

'JERICHO'

by

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concept and story by

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1 EXT. ALLEYWAY - DAY

SLOW TRACK in at T-junction of ALLEY. PERP and TONY race past.

CUT TO chase through alleys.

Perp rounds a CORNER, Tony gets ahead and SLAMS him into a wall, arm pinned on his throat.

TONY  
Where is he?!

Intense. Perp struggles, manages to KNEE him, and escapes. Tony pauses to get his breath back and gives chase.

CONTINUED:

2 EXT. WATERFRONT - DAY

Running along the waterfront, across the headland. Dashing up steps, TONY trips the PERP into an alcove. Shoves him against a stone pillar, arm behind his back. Tony leans in to his ear.

TONY  
Where is he?

PERP  
Fuck you! You're gonna be in for it, mate. I know people. If I'm late, they'll find you and stamp you into the fuckin' ground!

TONY  
Will they? Does that mean I'll get to meet your boss?

PERP  
You'll get to meet a bullet between the fuckin' eyes.

TONY  
(amused)  
Oh, that wasn't bad. Well done.  
(serious)  
Where do you get the bullets from?

PERP  
We've all got 'em. We're getting ready.

TONY  
I've run down a dozen like you. Gang wars don't interest me.

PERP

Think bigger, mate. Much fuckin' bigger. You don't wanna know.

TONY

Why, has he told you not to tell me?

PERP

I do me own business. He don't tell me nothin'.

Realizes his mistake. Tony leans in.

TONY

Jericho?

PERP

(shrugs)  
You don't know 'im. No one knows 'im. But you're kinda like 'im, mate.

TONY

Handsome, is he?

PERP

Bloodthirsty.

Tony is disturbed by this. Spins the Perp around.

TONY

I'll find out when I catch him. You show your face, you're dead.  
(pushes him away)  
Get out of here.

VINCENT'S CAR pulls up, opposite side of the road. VINCENT sees the Perp walking away. Tony spots him -- retreats to a BENCH on the higher balcony.

Vincent follows.

VINCENT

You let him go, didn't you?

Tony nods, facing forward. Vincent rounds the bench and sits down.

VINCENT (CONT'D)

You look tired.

TONY

No -- Sergeant Benson, he looks tired.  
(points)  
That guy -- he looks tired. I'm not tired.

VINCENT  
You don't sleep.

TONY  
How would you know? How do you know? That's creepy -- you're a very creepy man, you know that?

VINCENT  
I look out for you. Because we're supposed to be partners. Not that you'd know it, letting suspects go and everything.

TONY  
He doesn't know anything.

Vincent regards him, gives up.

VINCENT  
All right. Cooper is still going to want a report.

TONY  
Always does.

They get up, walk OFF.

3 EXT. POLICE STATION - DAY

Establishing shot. TONY walks away, twirling CAR KEYS around a finger. Looking shifty.

4 EXT. VINCENT'S CAR - DAY

TONY in the driver's seat, parked up. Going through DOSSIERS. Stops on a pixelated photo marked 'JERICHO' -- it looks scarily like Tony himself. He broods over it.

PHONE rings in his pocket.

TONY  
Yeah.

VINCENT (O.S.)  
There you are. Where's your report? And where are my keys? I can't find them anywhere -- I'm guessing you've taken them, again.

TONY  
McCauley Street.

Hangs up.

CUT TO later that day: VINCENT approaches the CAR, raps on the window. Tony takes his time getting out, opposite side.

VINCENT  
(accusingly)  
A mile and a half.

Tony throws the KEYS to Vincent.

VINCENT (CONT'D)  
So. Do you want a lift?

TONY  
No. Need to let off some steam, you know?

VINCENT  
No, I don't. See you.

Vincent rounds the car as Tony walks off.

VINCENT (CONT'D)  
This isn't your case, Tony. I can handle it. Go home. Get some rest.

TONY  
Yes, boss.

Tony jogs OFF.

5 INT. TONY'S HOUSE - BASEMENT - EVENING

TONY in sweats, beating a PUNCH-BAG. More and more aggressive, more intense.

INTER-CUT with FLASHBACKS: TONY arresting SUSPECTS, chasing CROOKS, beating down PERPS, showing his violent side.

Tony yells in frustration, gives the bag one last punch and walks away.

6 INT. TONY'S HOUSE - LOUNGE - EVENING

TONY towelling himself off, slumps into a chair. DOSSIERS on the table. He shifts them out of the way, pulls a bottle of WHISKEY towards him.

TIME-LAPSE: Tony falling into a stupor, brooding.

The scene becomes UNFOCUSED, mirroring Tony's stupor. A SILHOUETTE in the DOORWAY comes into focus: JERICHO, watching Tony. He approaches.

JERICHO  
Learn to hold your drink. Your  
liver will hate you, but it's your  
body. Well...

He flicks his LIGHTER, grins in the glow, and walks out of  
the door.

7 EXT. DOCKS - OVERLOOKING CITY - NIGHT

PULL OUT from JERICHO's back; ARM UP to reveal the city  
lights, spread below.

8 INT. TONY'S HOUSE - BEDROOM - MORNING

TONY sprawled on his bed. WAKES like he's been drugged.  
Winces, makes a fuss of getting up.

9 MONTAGE - DAY

TONY drifting through the day. Zoning out when VINCENT talks  
to him, staring into space, etc. We find him back in his  
house, drinking himself to sleep.

10 INT. POLICE STATION - OFFICE - DAY

VINCENT enters to find TONY, feet up on the DESK, cluttered  
with papers, fiddling with JERICHO'S LIGHTER.

VINCENT  
The vending machine's out, can you  
believe it? I don't know where it  
goes -- I saw, what's his name? Old  
Buster, I saw him wheeling a  
delivery in not three days ago.  
Where does it go?

TONY  
Fraud Squad. They opened a tab with  
the cafe on Seventh. Carcer likes  
his meatloaf.

VINCENT  
Tch.

TONY  
You used to bring those horrible  
sandwiches.

VINCENT  
'Used to'.

He sits. Tony regards him.

VINCENT (CONT'D)

What? Have you finished that report yet?

TONY

Nope.

VINCENT

Get it done. So far we've got, what, one lead on Jericho? One isn't enough.

TONY

This isn't why I joined. The late nights. The paperwork. This isn't me.

VINCENT

Just get it done.

TONY

I'm tired of it, Vincent. It's a drag.

VINCENT

I'm tired! I'm the one who puts the work in! I'm the one who doesn't sleep! You just sleepwalk through the day!

This amuses Tony.

VINCENT (CONT'D)

Straighten up, will you?

TONY

(faux)  
I'm sorry, Vincent.

VINCENT

When are you ever sorry? When do you ever call me Vincent? It's usually 'chief' or 'boss' or something equally droll. Stop crawling.

TONY

Ah, we should be out there, Vince! Being the law! I want something I can get my teeth into! You know why I joined?

VINCENT

You've told me--

TONY

No, I haven't. I joined 'cause I knew I could do it better.

(MORE)

TONY (CONT'D)

The bobby on the beat, walking along -- you look at him and you think -- that guy over there, he robbed the Cash n' Carry the other week; and that guy, he meets up with dealers in the Old Town; and him, he lobbed a brick through Mrs. Mayers' window last Friday. And what does he do, our bobby? He walks right past 'em, and he gives 'em a nod of his head. So you think, oh, I can do more than that! I can make changes... and you get stuck. You get boxed in -- you wanna get out there, on the street, sorting it out. But there's just so much shit you have to fight your way through -- and you suddenly realize that you're walking along the street, and you're just looking right down at the ground.

Pause.

VINCENT

It isn't like that.

TONY

Why haven't you caught Jericho yet?

VINCENT

What?

TONY

You want to, don't ya? He's the Big Score. He's the money. Catch him and, oh, think of the pension!

VINCENT

Oh, right! I'll just pop along to his house and arrest him while he's on the bog, shall I? We need leads, Tony! Evidence! There's a reason for all of this 'trivial, stupid' work you think is so beneath you! It gets us results!

TONY

You're better than this, Vince. He's got a safe house down at the docks, under the name of Lewis.

VINCENT

Where did that little pearl come from?

TONY

Sources.

VINCENT  
What sources?

TONY  
You want to catch him? I'm giving  
you the chance on a silver plate.  
You can do better, Vince.

Vincent rubs his eyes, stands.

VINCENT  
Stop calling me 'Vince'. Go home --  
take the rest of the day off. I'd  
say you're overworked, but, well,  
that's not the case. Get some rest.  
God knows you need it.

TONY  
(laughs)  
Go get him. I'll see you.

Vincent leaves, Tony staring after him.

11 EXT. DOCKS - OVERLOOKING CITY - NIGHT

JERICHO at the same view, waiting. SUKI approaches. Without  
looking round:

JERICHO  
I told you to wait in the car.

SUKI  
'S cold in there.

JERICHO  
It's just the same out here.

Takes out a CIGARETTE. Motions to Suki, who hands over his  
LIGHTER. She watches as he lights the cigarette.

SUKI  
Where did you get it?

CU on the design, lit by dancing flames.

JERICHO  
My father. He died down there -- in  
the gutters. Stabbed in the back...  
It's my blood -- flooding the  
streets.

His PHONE rings. He prepares himself -- getting into  
character -- clears his throat and answers.

JERICHO (CONT'D)  
Good evening. Jericho speaking.

INT. VINCENT'S HOUSE - NIGHT

INTER-CUT with [Sc.11].

JERICO's voice is DISTORTED on Vincent's end.

VINCENT

Ask me if I'm surprised. You know, it's a funny thing, but I took a trip to the docks earlier--

JERICO

(interrupting)  
What's your name?

VINCENT

You don't need to know.

JERICO

You know mine.

VINCENT

Sergeant Bowman, how's that?

Jericho stubs out his cigarette. Tries out the name:

JERICO

Bowman. Hello, Bowman. You may proceed.

VINCENT

The docks. I got a tip-off. So I go down there, I find a warehouse; big place, out of the way, secluded. And what do I find in there? A phone, programmed with one, single number. Why do you think that is?

JERICO

Hm. Would you like to know my plan, Bowman? Three shipments, coming in at three different points, each carrying very specific pieces of equipment.

VINCENT

Let me guess; one goes to the station, one to the city bank, one to an orphanage or shopping mall or somewhere else with a lot of collateral damage. Am I right?

JERICO

Oh, dead wrong! Try harder! I said, specific pieces of equipment. If I'd have meant 'bombs', I would have said 'bombs', Sergeant.

VINCENT

It doesn't matter. We'll search the docks for very 'specific' items.

JERICHO

You're not helping yourself, Sergeant. Searching won't do any good -- and why would I want to blow up the city that I live in?

VINCENT

I don't know; tell me, what does make a person shit on their own doorstep?

JERICHO

(laughs)  
You tell me.

VINCENT

I'm going to find you. You have my word on that.

Jericho lights a CIGARETTE.

JERICHO

Good. I hope that's worth something. So. I'll let you get on with your little search of the docks -- and when you've done that, you can start doing some proper work. I hope you'll step up. I'll be keeping tabs on you. You can do better, Vincent.

On Vincent, realizing, shocked:

VINCENT

...Tony?

SMASH TO BLACK

FADE IN ON:

INT. TONY'S HOUSE - BEDROOM - MORNING

TONY wakes, rolls over, sees JERICHO'S LIGHTER on the side. Reacts with shock.

SMASH TO BLACK