

CJ and the Pope

by
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CJ AND THE POPE

Shot of CJ running down the street carrying a gun. The music blares as he corners a HOODLUM and throws him against a chain link fence. An ANNOUNCER is heard.

ANNOUNCER

This Fall, justice has a new face.

CJ

(To the hoodlum.)
Going somewhere, punk?

ANNOUNCER

And his name is CJ Bedlam

He puts the muzzle in the hoodlums mouth and pulls the trigger we cut as the gunshot is heard.

CUT TO:

INT. POLICE HEADQUARTERS

CJ is walking down the hall of police headquarters. From out of an office steps THE CAPTAIN. He is gruff and chomps a cigar.

CAPTAIN

Bedlam!

CJ turns, pissed off.

CAPTAIN

In my office, now!

CUT TO:

In the Captain's office. The Captain paces behind his desk as CJ sits in a chair, cleaning under his finger nails with his gun.

CAPTAIN

This tears it, Bedlam! Setting off a Glock 9 millimeter in a suspect's mouth is not standard procedure!

CJ

He was no suspect. He was dirty...I know it.

CAPTAIN

For shoplifting tube socks?!

CJ
(Shrugging.)
Dirty's dirty.

CAPTAIN
Well I've had it! No more loose
cannon, Captain America crap from
you anymore! You're getting a new
partner.

CJ jumps up.

CJ
I work alone!

CAPTAIN
Not anymore!

He tosses a file folder to CJ from his desk. CJ catches it
and opens it.

CAPTAIN
Here's his file. Get to know him,
you'll be spending a lot of time
together.

CJ reads and becomes visibly upset.

CJ
No...no...No! Not him! Anyone but
him!

CAPTAIN
What's up with you?

The door opens with a kick and the POPE enters with his
walker. He is shriveled and hunched over. He reads from a
small Latin text into a microphone that hangs from his neck.
He speaks in Pope jabber.

CJ looks incredibly pissed.

CUT TO:

EXT. POLICE HEADQUARTERS.

CJ and The Pope walk out to a squad car. CJ opens the
driver's side door.

CJ
All right, I'll partner with
you...for now! But I don't have to
like it.

The Pope jabbers into the mike.

CJ
And let's get one thing straight, I
drive!

The Pope jabbers then blesses him. They get in the car and squeal out.

CUT TO:

CJ and The Pope are chasing a suspect. CJ hustles like mad, while the Pope just sort of hunkers along with his walker. CJ grabs the suspect and begins beating the tar out of him. He leans the suspect against a wall, spread eagle and starts reading him his rights as he cuffs him. The Pope makes it up to them and begins blessing the suspect in Pope jabber.

CUT TO:

CJ pushes the suspect into the back of the squad car. He stands looking at the Pope.

CJ
Okay, I guess this might work
out...for now!

The Pope starts blessing him all up and down and the scene freezes.

ANNOUNCER
This Fall on Fox...It's the street
justice according to the renegade
and the Pontiff...It's "CJ and The
Pope!"

Music blares.

CUT TO:

INTERIOR OF A HOLLYWOOD OFFICE

An interview with STAN GLINKO and HERB MELLMAN of "Mellman Glinko Productions." They are fast talking, affected characters.

STAN
Well, "CJ and The Pope" is just a
perfect fit.

HERB
It's here, it's now.

STAN

And we were very fortunate to get the cast we got. David Herring as CJ...

HERB

Very hot actor right now.

CUT TO:

INT. THE STUDIO.

DAVID HERRING sits in a director's chair in his CJ cop outfit.

DAVID

Well, when I first got the script for the pilot, I knew immediately I wanted to do this. It was a great opportunity, great cast, great writers. It was on Fox, but...what the heck.

CUT TO:

INT. HOLLYWOOD OFFICE

STAN

Of course we all remember David as a very successful child actor.

HERB

Very cute, very precocious.

CUT TO:

PHOTOGRAPHIC MONTAGE OF DAVID AS A YOUNG BOY.

STAN

He was in the supporting cast of that eighties show "Chain Yankers."

HERB

A "Silver Spoons" kind of rip off. Not very good. Syndicated.

STAN

Not successful at all. But he was a memorable character. "Boogie"

HERB

"Boogie", right. More popular than Screech during his last season.

STAN
Loads of personal magnetism.

HERB
Who could forget that powerful anti-
masturbation episode.

STAN
Heart wrenching.

HERB
And so, now...he's all grown up.

CUT TO:

INT. STUDIO.

DAVID
It's a very challenging character,
and it gives me a chance to explore
a huge range of feelings and
emotions within an hour's worth of
television. It's really
extraordinary.

The INTERVIEWER speaks off camera.

INTERVIEWER
And maybe now people will stop
calling you "Boogie?"

David laughs half-heartedly, and a tad angrily.

DAVID
Yeah, ha, yeah...that's funny.

CUT TO:

INT. HOLLYWOOD OFFICE

STAN
And the Pope, well, what can you
say about him?

HERB
Very hot right now. Very, very hot.

STAN
Well, he's the Pope.

HERB
Very hot.

CUT TO:

Shots of the pope acting in the tv show.

STAN

He really brings a sense of realism
and dignity to the show.

HERB

Nobody's hotter right now.

Within the shots of the Pope on the show, the action stops as the Pope's face locks in a strange position. A stage hand enters and pulls back the Pope's robes. Revealing a host of steel, wires and circuits.

STAN

And of course, we've got the people
from Henson's Muppet Shop operating
him, so we're in very good hands.

HERB

Only go with the best.

CUT TO:

INT. HENSON'S MUPPET SHOP.

Sitting in a chair is Chad Grosset, Head of Special FX for Henson's Muppet Shop.

CHAD

Well, the Pope, as he stands today,
is one of the most elaborate
animatronic puppets we've ever
built.

CUT TO:

INT. MONTAGE OF WORKSHOP SHOTS.

We see the Pope's head resting on a framework of steel and wires. An operator tweaks the back of the head with a screwdriver, then operates a remoter control box that has two joysticks on it. As he pushes the joysticks, the Pope's heads twitches and grimaces. The sound of motors and gears is heard.

CHAD

In his face alone there are
somewhere in the neighborhood of
eighty servo motors that gives us a
huge range of facial expressions to
work with...not that he has that
many in real life.

We see the Pope on the set. There are two operators with remote joysticks and two operators maneuvering sticks connected to the Pope's arms. They hunker off camera and look into a monitor under the desk.

CHAD

It takes a total of four operators to make the Pope come to life. One of the operators is actually double jointed, and we need that in order to make him genuflect. It's a really complicated move. But it's worth it when you see the dailies. It's very lifelike.

CUT TO:

INT. MUPPET WORKSHOP.

Chad is back on camera.

CHAD

One of the things that helped us in the process is that we got the blueprints and plans for the original animatronic that they use at The Vatican, so...except for a few modifications, it's like having the real thing.

CUT TO:

Animators work on a computer which has a 3D Pope that they manipulate with the mouse.

CHAD

And, of course, we also have a CG animated Pope that we use for those special shots where he has to move at a regular pace or hold his head upright, you know, those things he obviously can't do in real life.

EXT. STREET.

The Pope chases a purse snatcher down the sidewalk. In a close up we see the Pope squinting and moving his arms, but he is moving at a very rapid pace and is obviously on a cart. He hold up his Bible and throws it Frisbee-style. It whirls through the air and hits the purse snatcher in the back of the head. He falls. The Pope shuffles up behind him and picks him up by the throat with his rosary. CJ joins him and grabs the dazed purse snatcher by the arm.

CJ

Nice job, "your holiness." You know something, for a creaky, jabbering old relic...your an all right cop.

The Pope genuflects and jabbars into his mike. CJ chuckles and rubs the Pope's little skull cap on top of his head.

CJ

Ha, ha...freaky old bastard.

They freeze.

ANNOUNCER

This coming Fall season, crime has a new enemy...and may God help their eternal souls. "CJ and the Pope!"

Music swells.

FADE OUT:

THE END