herself.

Maddie switches back to Martha's radio channel --

MADDIE

Ma'am -- you need to lower your window for them.

MARTHA

I don't trust these jackboots.

MADDIE

If you don't roll the window down, they're going to break it. You said your daughter's in the car?

MARTHA

Yes.

MADDIE

OK. You don't want her to see that, do you? For her own safety?

MARTHA

Fine. But I'll be live streaming every move these fascists make. I have to hang up because my phone won't let me talk and video at the same time.

MADDIE

Alright, but try to stay --  
(gets hung up on)  
Calm.

WITH MADDIE as she takes a breath, then keys another channel.

MADDIE (CONT'D)

Seven-Two-Seven-L-Thirty,  
requesting backup at Hope and Pico  
for a driver refusing to exit her  
vehicle.

(CONTINUED)

"HOTSHOTS!" GREEN REVISIONS (10/10/24) 58.  
32 CONTINUED: (2) 32

ATHENA (V.O.)  
Copy Dispatch, I'm en route.

33 EXT. STRIP MALL -- DAY 33

BACK to VARGAS with Martha. Sparks stands by looking increasingly antsy.

OFFICER VARGAS  
I need you to power down your window, now.

Martha RAISES her PHONE. During this we'll play some periodic POVs from Martha's cell phone and the cops' BODY CAMS.

MARTHA  
I'm filming the whole thing!

OFFICER VARGAS  
That's fine. So are we, ma'am.

MARTHA  
Don't you tread on me!

OFFICER VARGAS  
There will be no treading.

Martha finally rolls down the window...about three inches.

OFFICER VARGAS (CONT'D)  
Really?

MARTHA  
You said to roll it down. You didn't say how far.

OFFICER VARGAS  
License, registration and proof of insurance.

MARTHA  
First, tell me what I'm being pulled over for.

OFFICER VARGAS  
Driving with illegal plates.

He points at the car's BOGUS LICENSE PLATES, which read "PRIVATE: no driver's license or insurance required."

MARTHA  
There is no issue with my plates. I am a sovereign citizen.

(CONTINUED)

"HOTSHOTS!"  
CONTINUED:

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33

33

OFFICER VARGAS

There is actually, because they're  
not issued by a legal entity. And  
state law requires a driver must  
present ID when stopped. So, lice --

(CONTINUED)

MARTHA

Only in a commercial vehicle does the driver need a license. I'm not driving. I'm traveling. A federally protected activity, U.S. Code 18, Section 245. I am a natural citizen and exempt from your authority.

IN the BACK SEAT her daughter gets restless --

DAUGHTER

Mommy, what's wrong?

MARTHA

It's OK honey, Mommy's just fighting oppression.

ANGLE on SPARKS who sidles up to Vargas.

SPARKS

Sir -- you mind if I give it a try? I know how these people think.

OFFICER VARGAS

Knock yourself out, kid.

ANGLE on ATHENA rolling up in her cruiser as this goes on.

SPARKS

(to Martha, all sunshine)  
Good afternoon, ma'am. My name's Matthew. I promise nobody wants to oppress you. We just need your license and registration so we can wrap this up and all move on with our day.

MARTHA

So go then.

SPARKS

I get where you're coming from. My Uncle Pete in Montana -- he has the same plate. But his says, 'Freeman,' instead of, 'Private.'

MARTHA

(actually warming to that)  
My husband has that plate.

SPARKS

There you go.

ANGLE on VARGAS who smiles at Athena as she limps over.

(CONTINUED)

OFFICER VARGAS

Kid's good.

ATHENA

He certainly thinks so.

BACK to SPARKS, making some headway with Martha --

SPARKS

Worst case, if you do what we say,  
we will write you a citation and  
you can do what my Uncle Pete does  
every time he gets a ticket.

MARTHA

Tear it up?

SPARKS

You said it, not me.

MARTHA

Your uncle really is a Montana  
Freeman?

SPARKS

He's a Founding Father of Just-us  
Township.

MARTHA

Then he must be...so damn ashamed  
of you!

(to her camera)

Look at this traitor, everybody!  
You're just a bully with a badge!  
Shame on you!

(reads his name tag)

...Officer Sparks!

SPARKS

Alright. Were done playing games.  
If you don't step out of the  
vehicle now, I will break this  
window and pull you out.

MARTHA

No, you will not.

SPARKS

You've been warned --

Sparks brandishes a GLASS BREAKER --

ANGLE: Athena and Vargas --

(CONTINUED)

ATHENA

(aside to Vargas)

There is a child in the back seat  
of that car --

(calls to:)

Officer Sparks! Why don't you let  
me --

Too late. Sparks uses the tool to SMASH the DRIVER'S WINDOW.  
Martha SCREAMS, the GIRL in the back seat SCREAMS.

SPARKS

Out of the car, now!

Martha draws away toward the passenger seat as Sparks unlocks  
the door and reaches in for her.

MARTHA

Do not touch me!

Martha's purse is on the floor of the passenger side. She  
seems to be reaching for it --

SPARKS

Do not reach for that bag, ma'am!  
You will be tased!

MARTHA

I'm getting my license --

SPARKS

DO NOT REACH!

(CONTINUED)

Sparks steps back -- yanks his WEAPON --

SPARKS (CONT'D)

TASER!

BLAM. Not a taser. A BULLET pierces Martha's side. The daughter cries:

DAUGHTER

Mommy!!

Sparks looks down, realizes he's holding his GUN. Martha blinks at him, as she starts BLEEDING. Sparks is in SHOCK.

SPARKS

I thought it was my taser. I thought it was my taser.

ATHENA

Move aside!

Athena and Vargas pull Martha out of the car. Athena cups one hand on Martha's wound, while she radios with the other.

ATHENA (CONT'D)

Code three we need an RA unit for a gunshot to the chest. I'm putting pressure on the wound now.

(to Vargas)

Go check on the child!

Vargas hustles around the car while Athena glares at Sparks --

ATHENA (CONT'D)

Sparks!! Get me the med kit! I need gauze NOW!

Sparks hustles into action. Athena turns her attention to Martha who looks up at her, terrified.

MARTHA

He shot me...he shot me.

ATHENA

I know ma'am. Just try to lie still for me, OK? Help is on the way.

OFFICER VARGAS

(with the little girl)

Kid's OK!

(CONTINUED)

ATHENA

(to Martha)

You hear that? Your baby's OK. Your  
baby's OK. Sparks where is that --

Sparks returns with the FIRST-AID KIT. He hands Athena the  
GAUZE, which she uses to PACK Martha's WOUND.

ATHENA (CONT'D)

Little pressure. You're gonna be  
alright. Just keep looking up at  
me. Keep looking up at me.

Martha does -- until her eyes ROLL back and she PASSES OUT.

ATHENA (CONT'D)

Ma'am! Ma'am!?  
(checks pulse and airway)  
She's not breathing.

SPARKS

Should we start compressions?

ATHENA

No -- she still has a pulse. Get me  
the rescue mask --

SPARKS

(flustered)  
The what?

ATHENA

The breather --  
(as he fumbles)  
Just give me the damn kit!

He does and she locates the CPR POCKET MASK. She tilts  
Martha's head back and places the mask over Martha's mouth,  
then blows hard into the tube. Nothing. Athena blows again.

ATHENA (CONT'D)

Come on, Mama. Wake up.  
(blows again)  
Wake up for your baby girl...

She blows again. After a LONG BEAT, Martha GASPS, eyes OPEN.

ATHENA (CONT'D)

It's OK, Mama. You're gonna be OK.

Athena glances over at Sparks, who can only say:

SPARKS

I thought it was my taser.

Off this harrowing moment --

**END ACT FIVE**

ACT SIX

34

INT. POLICE STATION -- HALLWAY -- DAY

34

Tension in the air. A suited SPARKS sits on a bench next to a UNION REP on one side and MAYNARD on the other. They look up as a CLOSED DOOR to a CONFERENCE ROOM opens.

TIGHT on a CRUTCH slowly entering the hallway. CAMERA TILTS up to find ATHENA in uniform, using the crutch like a cane.

ATHENA

They're ready for you, kid.

SPARKS

What did you tell them?

ATHENA

The truth. I suggest you do the same. Especially since it was all on video anyway.

SPARKS

(haunted)

I still don't know what happened. How I reached for the wrong holster...

ATHENA

Rush of blood to the head.

ANGLE on MAYNARD absorbing that as Sparks rises to his feet.

SPARKS

Yeah. I guess so. Sergeant Grant, it really was an honor.

ATHENA

Good luck, son.

Sparks and his union rep trudge through the door and close it behind them, leaving Athena and Maynard alone.

CAPTAIN MAYNARD

He'll need all the luck he can get. Depending on how that deposition goes, he's looking at assault with a deadly weapon.

ATHENA

Thank God the motorist survived, or it'd be manslaughter.

(CONTINUED)

CAPTAIN MAYNARD

Yes, it would. The city attorney said they're going to have to offer her a massive settlement.

ATHENA

(arches an eyebrow)  
Probably a little more than 200K I'm guessing.

CAPTAIN MAYNARD

Probably a lot more. I should have listened to you, Athena.

ATHENA

Yeah, well I should have listened to me too. To my body anyway.  
(re: the crutch)  
I'm not getting any younger, Elaine.

CAPTAIN MAYNARD

Me either. Well, don't worry. I don't care if you're down to one leg, I'm never jamming you with a trainee again.

ATHENA

You don't have to. Because I'm officially requesting one.

CAPTAIN MAYNARD

You want another probie?

ATHENA

I do.

CAPTAIN MAYNARD

Why? What changed your mind?

ATHENA

If that boy taught me anything, it's that the next generation could use some guidance out there. Maybe I've lost a step or two over the years, but I've gained more than enough wisdom to make up for it. Unlike speed, wisdom you can share.

CAPTAIN MAYNARD

I think that's a beautiful idea, but just one problem.

ATHENA

What's that?

(CONTINUED)

CAPTAIN MAYNARD

I thought you worked best alone.

ATHENA

I do. But you know what they say:  
you're never too old to change.

And off that --

35 INT. FIREHOUSE -- MAIN FLOOR -- DAY

35

Eddie, Hen and Buck huddle by the firetrucks watching a VIDEO on Hen's PHONE. We don't see what it is, but their reactions range from bemused to shocked.

HEN

Oh my God he did not just say that -  
-

BUCK

This can't be real, can it?

EDDIE

Has to be one of those deep fakes.

HEN

No, Harvey Levin himself posted it.

Then they hear BOBBY behind them:

BOBBY

Guys, I said, 'wash the rigs,' not,  
'watch TikTok.'

The gang turns to Bobby, a little busted.

HEN

Technically it's TMZ.

BOBBY

Oh no, that's not the video...

HEN

Of the greatest British smackdown  
since the War of 1812? Why yes, yes  
it is, Cap.

She turns the VIDEO to Bobby, which we REVEAL is Bobby ripping Brad a new one in the restaurant.

BOBBY

I figured that might get out.

(CONTINUED)

HEN

Only to about three million people.

EDDIE

Why were you meeting with that guy anyway?

BOBBY

He told the chief he wanted me to go back to 'Hotshots' full-time.

BUCK

Oh no -- you're leaving us again?

HEN

Relax Buck, I think that dream died when Cap threatened to kick Brad's 'limey ass.'

BOBBY

I didn't -- damn, I did do that, didn't I?

EDDIE

Cap. If the chief put you up to this, isn't he going to be pissed?

BOBBY

I'm waiting for the phone call any minute. But if it's between ticking off the chief, or working with that immature, egomaniacal bully --

Bobby notices everyone GAWP at something over his shoulder.

BOBBY (CONT'D)

He's behind me, isn't he?

ANGLE on BRAD strutting into the firehouse. (He's carrying a couple bags, but we don't feature them too much.) Bobby turns to see Brad.

BOBBY (CONT'D)

Brad.

BRAD TORRANCE

Hello, Bob. Hope I'm not interrupting anything.

BOBBY

Not as long as the tones don't go off.

(CONTINUED)

"HOTSHOTS!"

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66A.

35

CONTINUED: (2)

35

BRAD TORRANCE

Good. Then before they do -- I just  
want to say I was way out of line  
last night.

(CONTINUED)

BOBBY

You were. But my response could have been better.

BRAD TORRANCE

I beg to differ. That tirade you unleashed was so authentic, so volcanic and raw. Your words blasted the entitlement out of me like a truth enema. So, I thank you.

BOBBY

You're welcome...?

BRAD TORRANCE

No one's been that blunt with me since I was a lad working on the Millwall docks.

BUCK

(aside to Eddie, still amazed that:)

He's a Brit.

Eddie just looks at Buck -- yeah, no shit.

BOBBY

(to Brad)

So -- you're not mad?

BRAD TORRANCE

About you! Hollywood is so fake and filled with sycophants -- but when you find, as you Yanks say, 'the real McCoy,' you've got to cling to him. So, cling to you I shall.

BOBBY

Brad, I told you I'm the captain of this firehouse now. I'm not going back to your show.

BRAD TORRANCE

Of course you're not. You need to be in the rough and tumble. That's where you belong -- and that's where I'll really be able to study you -- in your natural habitat.

BOBBY

What are you talking about?

(CONTINUED)

"HOTSHOTS!"

BLUE REVISIONS (10/7/24)

67A.

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CONTINUED: (4)

35

BRAD TORRANCE

It's all settled. I spoke to your  
chief and he's agreed to let me  
shadow you 24/7.

(MORE)

(CONTINUED)

BRAD TORRANCE (CONT'D)

Every meal, every call, I'll be there.

HEN

But don't you have a tv show to star in?

BRAD TORRANCE

They've put me in a coma.

HEN

I beg your pardon?

BRAD TORRANCE

The writers. They put me in a coma. So, until Captain Race Banner wakes up, I'm playing the role of Captain Bobby Nash's understudy. Full-time.

BOBBY

Oh, good.

...and just then, the TONES go off.

BOBBY (CONT'D)

All right, 118 --

BRAD TORRANCE

Let's saddle up, boys!!!!

Bobby watches Brad eagerly run to a truck and hop on like it's his. Off Bobby, wondering what fresh hell awaits --

**END EPISODE**