

Frank the Cop

by Daniel A. Wolf

Cast of Characters

Frank Sturgis	First marcher
Supervisor	Second marcher
Commissioner	Harriet Francis
Phyllis Sturgis	Cameraman
Tommy	John Federman
Mike	Harvey Marshall

Prelude

HARRIET FRANCIS, television reporter, stands at the side as police COMMISSIONER prepares to speak.

HARRIET

I am now at police headquarters, where city police commissioner Edward Walker is about to speak concerning tomorrow's Occupy Wall Street demonstration.

COMMISSIONER stands behind microphones. Officers stand behind him.

COMMISSIONER

We have just had a meeting of all police supervisors who will be working during the Occupy demonstration tomorrow. There are a number of things I want to make clear. We recognize our responsibility to protect life and property. We also recognize our responsibility to protect the right of the people to exercise freedom of speech. We know that Occupy does not have a permit to demonstrate. Still, we will allow them to use the streets so long as they remain peaceful. In addition, police have been instructed to exhibit both professionalism and restraint so that citizens may exercise their constitutional right to assembly and, again, to freedom of speech. Thank you.

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Scene 1

Police mill around the locker room area putting on their uniforms. They talk about various things—family, job, sports, etc. Police SUPERVISOR enters.

SUPERVISOR

Line up.

Police officers line up.

Now, as you know, today is the first day of the Occupy demonstrations. We do not know how long this will go on. Still, as you heard from the commissioner yesterday, we are to exercise both discipline and restraint. The demonstrators, whether you agree with them or not, have a constitutionally protected right to assemble and exercise free speech so long as they remain peaceful. Therefore, we are to remain professional at all times. Are there any questions? *(pause)* Okay, you all have your assignments. See you out there. I'll be circulating throughout the day. Dismissed.

FRANK STURGIS, his partner TOMMY, and a fellow officer, MIKE, prepare to leave.

MIKE

Show restraint? Sure I'll show restraint. I'd like to bash those commies with my stick. That's how I show restraint.

TOMMY overhears. High-fives MIKE.

TOMMY

Fuckin' A. Right, Frank?

FRANK

Can't. You heard the captain.

MIKE

What—you some kind of commie?

FRANK

No, just doing my job.

TOMMY

Yeah, I'm doing my job. Just let one of those punks get out of hand and they're goin' home . . .

Hits his hand with his nightstick.

With a headache.

TOMMY

A splitting headache.

MIKE

Fuckin' A.

TOMMY and MIKE high-five each other.

FRANK

(to TOMMY) Let's go. I'll drive.

MIKE

(to TOMMY) Enjoy your day with the commie.

TOMMY laughs.

Scene 2

FRANK and TOMMY stand near each other as Occupy protesters demonstrate. They chant "Whose streets? Our streets!" and "The people united will never be defeated" while carrying signs reading We Are the 99%, People before Profit, End Corporate Greed, and Poverty Is Violence. HARRIET FRANCIS and CAMERAMAN observe the march.

TOMMY

Can you believe all these commies in one place?

FRANK

They look like average people to me.

TOMMY

They may look it but they're not. Ever hear of fellow travelers?

FRANK

No, what's that?

TOMMY

Communist sympathizers, just like these people. Sure, maybe some have good intentions, but they're just being used to advance a communist agenda.

FIRST MARCHER stops momentarily.

Hey, buddy, keep moving.

FIRST MARCHER

Just catching my breath.

TOMMY

(angry) What did you say?

FIRST MARCHER

I just need a minute.

TOMMY

Are you defying my order? I said keep moving or I'm gonna take you in.

FIRST MARCHER

I will.

TOMMY

Now! Move it!

HARRIET

(to CAMERAMAN) Let's get this.

CAMERAMAN films the proceeding. HARRIET holds microphone to capture the event.

FRANK

Tommy, I can handle this. (to *FIRST MARCHER*) Hi, where you from?

FIRST MARCHER

Newbury.

FRANK

Newbury? My wife and I were just there. I love that waffle place. What's it called?

FIRST MARCHER

Frieda's.

FRANK

That's right. Great food. Anyway, we just want to make sure the march moves along. I'm sure you understand.

FIRST MARCHER

Of course.

FRANK

Need a little more time?

FIRST MARCHER

I'm okay now.

FRANK

Are you sure?

FIRST MARCHER

Yes.

FRANK

How old are you, if I may ask?

FIRST MARCHER

Seventy-three.

FRANK

Seventy-three?! I hope I can march when I'm seventy-three. Lucky to have such fine weather.

FIRST MARCHER

Thank you, Officer.

FRANK

No problem. Enjoy the rest of the day. And if you see me tomorrow, don't forget to say hi.

FIRST MARCHER

Okay.

FRANK

Bye.

CAMERAMAN

(to HARRIET) Got it.

HARRIET

Great. Let's see if I can talk to him.

HARRIET approaches FRANK.

Officer, may I speak to you for a moment?

FRANK

Sure.

HARRIET

I noticed you speaking to that elderly gentleman.

FRANK

Yes, he just needed to stop for a minute.

HARRIET

You appeared quite concerned.

FRANK

He was about my father's age, so I understood what he was going through.

HARRIET

How do you feel about today's march?

FRANK

Fine, so long as it remains peaceful.

HARRIET

And you are?

FRANK

Frank Sturgis of the Twenty-Third.

HARRIET

Thank you, Officer.

FRANK

You're welcome.

HARRIET

So there you have it. Things appear to be going well here, and with officers like the one we just saw, I don't anticipate any problems. From the Occupy protest in Center City, this is Harriet Francis. *(to CAMERAMAN)* Let's get it on the six o'clock news.

TOMMY looks both stunned and disgusted.

TOMMY

(to FRANK) I don't believe it.

FRANK

You heard the supe.

TOMMY

Yeah, I heard him. Better they hear this.

TOMMY hits his hand with his nightstick.

FRANK

Not the time.

TOMMY

Can't wait, Frank. Can't wait.

Scene 3

Next day. Police officers are dressing and getting ready for duty. SUPERVISOR enters.

SUPERVISOR

Officer Frank Sturgis.

FRANK

Here.

SUPERVISOR

Follow me.

SUPERVISOR leads FRANK into his office. SUPERVISOR sits behind his desk while FRANK stands at attention.

SUPERVISOR

What the hell was that yesterday? It's on every TV station. You did everything but give that guy a foot massage. We're police officers, not the friggin' Bobbsey Twins! Understand?

FRANK

I understand.

SUPERVISOR

Explain yourself.

FRANK

The man in question appeared to be feeling ill. I was just trying to help.

SUPERVISOR

Help is one thing. You looked like you were ready to buy furniture together.

FRANK

With all respect, he seemed exhausted. I was concerned he might pass out.

SUPERVISOR

This had nothing to do with your partner, did it?

FRANK

No.

SUPERVISOR

Because I know Tommy. He could be a hothead sometimes.

FRANK

He was professional throughout.

SUPERVISOR

You're not covering for him?

FRANK

No, sir.

SUPERVISOR

How long have you been with the force?

FRANK

Thirteen years.

SUPERVISOR

Then I assume you know the Police Code of Conduct.

FRANK

Of course.

SUPERVISOR opens a book from his desk. Turns the pages.

SUPERVISOR

Then you understand *Performance of Duties as a Police Officer*.

FRANK

Certainly. In fact, I make every effort to conduct myself in a professional manner at all times, whether on duty or off.

SUPERVISOR

Let's just make sure we understand each other. Listen:

SUPERVISOR reads from the Police Code of Conduct.

"A police officer shall perform all duties impartially, without favor or affection." You understand what that means?

FRANK

Yes.

SUPERVISOR

Do you agree you may have showed favor or affection yesterday?

FRANK

I agree and will henceforth show neither favor nor affection in the discharging of my duties.

SUPERVISOR

Good. Given your record, I see no need for any disciplinary action. Still, I think it best that you be assigned to a desk until the demonstrations are over.

FRANK

Thank you, sir.

SUPERVISOR

Dismissed.

FRANK exits. Telephone rings. SUPERVISOR answers.

SUPERVISOR

Yes, Commissioner. *(pause)* I'll be there soon as I can.

Scene 4

SUPERVISOR knocks on COMMISSIONER'S door.

COMMISSIONER

Come in.

SUPERVISOR enters and stands across from COMMISSIONER, who is seated behind a desk.

SUPERVISOR

You sent for me?

COMMISSIONER

I happened to watch the evening news last night.

SUPERVISOR

I have it totally under control. I just spoke with the officer in question, and he's assured me he will show neither favor nor affection in the discharge of his duties. I gave him a warning, but if you feel some disciplinary action is warranted I will concur.

COMMISSIONER

What are you talking about—"disciplinary action"? He should be commended, not punished.

SUPERVISOR

Sir?

COMMISSIONER

That's right—commended. Do I have to remind you how many lawsuits the department is facing? At least five, maybe more. All concerning (*makes the quote sign*) police brutality, which costs the city millions of dollars in settlements. That officer did a great thing—put the police department in a good light. Made us look kind, friendly, compassionate. Just the publicity we need. Where is he?

SUPERVISOR

I put him on desk duty.

COMMISSIONER

Desk duty? Why'd you do that? Get him out there and tell him to act just like he did yesterday, even friendlier.

SUPERVISOR

Yes, sir.

COMMISSIONER

In fact, the more I think of it, let's get him on TV, in magazines and newspapers—make him the face of the police department. What's his name?

SUPERVISOR

Frank Sturgis.

COMMISSIONER

Frank Sturgis. (*thinking*) Frank the cop. That's it—"Frank the Cop"! Well, what are you waiting for? Go and tell him to get back on duty.

SUPERVISOR

Yes, sir.

Scene 5

FRANK stands before the SUPERVISOR in his office.

FRANK

You called, sir?

SUPERVISOR

I just spoke with the commissioner.

FRANK

Please, sir. I have a wife and kids. I can't afford to lose this job. Like I said, I'll faithfully follow the Code of Conduct. Could you ask for a second chance? Being a policeman has been a lifelong dream.

SUPERVISOR

Relax. No one's getting fired. On the contrary, the commissioner would like you to do what you did yesterday; you know, be friendly and all that. Even friendlier if you can.

FRANK

I don't understand. I thought you didn't want that.

SUPERVISOR

I didn't, but the commissioner feels you helped our image, put the police in a good light; you know, public relations.

FRANK

What about the desk job?

SUPERVISOR

Forget it. He wants you out there. Look, take the rest of the day off. Go home, get some rest. I'll assign someone else to the desk.

FRANK

Are you sure?

SUPERVISOR

I'm sure, *Frank the Cop*.

Scene 6

FRANK'S home. There is a sofa, coffee table, man chair, and television. His wife, PHYLLIS, sits on the sofa reading the newspaper. FRANK enters in civilian clothes.

PHYLLIS

What are you doing home so early?

FRANK

The supe gave me the day off.

PHYLLIS

How come?

FRANK

Ready for this? Remember how I helped one of the marchers?

PHYLLIS

Of course, it was on TV.

FRANK

So the supe calls me to his office and tells me not to do it again, not get too friendly with the marchers. About two hours later he calls me back to his office and tells me the commissioner wants me to be friendly. Some day, huh? First I think I'm getting fired, then the commissioner commends me.

PHYLLIS

I don't understand. Why does he want you to be friendly?

FRANK

Seems I gave the police a good image; you know, public relations.

PHYLLIS

Frank, don't do it. Just be yourself.

FRANK

I have no choice. The commissioner expects it of me. If I disobey, I'll really lose my job.

PHYLLIS

They're using you.

FRANK

No, they're not. And even if they were, it's okay. I don't mind helping the force. Maybe I can do some good.

PHYLLIS

You're a police officer. Let others worry about image.

FRANK

You're taking this the wrong way.

PHYLLIS

I am not. Just do your own job. Let someone else do this.

FRANK

Look, in a few days the protests will be over; then I can go back to work as usual.

PHYLLIS

I'm telling you, don't do it. Tell them you're not comfortable. They'll understand.

FRANK

I can't go against the commissioner. I'll never get promoted.

PHYLLIS

So? At least you'll have your dignity.

FRANK

You're making too much of this.

PHYLLIS

You don't need it.

FRANK

Relax. There's nothing to worry about.

Scene 7

Occupy demonstration as before. FRANK stands near TOMMY. FRANK high-fives the marchers and takes pictures with them. HARVEY MARSHALL enters. He plays bongos as FRANK dances wildly and marchers chant "Go Frank go! Go Frank go!" Cameramen capture the event. TOMMY watches disgustedly.

Scene 8

Television studio. FRANK and HARRIET sit across from each other. There's a small table between them with bottles of water. SUPERVISOR watches from the side. FRANK wears his police uniform.

DIRECTOR

Three, two, one.

DIRECTOR points at HARRIET.

HARRIET

Good evening. I'm your host, Harriet Francis, and welcome to another addition of *News and Views*, the program that takes a deeper look at some of the stories making headlines in the metropolitan area. Tonight we are pleased to welcome Officer Frank Sturgis, who has become something of a media sensation with his infectious personality during the current Occupy demonstrations. Officer Sturgis—

FRANK

Please, call me Frank.

HARRIET

Okay, Frank, may I ask why you have decided to assume such a friendly demeanor? Most police, I think you'll agree, tend to look rather grim while performing their duties.

FRANK

You're right, but I don't see any reason why police need to look so stern. Demonstrators are not doing anything more than exercising their constitutional right to freedom of assembly and, more importantly, to freedom of expression. After all, those freedoms are the bedrock of our democracy and continue to make the United States the envy of the world.

HARRIET

That's a wonderful answer, but what do you say to your fellow officers who come in contact with demonstrators that are, shall we say, less than peaceful? For example, there have been some instances of property damage, and some officers have actually been injured.

FRANK

I understand. Still, officers should show restraint as much as possible. I believe if officers are to gain the trust of the people, they need to exhibit professionalism even in difficult situations. And I believe the best way to do that is to be friendly, helpful, and, above all, courteous. That will leave a more lasting impact than simply resorting to force.

HARRIET

Thank you, Officer Frank, and continued good luck. We'll be back after this message.

OFF-CAMERA

Cut.

HARRIET

Thank you.

FRANK

My pleasure.

FRANK walks off set. SUPERVISOR meets him.

SUPERVISOR

Good work, Frank. You're a natural at this.

FRANK

But I don't believe it. Officers need to use force—not always, but sometimes. You can't just walk around like a happy-go-lucky fool. It's a dangerous world out there.

SUPERVISOR

Think we don't know that? Believe me, I've cracked quite a few heads in my day. But not now. Better that we show restraint. Like I said, it's good public relations, especially with all the lawsuits we're facing. The department won't forget it. You can be sure of that.

FRANK

What's next?

SUPERVISOR

Relax. We're flying you to Hollywood this weekend. We have you booked on *The John Federman Show*.

FRANK

What?

SUPERVISOR

The John Federman Show.

FRANK

Are you crazy? No!

SUPERVISOR

Frank, it's national TV. You can reach millions of people.

FRANK

I'm a police officer, not a damn movie star.

SUPERVISOR

You're only on for a few minutes. We even wrote some jokes for you. Take your wife. I'm sure she'd love it out there.

FRANK

No. It's enough. I feel stupid saying police have to be kind and friendly. That's not our job. Guys back at the station think I've lost my mind. I just want to get back to work.

SUPERVISOR

You will. I promise.

FRANK

I can't believe what's going on. I'm nice to one guy because my partner's about to club him and now I'm a friggin' show horse.

SUPERVISOR

Tommy?

FRANK

That's right.

SUPERVISOR

I asked you about that.

FRANK

Code of blue—can't speak ill of a fellow officer.

SUPERVISOR

Yeah, I thought so. Same as his father, a real hothead. Listen—I'm not permitted to say this, but I heard something.

FRANK

What?

SUPERVISOR

The protests will be over soon. It's been decided.

FRANK

By who?

SUPERVISOR

Someone high up. Very high.

FRANK

When?

SUPERVISOR

Soon. That's all I can say.

FRANK

Let me tell you this. Whether they're over or not, either I'm back at work or I quit. You understand?

SUPERVISOR

Just do *Federman*, then you'll be done.

FRANK

I'm serious, Supe. I'll quit. I'm not kidding.

SUPERVISOR

I understand.

Scene 9

Set for The John Federman Show. There is a table for the host, and there are chairs on the side. FRANK and PHYLLIS enter and look around. FRANK wears civilian clothes.

PHYLLIS

Oh, my God! (*points*) Look! Isn't that Brad Pitt?

FRANK

I think you're right.

PHYLLIS

Who's he talking to?

FRANK

Looks like Julia Roberts.

PHYLLIS

You're right. I read they're good friends. Frank, I'm so nervous.

FRANK

Relax. They're just people.

PHYLLIS

(sarcastic) Yeah, sure, like you and me.

FEDERMAN approaches.

FEDERMAN

Well, hello! You must be *Frank the Cop*.

FRANK

That's right, and this is my wife, Phyllis.

FEDERMAN

So nice to meet you. How was your flight?

FRANK

Good.

FEDERMAN

First time out here?

PHYLLIS

Yes. Isn't that Brad Pitt over there?

FEDERMAN

Yes, it is. He'll be on after Frank.

PHYLLIS

Hear that, Frank? Brad Pitt comes on after you.

FRANK

I heard it.

FEDERMAN

(to Frank) You're quite the celebrity these days.

FRANK

Just doing my job.

FEDERMAN

You're more than that. Can't go anywhere without seeing your picture somewhere.

FRANK

Just a regular guy.

FEDERMAN

Humble. I like that. You have your uniform?

FRANK

Yes.

FEDERMAN

Great. So here's how this works. I introduce you, you come out, we shake hands, then you sit down. You know the joke, right?

FRANK

I know it.

FEDERMAN

Let's review anyway. So I say, "May I call you Frank?" You say something like "Sure, no problem." Then I say, "Good, I didn't want to get a ticket." And you say, "Only if you're not funny." See? Then we'll talk about how you got famous. Any questions?

FRANK

No.

FEDERMAN

Just want you to know we have a little surprise planned.

FRANK

What's that?

FEDERMAN

Can't tell you. Otherwise, it wouldn't be a surprise, right?

FRANK

Yeah, guess you're right.

FEDERMAN

Don't worry. You'll like it. So we start taping in an hour. There's a dressing room for you to change. Just wait in the green room until we call you.

FRANK

Thank you.

PHYLLIS

Bye.

FEDERMAN

Bye.

FRANK

(to Phyllis) What surprise?

PHYLLIS

I have no idea.

Scene 10

The John Federman Show. FEDERMAN sits at the desk wearing a suit and tie. FRANK and PHYLLIS wait in the wings. FRANK wears his police uniform. TOMMY and MIKE sit on a sofa watching the show on television.

TOMMY

Can't wait to see this.

MIKE

Fuckin' A.

FEDERMAN

Our first guest hardly needs an introduction. You've seen him on TV, in magazines, interviewed by all the major newspapers. Here he is—*Frank the Cop!*

Canned applause. FRANK enters wearing his uniform, shakes hands with FEDERMAN, waves to the audience, and sits down.

FEDERMAN

Look at that—a standing ovation. And you don't even sing.

Canned laughter.

It's a pleasure to meet you. May I call you Frank?

FRANK

No problem.

FEDERMAN

You sure? I don't want to get a ticket.

Canned laughter.

FRANK

Only if you're not funny.

FEDERMAN laughs hysterically along with the audience. He nearly falls off his chair.

FEDERMAN

I think I know what your next job is.

Canned laughter.

So you've become quite a celebrity. It all started with the Occupy protests. Am I right?

FRANK

That's right.

FEDERMAN

And you seem to have taken a different approach from most police officers.

FRANK

Yes. I didn't see any need to get tough. I thought the best way was to be friendly and courteous. After all, whether you agree with the protests or not, people have a right, and may I say a *constitutional* right, to assemble and exercise their freedom of speech. That's the bulwark of our democracy and what continues to make our country the great place that it is.

Canned applause. FEDERMAN stands and applauds FRANK.

FEDERMAN

Those are beautiful words. Now, we understand you are quite the dancer. *(to offstage)* Can we show the tape? Here, watch.

FRANK and FEDERMAN look up at a monitor. It's the scene where FRANK danced with the marchers. You hear bongos played and marchers chanting "Go Frank go! Go Frank go!"

Hey, you got some killer moves. So what we did was fly out that bongo player. His name is Harvey Marshall. *(to HARVEY)* Harvey, come on out.

HARVEY enters with bongos. FRANK appears shocked.

(to HARVEY) How you doing?

HARVEY shakes hands with FRANK.

So Harvey here is going to play bongos and we're gonna watch Frank dance! *(to audience)* Who wants to see Frank dance?

Canned cheers and applause.

Let's give Frank some encouragement. Everybody! Go Frank go! Go Frank go!

Everyone shouts "Go Frank go!" Bongos begin. FRANK shakes his head no.

Come on!

FRANK reluctantly stands up and dances.

MIKE

What the fuck?

Bongos stop.

FEDERMAN

Yeah! Thanks, Frank. We'll be back after a word from our sponsors.

FRANK shakes hands with FEDERMAN and leaves set. PHYLLIS watches as FRANK buries his head in his hands, feeling embarrassed.

FRANK

Oh, my God. Oh, my God!

Scene 11

Police locker area. Police are dressing for the day's work. FRANK enters. He quietly gets dressed.

MIKE

Hey, look who's here—friggin' Michael Jackson. Frank, do some moonwalk.

TOMMY

He don't moonwalk. He dances like this.

TOMMY imitates FRANK'S dancing on The John Federman Show. Officers laugh.

What you gonna wear today, Frank, a to-to?

Officers laugh.

MIKE

Yeah, thanks for making our job twenty times harder. The other day I told a demonstrator to "keep moving" and he said, "Why can't you say it nice like Officer Frank?"

FRANK remains silent. SUPERVISOR enters.

SUPERVISOR

Everyone, line up.

All officers, including FRANK, line up at attention.

I have just received word that we're breaking up the demonstration today. This order comes from high up, and I mean very high. We need to get back to normal—no tents, no clinics, no libraries, nothing. By this evening the mayor, the governor, and even the president want the streets clear. I think you know what this means. Everyone will resume normal positions. You'll move when I give the order. Dismissed.

TOMMY

Yeah!

MIKE

Batting practice, baby!

FRANK calmly gets ready.

Scene 12

Occupy demonstration as before. FRANK and TOMMY stand near each other as demonstrators march by. SECOND MARCHER approaches FRANK.

SECOND MARCHER

Officer Frank! How are you today, Officer Frank? Hey, high-five!

FRANK remains stone-faced, refusing to high-five.

Frank, what's the matter? Come on, man, high-five!

FRANK continues to look stone-faced, refusing to high-five.

What's gotten into you? You okay?

FRANK

(stern) Move!

SECOND MARCHER

Chill, man. Chill.

TOMMY peers into the distance.

TOMMY

(to FRANK) There's the signal. Let's go.

Both FRANK and TOMMY take out their nightsticks and attack the demonstrators with great ferocity. There are screams of "Fraaaank! Fraaaank!" Demonstrators writhe in pain.

Way to go, Frank.

FRANK and TOMMY high-five. FIRST MARCHER approaches FRANK. FRANK is about to hit him.

FIRST MARCHER

Frank, stop! What's happened? What's happened to you?

FRANK

Just doing my job. Now get outta here.

FRANK and TOMMY turn and stare menacingly at the audience while holding their nightsticks.

Scene 13

Police locker room. SUPERVISOR stands waiting as FRANK, TOMMY, and MIKE enter. FRANK has a bandage on his hand.

MIKE

Hey, Supe, you should have seen us. It was like batting practice. I cracked so many heads I lost count.

TOMMY

You? Frank was fuckin' Babe Ruth. I mean all I heard was . . .

TOMMY hits his hand with his nightstick three times.

Crack! Crack! Crack! He even got the bongo player. It'll be a long time before that guy plays bongos again. Frank knocked so many heads he cut his hand.

SUPERVISOR

(to FRANK) Have somebody look at that before you go home.

FRANK

All right.

MIKE

Oh, you gotta hear this. I'm about to hit some guy, and he says to me, "You don't have to do this. You don't have to do this." I said, "You're right. I don't have to do this. I *want* to do this!"

MIKE hits his hand with his nightstick.

Crack!

TOMMY

Fuckin' A!

MIKE and TOMMY high-five.

SUPERVISOR

All right, guys, good work. Now go home and relax.

TOMMY

You got it, Supe.

Scene 14

Frank's home. FRANK enters. He's wearing civilian clothes. He has a bandage on his right hand.

FRANK

Honey, I'm home.

PHYLLIS enters.

PHYLLIS

How was your day? Bet you couldn't wait to get back to work. Anybody say anything?

FRANK

No, like I never left.

PHYLLIS

Nobody said welcome back?

FRANK

Not really. A few glad-to-see-yous but nothing special.

PHYLLIS

So you're done being *Frank the Cop*?

FRANK

All done. The supe thanked me for everything and said from now on I can just be myself.

PHYLLIS

I'm sure you're happy to hear that.

FRANK

You're not kidding.

PHYLLIS

I saw on TV that the police were breaking up the protests.

FRANK

That's right.

PHYLLIS

How'd it go? Any problems?

FRANK

No. Everyone was very cooperative. We said, "Okay, time to go. We need to clear the streets," and people just got up and left.

PHYLLIS

That's good. What happened to your hand?

FRANK

Nothing. Little cut.

PHYLLIS

Finally, back to normal.

FRANK

Yes.

PHYLLIS

Though I admit it was great seeing Brad Pitt.

FRANK

They're just people like you and me.

PHYLLIS

Yeah, maybe you're right.

End of Play