

FREELANCERS

by

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Current Revisions

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by

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1 EXT. DESERTED DOMINO SUGAR FACTORY / DAY 1 *

A 1991 Crown Victoria races into frame skidding around a corner at top speed. We are in the middle of a high speed chase. A police cruiser follows from a distance in hot pursuit. The Crown Vic weaves and skids through some narrow turns like a precision driver. *

2 INT. CAR IN MOTION /CONTINUOUS/DAY 2 *

Daniel Maldonado sits behind the steering wheel, late 30's, rough but handsome. He looks back at the police car closing in. *

DANIEL
(smiling)
This is getting better now! *

Daniel turns it up a notch. *

3 EXT. WAREHOUSE AREA/ CAR IN MOTION/DAY 3 *

Daniel races into and abandoned warehouse area. He speeds along the stacks of concrete debris. The Crown Vic races towards an open warehouse building. *

4 INT. WAREHOUSE/ CONTINUOS/DAY 4 *

The car drives through the interior of the dark warehouse leaving dust in it's trail. The police cruiser follows, gaining some ground. The Crown Vic bursts back out into the daylight. Daniel smiling from ear to ear. He is loving this. *

5 EXT. WAREHOUSE AREA/ CONTINUOS/DAY 5 *

The Crown Vic races into an enclosed area. Daniel spins the car around in a dramatic 180 turn facing the other direction just as the Police Cruiser comes into a screeching halt, blocking them in. The sound of rubber burning and police sirens get overtaken by the sound of a child's laughter. *

6 INT. DANIEL MALDONADO'S CAR / CONTINUOUS 6 *

We now reveal Daniel's son, Jonas "Malo" Maldonado giggling in the passenger seat, Playing with a toy steering wheel. He looks up at his dad all smiles. His super hero. This is their father, son bonding. The Officer leaps from the Police Cruiser with his gun drawn. *

Daniel laughs out loud, Young Malo joins in. *

DANIEL
Watch this. *

OFFICER
Turn the engine off and show me
your hands! Do it now!

The officer inches up to the car, he's stunned to see Young Malo sitting in the passenger seat.

OFFICER (CONT'D)
Are you kidding me?

DANIEL
Just showin' the boy a few things.
We didn't mean any harm.

The Officer is taken aback when Daniel presents his NYPD Detective's badge.

DANIEL (CONT'D)
It's dead out here, figured what's
the harm. We got a lil' carried
away. No blood no fowl right?

OFFICER
Uh, yeah I guess so Detective.

DANIEL
Thanks Uni. I appreciate the
professional courtesy.

Young Malo hangs on his father's every word.

OFFICER
Sure, have a safe night.

The Officer retreats to his Police Cruiser and drives off as Daniel hands his badge to his son.

DANIEL
This badge makes me bullet proof.

Young Malo is awed seeing his reflection by the shiny gold shield.

DANIEL (CONT'D)
Jonas, you know what ya pop does
for a living right?

YOUNG MALO
You're a good guy, pop.

DANIEL
Right. You know what that means?

YOUNG MALO
You have a gun.

DANIEL
It's pop's job to make sure that
the bad guys respect the rules.

YOUNG MALO
Who makes the rules, pop?

*
*

DANIEL
Good question. The guy with the
most respect makes the rules.

*
*
*

YOUNG MALO
How do you get respect pop?

*
*

7 INT. DANIEL MALDONADO'S CAR / CONTINUOUS

7

Daniel points to the glove compartment. Young Malo opens it.
His eyes widen as he sees an envelope filled with cash. Young
Malo hands his dad the envelope.

*

DANIEL
Jonas in this life sometimes you
have to take what should be given.
Always be your own man, always have
a lil' sock money stashed away for
a rainy day. Do you understand?

Young Malo nods as Daniel peels a hundred dollar bill from
the envelope and hands it his son.

YOUNG MALO
Always keep sock money around for a
rainy day.

DANIEL
Okay let's get outta here.

YOUNG MALO
I like driving around with you pop.

DANIEL
Yeah I bet you do, ya making money.

*

Daniel doesn't notice the follow car creeping up to the
corner but Young Malo does. Before he can utter any warning
the follow car accelerates and comes to a screeching,
sideways stop in front of them.

*

DANIEL (CONT'D)
Climb in the back, hide on the
floor. Keep quiet not a peep.

Two silhouettes close in from the follow car. Daniel takes
his gun from his shoulder holster and rounds the chamber.

8 INT. DANIELS'S CAR / BACK SEAT / CONTINUOUS

8

Young Malo hides on the floor of the back seat still
clutching his father's badge.

DANIEL
Oh it's you guys. You had me
shittin' a brick.

Daniel's chuckle is hushed by the Man's stoic response.

SILHOUETTED MAN
I'm a lil' disappointed Danny.

DANIEL
What the Russian? Just pickin' up a
lil' sock money it's nothin'.

SILHOUETTED MAN
Ya right the Russian is nothin'.
Get out of the car Danny, slow.

DANIEL
What, you kiddin' me?

SILHOUETTED MAN
You're gonna force my hand here?
Danny get out of the car please.

Daniel begins to realize the gravity of his situation.

DANIEL
Listen my kid...

SILHOUETTED MAN
You should've thought about ya wife
and kid before you crossed the
line! Now get the fuck outta the
car! Slow, burner first.

Daniel hands the Man his gun through the window and steals a look into the back seat as he slowly gets out of his car. From his hiding spot Young Malo can here his father bargain.

DANIEL (O.S.)
It's just money. Here take a piece.

SILHOUETTED MAN (O.S.)
It's not about the money Danny. If
I don't do this I go down with you.

DANIEL (O.S.)
Ain't about the dough? Then what
the hell is it about?

SILHOUETTED MAN (O.S.)
It's about loyalty.

BLAMO, BLAMO! Shots ring out. Young Malo recoils shrinking deeper into his hiding place. The Silhouetted Man reaches in and pops the truck latch. Young Malo listens as his father is stuffed into the trunk. Young Malo can hear his father moaning from the other side of the back seat. SMASH! The sound of a bottle bursting on the hood of the car is followed by the crackling sounds of fire. Young Malo is paralyzed by fear watching flames dance on the windows. From the trunk, Daniel's trembling voice...

DANIEL (O.S.)
Jonas get out of the car. Don't let
them see you. Get out and run!

Young Malo peeks his head over the headrest. Through the
fiery windshield he watches the follow car drive off.

MALO
Pop they're gone!

DANIEL(O.S.)
Get the out of the car and get away
from it. Do it now!

Manhattan serves as the backdrop: Young Malo slinks out of
the car now engulfed by flames and crawls away. The car
explodes behind him as he makes it to the curb. Young Malo
stands on the sidewalk looking down at the charred money at
his feet. Still burning bills rain down around him. He shuts
his eyes tightly and covers his ears as the crackling flames
from the twisted metal reach skyward.

FIFTEEN YEARS LATER...

*

9	OMITTED	9
10	OMITTED	10
11	OMITTED	11
12	OMITTED	12
13	OMITTED	13
14	INT. THE MERCER CAFE / LATER	14

Malo (25) is clean-cut with an honest face, dressed in a NYPD
Cadet uniform, stands addressing the crowd. The banner
hanging on the mirror behind the bar reads: "Congratulations
to the Newest of the Finest." Malo glances over to his two
best friends, Lucas (25) a street wise Greek American and A.D.
(25) a Haitian American with polite manners. They both raise
their glasses to him.

MALO
Some of you have known my best
friends and I since we were
delinquent alter boys in grade
school...

Malo quiets the chuckling peanut gallery.

MALO (CONT'D)
 Keep your comments to
 yourselves...It might of taken me a
 bit longer to decide to join

Joseph Sarcone (50's) is rugged looking with the confidence of a man accustomed to getting what he wants. He sits at the bar sipping a stiff drink watching Malo with great interest. Lydia Vecchio (50) an attractive woman who has retained an effortlessly sexy aura. Lydia is currently sitting alone sipping champagne, tracking Malo's every move. *

MALO (CONT'D)
 ...But, I just want to say that my
 pop... I hope I could be half the
 cop he was. Thanks for coming out
 and supporting me and my two best
 friends, thank you.

Lydia is affected by Malo's words. She nearly sheds a tear. As Malo is finishing his speech he notices someone watching from outside the Mercer Cafe glass door. Malo cracks a sweet smile. Malo make his way outside, shaking a couple of hands as he walks past. *

15 INT. MERCER CAFE/ ENTRANCE HALLWAY

15 *

Malo exits the bar area to greet Cynthia "Cyn" (25) a natural Greek beauty. Malo and Cyn greet each other warmly with a lasting hug they haven't shared company in a long while. *

CYN
 Congratulations Jonas I'm very
 proud of you but it's been...
 years. Why did you invite me? You
 still crushin' on me Jonas?

Their's is a love interrupted, they flirt with it.

MALO
 I'm still trying to piss your
 brother off.

This touches a nerve with Cyn.

MALO (CONT'D)
 Kidding, Cyn just kidding. Yeah I'm
 still crushin' on you is that okay?

CYN
 I was kinda hoping to settle some
 unfinished business tonight.

MALO
 What a coincidence me too.

CYN
 I've been waiting a long time to be
 this close to you again Jonas.

Cyn plants a soft kiss on Malo's lips.

CYN (CONT'D)
No strings, I want this moment.

They move into a shadowy corner of the hallway. Malo pulls Cyn close. She tries in vain to keep her breath.

CYN (CONT'D)
Ask me, I won't say no this time.

Cyn can see in Malo eyes that in this long overdue moment she's everything to him.

CYN (CONT'D)
I should have never let my family
stop me from being with you.

Cyn's comment cools the moment.

MALO
Then why did you?

CYN
Do you still blame me?

MALO
Of course not, I never blamed you.

Cyn kisses the scar on Malo's forehead. Someone comes out of the cafe breaking up the moment. Malo takes Cyn by the hand, they walk inside. *
*
*

15 INT. THE MERCER CAFE / BAR / MOMENTS LATER 15

A Bartender brings some shots over. Malo and Cyn meet A.D. & Lucas at the bar. Shots arrive. *
*

BARTENDER
Here you go, four shots of tequila. *
*

Malo distributes the shots. *

MALO
May we always be each others eyes,
ears and fists. To my boys!

Their raised glasses touch. Malo spot Lydia in the crowd.

MALO (CONT'D)
Who invited the cougar?

CYN
Who's the cougar?

MALO
The cougar's how we got into the
Police Academy. I mean she helped.

CYN
Your dad being a cop wasn't enough?

MALO
Remember we were lil' wild kids?

CYN
I remember my brother wasn't too happy with a thug trying to be my boyfriend when I was sixteen.

LUCAS
I remember slanging rock for your brother. I remember your brother whippin' your ass till Malo...

Cyn is embarrassed by Lucas' comment. Malo continues...

MALO
Mrs. Vecchio's husband was the assistant D.A. We went to school with their son Kenny. Anyway...

LUCAS
Anyway after ya brother beat Malo down he snitched us out to the pigs.

CYN
What?

MALO
Yeah, Angie set us up with the Police carrying his product. Mrs. V had her husband pull some strings to get us out of jail and get us into the Academy.

Lydia spots Malo and approaches leaving behind a trail of stolen glances in her wake.

CYN
Why would she do that for you guys?

LUCAS
Dick for dollars.

CYN
What's dick for dollars?

A.D. shoots Lucas a "please shut up" look.

A.D.
Nigga, you crazy!

LUCAS
She was a freak, used to pay these two to smash her once a week. I never got to tap the ADA's wife so I invited her. I'm due right?

CYN
I can't believe I'm hearing this.

A.D.
You're an idiot, you know this?

The "Cougar" arrives, expecting the uncomfortable silence which Lucas shatters.

LUCAS
You still got a great ass Mrs. V.

LYDIA
Congratulations to all of you.
Jonas may I have a word?

MALO
Thanks for coming Mrs. V.

LYDIA
You didn't invite me Jonas. A word please?

LUCAS
I got a word for you.

Lydia leans in to whisper to Malo out of Cyn's ear shot. Cyn doesn't care for Lydia's familiar posture and walks away from the uncomfortable moment.

LYDIA
You little hookers cost me more than you know. I got you here the least that you could do is to sit and talk with me. Is that really too much to ask, Jonas?

Malo's raises an eyebrow: The "don't make a scene" look.

LYDIA (CONT'D)
I know some things that you should know. Things that I never told you.

Lydia grabs hold of Malo trying to force him to listen.

LYDIA (CONT'D)
Jonas, I...

Trying not to make a scene Malo loosens her grip from his arm and brings her hand to his lips for a kiss.

MALO
I know that none of this would be possible without you. We haven't forgotten what you and your husband did for us. How is he?

LYDIA
He's dead.

Malo, A.D. and Lucas are taken aback by Lydia's bluntness.

MALO
I'm so sorry.

LYDIA
Now that I have your attention I
need to talk to you Jonas right
now. And, I need a favor as well.

Chiming in...

LUCAS
I'll do you a favor.

Malo puts Lydia's hand in Lucas'. Lucas spins Lydia off to
the dance floor. Lydia squirms but Lucas won't let her go.

A.D.
Would you still bend her over?

MALO
Nope, you?

A.D.
Liar! Me too.

Malo and A.D. laugh watching Lucas force Lydia to slow dance.
Lydia's eyes swim the room for Malo but find Sarcone at the
bar instead. She recognizes him and recoils in disbelief, a
chill climbs her spine. She hides her face in Lucas' chest.

16 INT. THE MERCER CAFE / BAR / LATER

16

Malo joins Cyn. She stretches her finger to brush his.

CYN
I'm happy you asked me to be a part
of your celebration.

MALO
What's a party without a lil', Cyn?

CYN
I know my brother was responsible
for me never seeing you again.

MALO
You're seeing me right now.

A waitress, 20's delivers Malo a drink.

WAITRESS
(pointing to the sender)
Compliments of the gentleman in the
back.

Malo raises his glass but doesn't recognize the rugged
looking Man in the back room.

MALO
I'll be right back.

*
*
*
*
*

CYN
I was hoping that we could talk...

Malo smiles his way moving down the bar, arriving at Sarcone.

SARCONE
Congratulations, Jonas.

MALO
Thank you.

A long beat.

SARCONE
No, you don't know me.

MALO
But you know me?

SARCONE
I represent Vice across the city.

MALO
You represent citywide vices, you
trying to sell me something?

Sarcone gives Malo a severe once over, up and down.

SARCONE
I'm Captain Joseph Sarcone. I head
the Street Vice Crimes Task Force.
Ya dad and me were partners.

*

Malo's demeanor instantly changes, straightening up.

SARCONE (CONT'D)
That's better. Now, when ya done
here be at this address just you.
God you look just like'em.

Sarcone hands Malo his business card. Malo flips it over
there's a name and address written on the back.

MALO
Sharky's?

SARCONE
Think of it as a home comin'. I'll
leave a light on for ya.

Sarcone finishes his drink in one gulp and leaves Malo at the
bar to ponder the business card and the instructions. A beat
later The Bald White Man snaps Malo's attention.

BALD WHITE MAN
Congratulations Young Jonas. I'm
sure you're going to be a chip off
the old block. I'll be waiting.

MALO
For what?

The Bald White Man hands Malo his business card and exits the bar after Sarcone. Over his shoulder at Malo...

BALD WHITE MAN
Call me when things get too hot.

Malo crumples the card up without looking at it.

17 INT. THE MERCER CAFE / BAR 17

Lucas has Cyn cornered at the bar. She smiles politely listening as she watches Malo fingering Sarcone's card.

18 INT. MALO'S CAR / IN MOTION / LATER 18

Malo drives past the two story homes on McGinnis Boulevard. He's familiar with the typical blue collar neighborhood.

19 EXT. SHARKY'S BAR / MOMENTS LATER 19

Malo pulls over in front of the bar. The Two Large Bouncers standing at the entrance seem out of place for a neighborhood bar. Malo splits them and enters the bar.

20 INT. SHARKY'S BAR /BACK ROOM- CONTINUOUS 20

Through a two way mirror we see Malo walk into the bar. He stops and takes in.

A20 INT. SHARKEY'S BAR / MAIN ROOM- CONTINUOUS A20

In the dimly lit and moody setting. Patrons play darts while others play 8 ball. There's a high stakes poker game at one of the booths. Police uniforms can be made out in the shadows. Sharky's is a clubhouse for cops. The biggest attraction are the Two Strippers performing sex acts on each other with a billy-club on the corner table. Sarcone comes up from behind and slaps Malo on the back.

SARCONE
Like what you see?

Malo is disoriented by the remark and considers his response.

SARCONE (CONT'D)
For seven years me and ya dad was thick as thieves. I promise this ain't some polished up hustle to entrap you. It's all part of your birthright. Welcome home.

Malo shrugs his shoulders.

SARCONE (CONT'D)
You don't talk much.

MALO
It's my turn to listen.

SARCONE
I like that.

21 INT. SHARKY'S / SARCONE'S BOOTH / MOMENTS LATER

21

Malo and Sarcone sit at the booth drinking.

SARCONE
Me and ya father go back to foot
beats and patrol cars. We were bad
back then, bustin' heads, bitches
in every borough. He went out in a
bad way. But shit happens in our
line of work.

MALO
That shit's not gonna happen to me.

Joey (30) the smoky bartender delivers a round of drinks.
Malo feels her eyes on him, his eyes stay fixed on Sarcone.

MALO (CONT'D)
My pops was part of all of this?

SARCONE
Like I said, we started out
together Jonas.

Sarcone motions for Malo to lean in closer. Malo obliges.

MALO
Call me Malo.

SARCONE
Malo, I'm not the type of man to
ask a big question without already
knowing the answer, remember that.
Besides honoring the memory of ya
father, why did you become a cop?

Sarcone puts his hand on Malo's shoulder and squeezes
tightly. Malo doesn't flinch nor blink. Malo takes a long
pause calculating his response carefully.

MALO
Get a lil' respect around the
neighborhood, maybe a lil payback.

SARCONE
One look atcha and I know you
already got respect in the street
right? Don't bullshit me.

Malo shrugs his shoulders and cracks a gin.

SARCONE (CONT'D)
 You wanna make a lil' loose change?
 You're among friends here Malo.
 Your father always said, everyone
 should stash a bit of sock money
 for a rainy day.

This hits home with Malo. Malo is silent. Too much to process
 at one time. Sarcone digs a bit deeper.

SARCONE (CONT'D)
 What is your life worth Malo?

MALO
 Huh?

SARCONE
 If you had to put a price tag on
 it, what would you say it's worth?

Malo pauses.

MALO
 Never thought of it that way.

SARCONE
 Would you say 46 grand?

MALO
 Hell no!

SARCONE
 Well that's what the city of NY
 seems to think your life is worth,
 since you have to go out there and
 risk it everyday.

These words hang around Malo for a moment.

SARCONE (CONT'D)
 I Personally, feel my life is worth
 more than that. A pat in the back
 for a job well done and an extra 10
 grand a year raise is not worth my
 life or any of the lives our my
 men. Either way, we got to get the
 job done.

Malo is intrigued by Sarcone.

SARCONE (CONT'D)
 Think of what we do here as a bonus
 system. The corruption in this city
 yet alone is this country is far
 beyond what any of us can imagine.
 You confiscate a large sum of
 money, Trust me, everyone takes
 their piece as the money moves up
 the ranks. All we do here is take
 our cut, a finders fee. I spread it
 amongst the men, everyone is happy.

Malo is drawn in.

SARCONE (CONT'D)
 Look, if you wanna be on ya own,
 nickel and dimin' on the streets,
 that's you're business. But know
 this, we are deep and invisible,
 all the way up to the Mayor's
 office.

Malo nods in approval.

SARCONE (CONT'D)
There's the Maldonaldo seed.

Sarcone smiles as he scans the den. Outstretching his arm
 like Ali Babba presenting his forty thieves.

MALO
 (At the crowd)
 My pops was one of *we*?
 (Back to Sarcone)
 Or one of *us*?

Sarcone gets Malo's drift wanting distinction from the brood.

SARCONE
 You hungry?

MALO
 I could always eat.

SARCONE
 The kitchen never closes and
 everybody eats at my table, Malo.

MALO
 You really trust everybody in here?

Sarcone stretches his hand open and curls each finger closed
 one at a time until his hand is a tightly clenched fist. He
 leans in speaking below the din of the party.

SARCONE
 I can count on one hand how many
 people have crossed me. That door
 ya just walked through only works
 one way, in. Once ya in the only
 way out is to the sounds of
 gunshots and bagpipes. Don't let it
 be one without the other. Don't
 ever force my hand Malo.

Taking Malo's silence as comprehension Sarcone points across
 the room.

SARCONE (CONT'D)
 That's ya T.O. Lieutenant Dennis
 Lureu. Don't ever question Lureu.
 Be like Lureu. He's been my right
 hand since ya father left us.

Malo looks over at Lieutenant Denis Lureu (40's), weathered and fearsome looking. He's sits at a table staring back at Malo until a stripper sits on his lap stealing his attention.

SARCONE (CONT'D)
I'll get ya boys assigned to the same precinct. As for you, no uniform, no beat. You work for me starting now. If you accept?

Sarcone lifts his glass. Malo follows suit.

MALO
Cheers.

SARCONE
Cheers Maldonado. To ya father.

They knock the shots back.

SARCONE (CONT'D)
Tonight we celebrate pick a girl, have some fun.

Malo scans the room.

22

INT. SHARKY'S / BAR / LATER SAME NIGHT

22

Joey's attention is focused on her laptop. Noticing Malo at the end of the bar she removes her earphones and approaches.

JOEY
What can I getcha?

MALO
How you doing? I'm the new guy.

JOEY
Hi. I'm sure you're really nice new guy but I don't fuck cops.

MALO
I just got here who's spreading lies about me already?

JOEY
What, you're not a cop?

MALO
I'm not a nice a guy.

Joey breaks a smile.

MALO (CONT'D)
Jonas Maldonado. But everyone calls me Malo. Tomorrow's my first day.

JOEY
Malo, That's cute.

Joey answers

JOEY (CONT'D)
I don't do Virgins either.

Malo smiles and continues the conversation.

MALO
Where are you from, what's your name?

JOEY
Brooklyn, Joey.

MALO
Joey, after your father?

JOEY
Don't you have a nice girl waiting for you somewhere?

MALO
Don't want a nice girl. I want you.

JOEY
You're a charmer.

MALO
You like peanut butter?

JOEY
Yeah?

MALO
Yeah, me too. Wanna fuck?

Joey erupts into laughter. Malo has broken the ice.

MALO (CONT'D)
Mojito?

JOEY
Mojito? Look around you.

MALO
I know a place.

JOEY
For peanut butter or Mojito's?

MALO
Both.

JOEY
I bet you do.

23 EXT. CITY STREET/ DAY 23 *

Malo crosses the street carrying two cups of coffee and gets into a black Dodge Charger. *

A23 INT. LUREU'S UNMARKED CAR / THE NEXT MORNING A23 *

Lureu sits in his car. *

MALO
Morning, coffee?

LUREU
You look a soft.

MALO
Excuse me?

LUREU
The badge is not what protects us out here. It's the balls to use it. You look like you're missing one.

Malo responds with a grin and a nod.

MALO
Okay.

24 INT. OFFICER BURKE'S CRUISER / SAME MORNING 24

A.D. sits in the passenger seat dressed in uniform next to Officer Terrence Burke (50's), black and proud to be. They are parked near Jamaica High School. Kids walk past.

OFFICER BURKE
Think any of these young brothas out here have the sense you have to better themselves?

Burke shoots A.D. a sideways glance.

OFFICER BURKE (CONT'D)
Half of them are probably juvenile delinquents, right?

A.D.
I don't know, sir. I... maybe, sir. I don't know. Yes... no?

OFFICER BURKE
Now don't do that.

A.D.
Do what, sir?

OFFICER BURKE
I'm breathing the same air as you. I'm a black man, same as you.

(MORE)

OFFICER BURKE (CONT'D)
 Speak your mind young blood. I just
 ask that you keep your eyes and
 ears open. If you're not too
 careful, you might learn something.
 That's all I ask. All I hope.

Sensing the beginning of a long day...

A.D.
 Yes, sir.

25 EXT. JAMAICAN FOOD STORE / JAMAICA, QUEENS / SAME MORNING 25

Officer Billy Morrison (30's) a big white boy with a friendly disposition. Officer Morrison is built like he lives in a gym. He's currently stuffing his face with a Jamaican beef patty with coco bread, while holding a sports drink with his other hand. A Young Black Couple pass Lucas and Officer Morrison. The Young Woman catches Officer Morrison's eye.

26 EXT. OFFICER MORRISON'S CRUISER / CONTINUOUS 26 *

Officer Morrison fixates on the Young Woman. He's indifferent that her husband is standing beside her and smiles at her. The couple walks inside the store.

OFFICER MORRISON
 Look at the ass on that. Who
 wouldn't hit that, who?

Morrison walks towards the cruiser.

LUCAS
 I feel you on that.

OFFICER MORRISON
 Just gotta double bag it. Respect
 for the wife. Am I right?

Morrison walks around toward the driver side door.

LUCAS
 No disrespect but you would nut in
 ya pants if she even let you get a
 whiff of the tasty.

OFFICER MORRISON
 What? Listen, English in the
 cruiser, please.

Morrison rests his drink on top of the cruiser while he takes another bite of his beef patty. Lucas notices the couple come back out of the store.

LUCAS
 Not that you could do anything with
 her man handcuffing her right now.

OFFICER MORRISON
The gorilla? Watch this.

Officer Morrison stares the Young Man down with a hard look. The Young Man concedes the staring match and looks away. Officer Morrison opens the door of the cruiser and gets in. Lucas follows.

OFFICER MORRISON (CONT'D)
That's how you keep control of a filthy nigger.

Lucas is blind sided by his T.O.'s comment.

LUCAS
Oh it's like that?

OFFICER MORRISON
Yeah, it' like that. What's the problem rookie?

Morrison drives off.

27 EXT. STREET/ QUEENS 27 *

Malo and Lureu cruise the neighborhood. Malo is acknowledged with head nods by people who recognize him.

A27 INT. LUREU'S CAR/ QUEENS / CONTINUIOUS A27 *

Lureu produces a vial of cocaine. He snorts deeply and evenly before offering the vial to Malo. Malo looks down at the vial and shakes his head, no.

LUREU
This ain't a test. You'll know when I test you. You sure?

Malo cracks a smile and shakes his head no.

28 EXT. STREET / JAMAICA, QUEENS / LATER SAME DAY 28

Lureu introduces Malo around town. Malo is familiar with half of the people he meets already.

29 OMITTED 29

30 INT. CAR DETAIL SHOP / JAMAICA, QUEENS / LATER SAME AFTERNOON

Lureu and Malo watch as workers dismantle a car, exposing hidden brown paper packages shaped as bricks. Lureu helps himself to a few and puts them in the trunk of his Car.

31 INT. BURKE'S CRUISER / JAMAICA HIGH SCHOOL / LATER SAME DAY 1

Officer Burke watches a young thug walk in front of the cruiser with his pants hanging low exposing his underwear.

OFFICER BURKE
No home training.

A.D.
Kids are gonna do what they want.

OFFICER BURKE
When I was a youngster doing what you wanted to do was a privilege reserved for grown folks. All of our strength and our downfall lies with our youth. Who they mimic is who they become. They only know what we show. So we got to be aware of what we show. Stop giving all these damn Grays reason to hate us.

Some young girls shake their ass to some hip hop music in front of the bodega as young boys grind behind them, the dancing is very sexual. One teenage girl drops to the ground popping her ass like a stripper. Burke honks the horn, breaking it up. The kids, gather their things and move along.

A.D.
Excuse me sir, the Grays, sir?

OFFICER BURKE
The gray haired, gray skinned, crackers who smile on the talk shows talking that nonsensical bullshit about understanding why we call each other the N word. They say its because we're conditioned to hate ourselves and each other. How it's alright for us not to take responsibility for our actions because we don't know any better.

A.D. takes a moment and stands his ground.

A.D.
Personally, I've never had a problem with the word nigger, sir.

OFFICER BURKE
Is that right? Then I guess you must be one. You play ball?

A.D.
I hoop a lil'. My thing was football. Played wide receiver in high school.

OFFICER BURKE
I'd like for you to stop by and check out the team I coach for the P.A.L. The kids would love it.

(MORE)

OFFICER BURKE (CONT'D)

And you can meet some proud young
black men. Not the type that you're
know.

32 INT. OLD RADIATOR FACTORY/ LATER SAME DAY 32 *

Malo and Lureu meet a Sketchy Looking Man. He displays a
cache of new weapons on top of a metal table. Lureu makes his
choices. Malo observes intently. *

33 EXT. MORRISON'S CAR/ DAY 33 *

Lucas and Officer Morrison drive through Queens. *

A33 INT. OFFICER MORRISON'S CRUISER IN MOTION / LATER SAME DAY A33 *

Lucas is still feeling vexed from the earlier conversation. *

LUCAS

You can't use the "n" word.

OFFICER MORRISON

Why the hell not?

LUCAS

You ain't got a pass.

OFFICER MORRISON

And what you do?

LUCAS

Hell yes I got a pass.

OFFICER MORRISON

Let me guess you got some African
American buddies? Some *BROTHAS*?
Look, I was assigned as your
Training Officer to train you so
that you don't have to learn the
hard way. I got fifteen years in a
cruiser. You got five hours. I do
the job, I go home to my clean
neighborhood, to my clean wife and
kids. That's my goal, everyday. We
gotta be in this cruiser together a
lot. I just thought you should
understand who I am and where I
stand is all, give you the benefit
of my experience. You can throw
yourself under a bus to save one of
these fine African Americans,
Puerto Ricans, Indian, Asians,
Muslims whatever. *Me*, I'll stay in
the car and live to have dinner
with my wife and kids, bang my
girlfriend and collect my pension.
I could care less about these
monkeys.

(MORE)

OFFICER MORRISON (CONT'D)
Understand, these animals will eat
you alive if you give them a
chance. Are we gonna have problems,
Rookie?

LUCAS
I don't get down like that. I ain't
gonna stress the brothas just cause
they're brothas. Profiling? No sir.

Office Morrison gives Lucas a long hard look and hits the
breaks jerking Lucas forward a bit.

OFFICER MORRISON
Listen to me when we roll in this
cruiser you better have my back and
you better do exactly what I say.
Shit can get real crazy, really
quick. Profiling might save your
life one day, or mine. So when the
times comes you better get down
like I say.

Lucas stares at Morrison.

34	EXT. STREET / QUEENS / LATER SAME DAY	34	*
	Malo sits in the car near the mouth of an overpass tunnel as Lureu gets serviced by a prostitute behind a dumpster.		*
A34	INT. LUREU'S CAR/ QUEENS/ CONTINUOUS	A34	*
	Malo bored and annoyed scans the area. He notices a young thug, Tyrone, 20, street, selling drugs to a couple of 13 yr old kids on bikes. The kids buy some crack and ride off. Malo is fuming. Malo takes a glance over at Lureu who is not done yet. He exits the car.		* * * * *
	EXT. STREET / QUEENS / DAY/ CONTINUOUS		*
	Malo runs over to Tyrone throwing him up against a iron fence.		* *
	MALO I see you forgot the fucking rules of the block.		* * *
	This sounds all to familiar to Tyrone.		*
	TYRONE Malo? Man I thought you retired.		* *
	MALO Retired? I only promoted myself.		* *
	Malo smashes his face against the fence.		*

MALO (CONT'D)
 What are the rules? Let me hear you
 say them.

Tyrone's face is shoved into the fence.

TYRONE
 (muffled)
 No candy for kids.

MALO
 What I can't hear you.

Malo takes his eyes off him for a second looking back towards
 Lureu. As he does this, Tyrone elbows Malo breaking free.
 Tyrone sprints down the street. Malo gathers himself and
 gives chase.

B34 EXT. SCHOOL YARD/ DAY / CONTINUOUS

B34

Tyrone races through the back of a small school. He clears
 some railings with ease. Malo picks up his pace, determined.
 Tyrone races through a narrow space leading towards a parking
 lot. Out of now where a homeless man pushing a cart full of
 empty cans gets in his way. Tyrone clears the cart like an
 Olympic hurdler. Malo has to put on his brakes before
 crashing into the homeless man's cart. Malo continues the
 chase as Tyrone scales a fence with ease. Just as Malo is
 about to climb the fence he gets pulled down by an angry
 Lureu.

C34 EXT. FENCE

C34

Malo watches Tyrone getting away as he flips him the bird.

LUREU
 What the fuck do you think your
 doing?

MALO
 He was sel...

LUREU
 I don't give a fuck if he was
 selling crack to your grandmother.
 If I tell you to wait in the car,
 you wait in the car.

Lureu is dead serious. Malo remains quiet.

LUREU (CONT'D)
 Let's go.

35 INT. OFFICER BURKE'S CRUISER IN MOTION / LATER SAME DAY 35

A.D. and Officer Burke drive through Queens. Burke drinks tea
 form a paper cup. A.D. sips on a sports drink.

A.D.
Fifteen years patrolling in this car without a promotion? Excuse me sir but sometimes you need to let the inner nig... Lion out, sir.

OFFICER BURKE
That's just what's expected by the Brass downtown, just what they want. Understand me it's good to be proud. But better to be effective. Every time I reach the next rung on the ladder and by ladder I mean years of life. My other hand is reaching down to help another young blood up to fill the space I've left for him.

A.D.
That's deeply insightful and very poetic, sir. But in that analogy, aren't you afraid of loosing your grip and falling? Sir.

OFFICER BURKE
Falling's not what kills you, young blood. It's how and where you land that matters.

36 EXT. MALO'S APARTMENT / HOLLIS, QUEENS / LATER SAME NIGHT 36

Lureu pulls up in front of Malo's place. *

A36 INT. LUREU'S CAR/ CONTINUOUS A36 *

LUREU
You're in the street now Malo.

Malo nods his head affirmative.

MALO
I've never left the streets.

LUREU
Pretty easy first day?

Malo nods. *

LUREU (CONT'D)
Don't get used to it. *

B36 INT. MALO'S APARTMENT / LATER SAME NIGHT B36

Malo makes himself comfortable, striping off his gun and shirt. He holds his badge up and takes a moment to study his face in it's reflection. Malo chooses a play list on his Ipod and cranks the volume.

MUSIC PLAYS: 50 CENT TRACK

Malo does an old school work out, free weights, push ups and pull ups.

37 INT. LUREU'S UNMARKED CAR IN MOTION / FOREST HILLS, QUEENS 3/
MORNING

Lureu lights a joint and passes it to Malo.

LUREU
You tap Joey yet?

MALO
What?

LUREU
Joey the bartender?

MALO
I met her a week ago.

LUREU
You tap Joey yet?

MALO
Of course.

They share a laugh.

LUREU
Everybody in the bar's been trying
to crack that ass since she got
there. Nothin'. A week? Forget you. *

Malo stares at some thugs who hang on the corner in front of
the local bodega. Lureu notices Two Young Women trying to
pull out an air conditioner from a project apartment window. *

LUREU (CONT'D) *

What do we have here?

MALO
Let me get this.

LUREU
Watch an learn rookie.

Lureu pulls over.

LUREU (CONT'D)

Ladies you lose your keys?

WHITE GIRL
I know you ain't tryin' to holla.
You're cute but you ain't got the
back to handle all this.

A37 EXT. HOUSING PROJECT-DAY

A37 *

The White Girl does an "ass clap" and hi-fives her friend.
Lureu and Malo exit the car.

*
*

LATIN GIRL
Don't you know that my girl will
hurt you with her love?

MALO
Y'all locked out?

Lureu flashes his badge. The girls turn on their charm

LATIN GIRL
Y'all too fine to be po-lice.

MALO
What's going on ladies?

WHITE GIRL
Her man, crazy...

LATIN GIRL
He ain't my man!

WHITE GIRL
He is carazee though.

LATIN GIRL
True that he is crazy.

WHITE GIRL
We was out here last night just
chillin', smokin' a blunt. It was
about ten o'clock. I needed to
holla at my man but my phone
battery had died so I asked Eddie
for his phone. He let me use it but
he started stressin' me about the
minutes and what not. And we got to
yellin' right. Then this fool
turned around and slapped me. I
don't play that right so we got up
in it. I was fixin' to whoop
Eddie's narrow little white ass...

LATIN GIRL
Then po-po rolled up talkin' about
disturbin' the peace and they
fixin' to take all us in...

WHITE GIRL
Anyhow Eddie got put in the system.
He got locked up with the keys to
the house, all my shit is in there.

LUREU
Okay, okay. That's enough. Let's
see some ID's common. Show me.

The girls riffle through their bags for ID

LUREU (CONT'D)
What's ya man's name, Eddie?

LATIN GIRL
Eddie ain't my man.

LUREU
Eddie who?

WHITE GIRL
Eddie Sanchez.

LUREU
What's Eddie do sling rock?

Lureu hands Malo the ID's for inspection.

MALO
Answer my partner.

LUREU
Eddie sling rock?

WHITE GIRL
No Eddie deals weed.

Lureu and Malo share a look.

38 INT. EDDIE'S HOUSE / FOREST HILLS, QUEENS / MOMENTS LATER 38

The front door crashes open, Lureu has just kicked it in. He and Malo enter leaving the Girls on the stoop. The house is a crash pad without any real furniture: Bean bag chairs, a stereo system, a flat screen TV and a gamer station with a hundred games stacked nearby to complete the decor. *

LUREU
There's something here, smell it?

39 INT. EDDIE'S HOUSE / KITCHEN / CONTINUOUS 39

Lureu and Malo search the house. Lureu opens the fridge, finding it to his delight completely stacked with tightly packed bricks of Marijuana. Malo opens the microwave and a smile stretches across his face. He has found four large stacks of cash.

MALO
Aight!

Lureu approaches and peels off an inch of money and stuffs it into his pocket. Just then, Malo notices the Girls standing in the doorway watching.

WHITE GIRL
God danm!

In his periphery, Malo senses Lureu drawing his weapon. BLAMO! The White Girl is hit with fatal accuracy. Malo watches her fall backwards through the doorway.

LATIN GIRL

I won't tell I swear I won't tell.

Malo grabs the Latin girl by the shoulders, attempting to quiet her down. She rips his badge which hangs around his neck and pulls free of his grip. She bolts through the door.

LUREU

A lil' slow on the draw there kid.

40 EXT. EDDIE'S HOUSE / FOREST HILLS, QUEENS / CONTINUOUS 40

From the stoop Malo sees the Latin girl hauling ass down the street. He jumps the stoop and gives chase.

41 EXT. QUEENS BLVD / FOREST HILLS, QUEENS / CONTINUOUS 41

The Latin girl looks back scared as hell, Malo's gaining. Queens Boulevard is in front of her it is her salvation.

42 EXT. QUEENS BLVD. / FOREST HILLS, QUEENS / CONTINUOUS 42

Without consideration, the Latin girl leaps into the traffic. The speeding bus doesn't slow down at all when it slams the Latin girl, launching her head first into a tree lining the median. Malo steps out into traffic. Malo steps out into traffic he can't hear the people screaming or the cars veering to miss him, nor can he look away from her mangled body. Just then, Lureu pulls up in his car. The passenger door swings open, from inside the car...

LUREU

Get in!

Malo reaches down and retrieves his badge from the Asian Girl's lifeless hand. He gets into the Lureu's Car and they tear away as a crowd gathers.

43 OMITTED 43

44 INT. SHARKY'S BAR / BACK ROOM / LATER SAME EVENING 44

This room is where Sarcone and Lureu handle their most intimate business meetings guaranteeing them privacy behind a large two way mirror which looks out into Sharky's main room. Malo, Sarcone and Lureu sit around a table counting the cash from the garbage bag at Eddie's house.

SARCONE

First time seeing a face get split?

Malo rubs the scar on his forehead and shakes his head.

MALO

Nope.

Sarcone presents Malo a short stack of cash.

SARCONE

Here's ya cut plus a lil' cherry popping bonus. Another good day.

MALO

Cool, So what happens to my weed?

Lureu looks at SARCONE waiting for his reaction.

LUREU

Your weed?

SARCONE

We'll sell Eddie's stash to one of his competitors. Make a bundle of cash, unless you gotta better idea? I'm all ears.

MALO

Let's bail Eddie out and sell his product back to him. We put him back in business working for us, take a cut off the top. Win, win for everybody.

Sarcone puts Malo in a playful headlock.

SARCONE

I was right about you, ya charmed. I love this kid. Today was good day. Go home and get some sleep. There will be more to do tomorrow.

45 INT. MALO'S APARTMENT / NIGHT.

45

An exhausted Malo cracks a beer and sits on the couch. He fingers the stack of cash he earned that day. Malo takes a shoe box out from underneath the coffee table. Inside the box is an American Flag folded into a triangle, a picture of his father in a Police uniform and his old badge. Malo reflects on his father's badge. He hears a knock at the door. Malo quickly puts the cash in the shoe box.

46 INT. JUNE'S APARTMENT / LATER SAME NIGHT

46

Malo answers a knock at the door to find Joey standing there with a bottle of Mojito mix, Rum and fresh mint leaves.

47 INT. MALO'S APARTMENT / BEDROOM / NEXT MORNING

47

Malo lays sleeping as Joey casually snoops through his things. She sees the shoebox on the dresser and is about to open it when the cellular phone alarm rings snapping Malo awake.

MALO
Hey, don't look through my shit.

JOEY
Sorry. I was jus...

MALO
Get dressed I have lot to do today.

JOEY
Don't we have time for...

MALO
There's always time for that.

Malo pulls her back to bed.

48 EXT. CEMETERY / LATER SAME DAY

48

Malo visits his parents graves. Cyn approaches.

MALO
You remembered.

CYN
You haven't called, I figured you'd be here today. Can we talk Jonas?

MALO
About what?

CYN
Why did you invite me to your celebration at the bar?

MALO
The timing couldn't be worse. I'm not ready for you Cyn. I thought I was but I'm not.

CYN
Will it ever be our time?

MALO
I haven't changed, I'm not any different, still in the streets.

CYN
You have a badge now.

MALO
It's complicated.

CYN
You don't think about me?

MALO
All the time.

CYN
Time flies by Jonas. I won't wait
for you forever.

Malo changes the subject.

MALO
Still working at ya father's diner?

CYN
Yes if you came around more often
you'd know that. The place is
sucking the life from me. I just
want to go back to school and get
my teaching degree.

MALO
What's stopping you?

CYN
Even if I could afford to quit and
go back to school who'd help my
father? He's getting old he forgets
to do things like pay the bills and
inventory. We've almost lost the
diner once already. He needs me
there. He doesn't trust anyone
else.

MALO
Angie?

CYN
The wanna be gansta? Don't even get
me started...

MALO
Oh so he's still a tough guy?

Cyn nods. Malo takes an ATM card from his wallet and offers
it to Cyn.

MALO (CONT'D)
This is my sock money. It's for a
rainy day. It's yours now.

CYN
I'm not your wife, I can't take
your money.

The words hang in the air for a long moment.

MALO
Buy some books, smile be happy.

CYN
I do want to be happy Jonas.

Malo notices Agent Jude in his car, watching them from the distance. Hard to make out whose in the car.

MALO
I have to go to work Cyn.

CYN
Jonas...

MALO
Do what you feel you gotta do Cyn.

Malo leaves Cyn at the headstones and walks towards the parking lot to find that the car has disappeared.

49 INT. LUREU'S UNMARKED CAR IN MOTION / JAMAICA, QUEENS / DAY 9

Malo and Lureu drive without much conversation suddenly the police radio comes to life...

DISPATCHER (O.S.)
Officers requesting back up...
Parsons Boulevard...

Ignoring the call, Lureu turns the volume down.

MALO
That's around the corner.

LUREU
Yeah I know where it is.

Malo hits the lights and siren. Lureu's car accelerates dipping and dodging traffic on Hillside Avenue. They turn onto Parsons Boulevard, Lureu's eyes widen at the sight of something ahead. Malo's eyes widen, he sees it too. Malo and Lureu make the same comment simultaneously.

MALO & LUREU
I know that guy.

LUREU
Felix?

MALO
No, Ricky.

50pt EXT. PARSONS BOULEVARD / JAMAICA, QUEENS / CONTINUOUS 50pt

Lureu and Malo screech to a stop arriving upon an armed standoff in the intersection. Officer Morrison crouches behind the open door of the Cruiser, his gun drawn. Lucas mirrors Morrison on the other side of the Cruiser. Officer Morrison and Lucas are aiming at Uptown Felix (30's) a wiry Dominican Man who is currently pointing a gun at...

*

*

Ricky (20's) is a tall, dark skinned man holding a knife in one hand and struggling to keep control of his angry pit bull at the other end of the leash with his other hand.

OFFICER MORRISON
Shut up! Both a you shut the hell
up! Place the gun on the ground and
step away from it. Do it now.

Officer Morrison has waning control of the situation.

OFFICER MORRISON (CONT'D)
Control that dog before I shoot it!

51 INT. LUREU'S UNMARKED CAR / CONTINUOUS 51

Lureu lights a cigarette.

LUREU
Don't pull ya gun unless I say.

50pt EXT. PARSONS BOULEVARD / JAMAICA, QUEENS / CONTINUOUS 50pt

Lureu calmly gets out of his car and flashes his badge.

RICKY
Y'all ain't shootin' shit out here.
I run my block, feel me?

FELIX
Mira.
(Spanish: look)
I'll leave the body right here Come
back later and scoop this fool up.

LUREU
I'm Detective Lureu. What's this?

OFFICER MORRISON
I'm Morrison, so we come around the
corner and these two come spilling
out from the Bodega, arguing.
Outta nowhere the big... the black
guy takes a swing at the little guy
with a knife in his hand. The
little guy pulls a piece. We draw
our weapons, you guys show up. I
didn't even see where the gun came
from, it happen so fast.

LUREU
I'll take it from here, Uni.

A crowd of people gathers on the corner, others watch from their windows and fire escapes, calling friends on the phone. Malo, A.D. and Lucas steal looks at each other. Ricky fights for control of his slobbering pit bull as it springs up snapping at the air.

Another NYPD Cruiser races around the corner and screeches to a stop. Officer Burke and A.D. leap from it guns drawn. Disgusted...

OFFICER BURKE
It ain't goin' bad here today, not today!

Ricky's Pit Bull riles the other dogs in the crowd. Officer Morrison stares wild eyed at Ricky. Officer Burke splits his attention between Ricky and the Grey, Officer Morrison. Lureu stares into Uptown Felix. Malo scans faces in the crowd. Tempers boil and fingers twitch on triggers. The Mexican Standoff is set to explode into a shoot out in front of dozens of innocent bystanders on the street, Malo's streets.

LUREU
Put the gun down.

Uptown Felix thinks it over, time stands still. Malo takes this moment as a cue to prevent a catastrophe. He roars.

MALO
Everybody back up, I said back the hell the up! Ya'll trying to catch stray bullets? Move! And take ya damn kids with you! Go on move!

Malo makes eye contact with a Young Mother carrying her baby, parting the dissipating crowd. She thanks Malo with her eyes.

MALO (CONT'D)
Make room, move!

LUREU
Put the gun down buddy.

Uptown Felix lowers his gun, placing it on the ground. Malo steps up and takes Uptown Felix into custody. Officer Burke speaks in a voice just audible enough for A.D. to hear.

OFFICER BURKE
I don't like young blood's chances in the that Red Neck's cruiser.

Still leering at Ricky...

OFFICER MORRISON
Your turn, tie the dog to that meter and lay on the street

OFFICER BURKE
If it's all the same Officer I'll take that one into custody.

Lucas looks at his partner expecting a reaction, he sees one.

OFFICER MORRISON
This is my collar, my catch. No.

LUREU
Burke's got rank over you his call.

Malo meets Lucas' embarrassed look with a stone face as he closes the door on Uptown Felix.

OFFICER MORRISON
He's lookin' at me like he wants to eat me. I want this monkey in MY car with, MY cuffs on him!

LUREU
I'm not asking, I'm telling you.

Lureu speaks to Malo without taking his eyes off of Lureu.

LUREU (CONT'D)
Partner draw your weapon at Officer red neck right now. Do it!

Without hesitation Malo draws his gun and takes aim at Officer Morrison. A.D. shoots a look at Lucas.

OFFICER MORRISON
Are you out of your fuckin' mind?

Malo stares at Officer Morrison stone faced.

LUREU
I AM in control here. Holster your gun or my partner WILL shoot you where you stand Uni.

Lureu addresses Ricky.

LUREU (CONT'D)
Tie your dog to that meter. Turn around kneel down, interlock your fingers behind your head.

Ricky complies tying his dog to a meter then kneeling and interlaces his hands behind his head.

LUREU (CONT'D)
Take the kid into custody and turn him over to Officer Burke.

Officer Morrison reluctantly holsters his gun. Malo keeps his gun aimed at Officer Morrison as he moves towards Ricky. Malo keeps his gun aimed at Officer Morrison as he leans in to cuff Ricky. Officer Morrison can't help himself and he kicks Ricky in his exposed ribs before cuffing both wrists. Ricky doubles over. Officer Burke flinches. Ricky elbows Officer Morrison in the gut. In one move Ricky takes the gun from it's holster and puts it to Officer Morrison's head. The remaining stragglers from the crowd cheer.

All guns are now trained on Ricky who nervously begs.

RICKY
I didn't do nothing, dude wants to
end me. I ain't going with him.

Lureu hangs his head in frustration. Malo takes action,
stepping toward Ricky, gun still leveled at both of them.

MALO
Ayo Ricky man you know me right?
Don't do this. You're right. Dude
wants to end you. I ain't gonna let
him do you you like that man..

Malo keeps a slow and steady stride as he approaches.

RICKY
Don't test me yo. Stay right there.
For real don't test me.

Lureu looks on impressed, Malo gets to within a few feet of
Ricky his arms still raised, gun still aimed. Officer
Morrison clenches his jaw his eyes never moving from Malo.

MALO
Be easy. Put the gun down let the
O.G. take you in. C'mon son it's
about to be over for you out here.

Ricky slowly lowers the gun from Officer Morrison's head.
Malo's relief is momentary, Officer Morrison takes his gun
back and lunges at Ricky. Malo grabs Officer Morrison as
Officer Burke arrives to take Ricky into custody. Lureu
watches from his car as Officer Morrison breaks free from
Malo.

MALO (CONT'D)
You're welcome.

Officer Morrison is acutely embarrassed having been
emasculated in front of two suspects, a crowd of onlookers,
three rookies and a dog.

OFFICER MORRISON
Thank you...

MALO
Maldonado.

OFFICER MORRISON
Thank you Officer Maldonado. Don't
think I'm not reporting this Lureu.

LUREU
Yeah, we all watched you assault a
perp and my rookie ball your bitch
ass out. Put that in your report.

52 INT. OFFICER MORRISON'S CRUISER / CONTINUOUS 52

Officer Morrison drives away looking straight ahead avoiding Malo's stare.

LUREU
Asshole.

53 INT. LUREU'S UNMARKED CAR IN MOTION / MOMENTS LATER 53

Uptown Felix rides in the back seat. Lureu throws Uptown Felix the handcuff keys and he frees himself from the cuffs.

UPTOWN FELIX
Thanks Lureu.

LUREU
Meet my new partner Malo.

UPTOWN FELIX
Nice to meet you.

Malo greets Uptown Felix with a head nod.

LUREU
You carrying?

UPTOWN FELIX
Of course Lureu you know I always got you.

Uptown Felix digs through his backpack and produces a package which he hands to Lureu.

LUREU
Ya lucky I showed up when I did that redneck would've raped you with a stick. You owe me.

UPTOWN FELIX
Thanks Lureu

Lureu pulls over to the curb

LUREU
This is ya stop. Get out.

Uptown Felix exits the car.

54 INT. LUREU'S UNMARKED CAR IN MOTION / MOMENTS LATER 54

Lureu opens the package Uptown Felix just gave him. It's a sample of rock cocaine.

LUREU
You party?

MALO
Not with that shit.

Lureu smiles at Malo.

LUREU
When you've seen enough shit and
done enough shit you may change ya
mind. So until then, don't judge me
if you can stand next to me.

MALO
I don't judge.

Lureu smiles to himself.

LUREU
That'll change too.

55 INT. OFFICER BURKE'S CRUISER IN MOTION / MOMENTS LATER 55

Ricky sits in the back seat behind the security partition.
Officer Burke eyeballs him via the rear view mirror.

OFFICER BURKE
Just once I'd like to know what it
feels like not to have a brown face
back there. Now ya mamma has to
hide her face in the street.

Officer Burke pulls over to the curb.

OFFICER BURKE (CONT'D)
Uncuff him.

A.D.
Excuse me sir?

OFFICER BURKE
I said take those damn shackles off
that boys wrists.

56 INT. BURKE CRUISER / CONTINUOUS 56 *

The Cruiser pulls away from the curb, leaving Ricky standing
on the sidewalk.

A.D.
Wow, like that? I thought you...

OFFICER BURKE
What would you have done if you had
six guns aimed at you and that
dumb, ugly cracker trying to take
your ass in? Remember Abner Louima?

A.D.
We let him go?

OFFICER BURKE
He's better off out here than in
the system. Trust that.

A.D.
But...

OFFICER BURKE
A few years in the system he'd be
desperate enough to shoot and not
go back to jail. The lesson here is
not just for him. It's for you too.

A.D.
Yessir.

57 EXT. SHADE HOUSE / GREENPOINT, BROOKLYN / LATER SAME EVENING
Lureu's and Malo walk up some stairs towards an apartment.

LUREU
Welcome to my shade.

58 INT. SHADE HOUSE / FRONT ROOM / CONTINUOUS 58

Malo is sat by a Girl in a a bikini bottom who takes his shoes off and hands him a cold beer. She slides his jacket off and gives him a neck and shoulder message. The madam of the Shade house, Karlin, 30's , sexy, coke whore, walks over to Lureu, eyeing Malo. *

KARLIN
(to Lureu)
Hey babe. Got some new girls your gonna love. *

LUREU
(to Malo)
Wait here. *

Karlin leads Lureu by the hand down a dimly lit hallway. *

59 INT. SHADE HOUSE / DIMLY LIT BEDROOM / CONTINUOUS 59

Lureu holds the coke package in his hand. Two sexy shade house girls climb the bed towards the package like sexual predators. One girl opens the package and spills the flaky, cocaine crystals on the body of the second girl. She snorts a long line up the other girls body staring at Lureu seductively as he enjoys every minute. *

60 INT. SHADE HOUSE / HALLWAY / CONTINUOUS 60

Malo walks down the dim hallway. He sneaks a peek inside the first bedroom where he sees a man laying out on a bed receiving a groin message from a bikini bottom clad Girl.

The similar scene is repeated in every room Malo checks. Malo moves towards Lureu's room at the end of the hall.

- 61 INT. SHADE HOUSE / DIMLY LIT BEDROOM / CONTINUOUS 61
- From a crack in the door Malo watches as Lureu stands at the edge of the bed. Both girls are stacked in front of him on top of each other in a doggy style position. Lureu unbuckles his pants as they stare back at him. Lureu feeling something, turns staring at Malo with bloodshot eyes, gone. Malo caught off guard, retreats. *
- 62 INT. SHADE HOUSE / FRONT ROOM / LATER 62
- Karlin looking down at him. *
- KARLIN *
- He's going to sleep it off here.
I'll take care of him don't worry.
You can leave if you want, or stay.
- Malo gathers himself to leave. As he gets to the door...
- KARLIN (CONT'D) *
- Don't be a stranger. *
- CUT TO: *
- 63 EXT. JAMAICA HIGH SCHOOL FIELD / JAMAICA, QUEENS / DAY 63 *
- Close up shot of A.D., as he screams from the top of his lungs. A.D. Moves backwards as he yells. *
- A.D. *
- Go! Go! Go! Go! *
- We now reveal that A.D. is standing on top of some football training equipment as some of the young boys at the Police Athletic League football practice push it back. Other kids throw footballs around. Officer Burke is the head coach. Malo and Lucas approach. It's an informal setting but Malo can't help but offer advice to one of the kids. *
- MALO *
- When you step up keep your shoulder
up, elbow lower. Protect the ball.
- A.D. hopes off the equipment. Burke nods to him from the distance, approving. A.D. Walks over to Malo and Lucas. *
- A.D. *
- This dude is a dope QB, you should
listen to him.
- A.D. tosses a ball to Malo and the three friends walk and talk passing the ball around. *

LUCAS
This is so you right now.

A.D.
It should be you too, feels good.

MALO
Remember getting out of doing laps
by bribing coach Bishop with bagels
from Cyn's dad's diner?

They laugh, sharing the memory.

A.D.
You speak to Cyn lately?

MALO
No why?

Lucas interjects

LUCAS
Yo all I got to say is your T.O. is
crazy!

MALO
My T.O.? Look who's talking?

The crew erupts into laughter. The sit down on some nearby
benches. *

*

A.D.
Were you really ready to shoot
Morrison if your T.O. told you to?

Malo lets the question hang in the air for a moment until The
laughter fades.

MALO
Ya'll have no idea what goes on in
my squad. These dudes are making
money and everybody's eating.
People in the Mayor's office take
my boss's calls. Shit's crazy.

LUCAS
And cops snuffing other cops?

MALO
Yo remember the cops that shot that
guy down on the Ave on his wedding
day, one cop got hit twice in the
back, he died too? They called
friendly fire? Bullshit.

LUCAS
Yeah?

MALO
 Those dudes are waiting on their
 acquittals while doing desk duty
 right now. I wouldn't put nothing
 past these fools.

A.D.
 I thought we were supposed to be
 each other's eyes, ears and fists?

Malo reflects on A.D.'s words.

MALO
 I gotta get ya'll in this crew.

LUCAS
 Yo, please make that happen before
 my crazy T.O. gets me killed.

A63 INT. MALO'S HOUSE/ NIGHT A63

Malo opens the refrigerator and pulls out a bottle of beer. As he closes the refrigerator he looks at a couple of pictures on the wall of him and his boys. He zero's in on one particular photo of him, Lucas, A.D. and Cyn. His focus shifts to Cyn in that photo.

64 INT. MALO'S CAR / PARKED OUTSIDE SIREN DINER / DAY 64

Malo sits in his car across from the diner watching Cyn tends to a table. Her smile lights up the room. Malo smiles to himself. His gaze suddenly moves to the front door as he sees Lucas walk out of the diner. Cyn runs out after him holding his phone in her hand. Lucas smiles as Cyn hands him his phone. Lucas touches her face slightly and the two share a subtle moment. Malo studies their body chemistry. *

65 INT. MALO'S CAR / CONTINUIOUS /DAY 65 *

Malo is about to step out his when something catches his attention, a transaction between a Young Woman pushing a stroller and Tyrone, street thug, 20's. Malo pulls over and gets out of his car.

B65 EXT. STREET /CONTINUIOUS B65 *

Tyrone turns and notices Malo. *

66 EXT. STREET / JAMAICA, QUEENS / LATER SAME DAY 66

Malo approaches Tyrone. Tyrone suddenly takes off running. Malo gives chase. *

A66 EXT. STREET /CONTINUIOUS/ DAY A66 *

A Police Cruiser is coming down the street. Officer Morrison is driving the Cruiser. Tyrone races right past the cruiser. *

TYRONE
Shiiit... *

Terrified Tyrone looks right at Morrison who does nothing. Tyrone keeps it moving, Malo follows a couple of feet back. Malo and Morrison stare each other down. Malo scans the streets and spots Tyrone jump over a chain link fence that surrounds an abandoned hospital building. Malo follows. Tyrone races down an underground ramp and busts through the door setting off an alarm system. *

B66 INT. ABANDONED HOSPITAL HALLWAY - DAY B66 *

Malo enters the hospital. It is pure darkness inside. He cautiously proceeds, listening for any sound. The hallways are lined with flashing yellow emergency lights. As Malo walks further in he goes in and out of darkness. Malo with gun in hand peers nervously into some of the rooms. He pulls up next to one particular room with it's door closed. Malo swings open the door as a pigeon comes flying out of it startling him. Malo gathers himself as he suddenly hears some footsteps. He moves towards the stairwell where he sees Tyrone climbing up some winding stairs.

Malo follows Tyrone up the seemingly never ending graffiti stained stairwell.

67 INT. APARTMENT BUILDING/ MECHANICAL ROOM / CONTINUIOUS 67

Malo steps out cautiously into the wide open space of an old mechanical room. Pieces of old machinery fill the space. He scans the room, no sign of Tyrone. Suddenly Malo gets kicked in the back, dropping his gun and stumbling a bit. Tyrone tries to run off, Malo recovers and begins to attack. Malo lets off a series of blows. The last punch sends Tyrone crashing down across a wooden table. Malo looks at Barkim's body laying on the ground and walks off to look for his gun. Malo locates the gun and bends down to pick it up. As Malo turns back, Tyrone comes out of now where racing towards him like a mack truck. Malo tries to brace himself but Tyrone is right on top of him. Tyrone grabs Malo and his momentum carries them straight thru a huge glass window. The two bodies crash through the window, as pieces of sharp glass blow everywhere. They land onto the rooftop. Malo brushes pieces of glass off his body as he notices Tyrone racing off in the distance. Malo once again give chase. Tyrone races at lightning speed jumping down some of the different levels of the rooftop. He finally jumps down disappearing out of sight. Malo follows gaining ground and hits the breaks right by the edge of the roof. Tyrone knowing his surroundings had jumped one story down into a metal staircase. He is already making his way down towards the street level. Malo watches him a defeated as Tyrone looks back at him cracking a slight smile as he turns a corner around the building. Wham!

Tyrone runs into Morrison's stiff arm, dropping and falling to the ground unconscious. Morrison just walks off towards his cruiser as Malo arrives.

A67 INT. POLICE CRUISER-CONTINUOUS A67
Morrison puts his car in gear as he stares at Malo.

B67 EXT. ABANDONED HOSPITAL-CONTINUOUS B67
Malo looks back and acknowledges Morrison.

MALO
Thanks.

Morrison nods and pulls off.

Malo continues to handcuff and arrest Tyrone, raising him to his feet and walking him back towards his car.

68 INT. SHARKY'S BAR / MAIN ROOM / DAY 68
Malo meanders through the semi busy room. Arriving at the bar he makes it a point to distract Joey from her laptop.

MALO
Hey, what's good?

Joey pulls her earphones out and shuts her laptop.

JOEY
Homework. John Jay, student, criminal psych, remember? This is why I don't date cops? You're all too self absorbed...

Malo has already checked out of the conversation, focusing on Sarcone's booth where Sarcone and Lureu drink and talk.

69 INT. SHARKY'S BAR / SARCONE'S BOOTH / CONTINUOUS 69
Sarcone and Lureu sit at the booth talking over drinks.

SARCONE
I'm doin' right by his kid right?

LUREU
I understand, havin' Jr. around keeps ya conscious clear. Trust me he doesn't know anything.

SARCONE
Are you sure?

LUREU
I'm with him everyday he doesn't
know shit. You can trust him.

SARCONE
Remind you of anyone?

Lureu smiles to himself.

SARCONE (CONT'D)
I wanna test him.

LUREU
Let's give 'em somethin' to do.
Somethin' small.

SARCONE
Somethin' small, yeah.

Sarcone waves Malo over and greets him with a big hug.

SARCONE (CONT'D)
So you're arresting thugs in the
street now?

MALO
You can't call yourself a man and
deal drugs to children and mothers
pushing strollers. That's a piece
of shit.

Sarcone looks at Lureu then back at Malo. The moment tenses.

SARCONE
You calling me names now?

Malo freezes.

SARCONE (CONT'D)
I'm just fuckin' with you. Just
don't fuck with our representatives
on the street.

MALO
Cool.

SARCONE
Wanna a chance to move up?

MALO
No doubt, you know that.

Sarcone passes Malo an address written on a piece of paper.

SARCONE
Go here and come back with my
money.

MALO
You want me to be a messenger?

SARCONE
Is that okay?

MALO
Of course Joe. Listen can I bring
my boys, three for one audition? *

LUREU
That's not how it goes...

Sarcone interrupts Lureu.

SARCONE
If you vouch for them sure.

MALO
Yeah I vouch for my crew. They're
like my brothers.

SARCONE
Since it's ya first meeting with
this guy I want you to lean on him.
Be felt. Understood?

Malo is brimming with anticipation, he nods yes.

MALO
Yessir.

LUREU
He's always alone. You ready Malo?

MALO
Born ready.

LUREU
This is the test.

MALO
I'm ready to make moves

LUREU
This is all you, I'll wait here.

70 OMITTED 70

71 EXT. MALO'S CAR / 21ST STREET, ASTORIA QUEENS 71 *
Malo's car is parked outside a busy street in Queens.

A71 INT. MALO'S CAR / 21ST STREET, ASTORIA QUEENS A71 *

A.D.
What's the goal here?

MALO
To be felt.

LUCAS
How deep you think Sarcone's gonna
let us get with this crew?

MALO
Balls deep, but one thing at a
time.

72 OMITTED 72

73 INT. VIVERO'S APARTMENT BUILDING / VIVERO'S DOOR / CONTINUOUS

A.D. leans in to pick the lock to Vivero's apartment door. Malo stops him and scratches the door with the barrel of his gun. We see someone's shadow moving inside the apartment the gap between the door and the floor.

The shadow steps closer to the door to check through the peep hole. Malo takes a step back and kicks the door in.

74 INT. VIVERO'S APARTMENT / CONTINUOUS 74

Malo A.D and Lucas step in, guns drawn. Vivero looks up from underneath the door, he's shaken and confused.

LUCAS
Hola.

VIVERO
I speak English man.

A.D.
You alone?

VIVERO
Yeah man!

A.D. sits Vivero at the table and handcuffs him to the chair.

MALO
Sarcone's money?

Lucas presses his gun to Vivero's temple

VIVERO
His cut is right there, it's right
there on the table man. Shit!

Vivero's points to a paper bag on the table.

VIVERO (CONT'D)
Who are you guys, where's Lureu?

MALO
We're the new crew.

VIVERO
Sarcone is not gonna be happy when
I tell him what you did to my door.

Malo studies Vivero carefully.

MALO
You trying to scare me? That tells
me, you're scared. You should be if
you're hiding something. Are you?

VIVERO
I ain't hiding shit. And I know too
much to be scared of Sarcone.

Lucas and A.D. toss the apartment.

VIVERO (CONT'D)
The money's right here! What are
you looking for?

MALO
A reason.

VIVERO
A reason for what?

MALO
A reason not to beat you down which
is what Sarcone sent us over here
to do. Keep flapping ya gums see if
I don't fuck you up on principle.

VIVERO
Why are you his trained dog?

MALO
To remind you who you work for.

75 INT. VIVERO'S APARTMENT / BEDROOM / CONTINUOUS 75

A.D. stands at the mirrored closet door and opens it. He parts the neatly hung clothes and finds a faux back wall. He removes it and reveals a small cache of drugs and cash.

76 INT. VIVERO'S APARTMENT / LIVING ROOM / CONTINUOUS 76

A panicked Vivero still cuffed to a chair, sweats bullets.

MALO
Who belongs to all of those goodies
in the closet?

VIVERO
That belongs to my boss,
technically.

MALO
Sarcone?

Vivero doesn't respond.

MALO (CONT'D)
If not Sarccone who's the boss?

VIVERO
You work for Sarccone but you don't know who the *real* boss is. His boss, my boss, your boss. Gabriel Baez?

A huge smile creeps across Malo's face.

MALO
Joe has a boss, a handler? *

VIVERO
Everybody has a boss.

Malo and A.D. share a look.

MALO
Tell me everything I need to know.

VIVERO
I ain't telling you messengers a God damn thing.

MALO
You really ain't afraid of me, huh?

VIVERO
I'm more afraid of Baez.

MALO
But not Sarccone?

VIVERO
Like I said, I know too much. Fuck Sarccone and fuck you!

Malo grabs Vivero by the throat and drags him over to the window. He motions to A.D. to open the window. Malo and Lucas pick Vivero up and push him out of the window.

A76 EXT. VIVERO APT/ WINDOW/ CONTINUOUS

A76

Vivero hangs by his wrist which is still handcuffed to the chair. A.D. looks on nervously at the chair which is braced against the window frame.

LUCAS
You scared yet?

Wetting his pants...Vivero screams in a panic from the top of his lungs.Malo and Lucas are loving it. Malo signals for Lucas to help pull him back up. They pull him back into the apartment, slamming him into the chair back on the ground. Vivero catches his breath.

MALO

Speak!

VIVERO

(breathing heavy)

Gabriel Baez has been the number two importer in the city for twenty years. He's my boss and if you work for Sarcone, he's your boss too!

MALO

More.

VIVERO

I transport from one stash house to another so the product stays moving never in one place for too long. Baez pays Sarcone to keep it friendly for us in the streets!

A.D.

And what else? Tell him.

VIVERO

And I do side work for Sarcone.

LUCAS

You mean you skim cash from Baez for Sarcone?

VIVERO

Yes I skim from Baez for Sarcone.

MALO

And what's in the closet is what you skimmed from Baez and hide from Sarcone for yourself.

Vivero contemplates his response.

VIVERO

YES. I skim from both those bastards.

MALO

What else?

VIVERO

I got lot's of dirt on Sarcone.

MALO

Like what? Tell me everything you know about Sarcone and Baez.

Malo slides his chair back towards the window.

VIVERO

Okay, okay, okay Sarcone is the guy that would off anyone who got in the way of his business: a thug, a hooker, even a partner, anybody!

Malo looks unimpressed with that response.

MALO
That's not news.

VIVERO
Do you know about the Queens ADA?

Malo and A.D.'s curiosity is peaked.

MALO
What about a Queens ADA?

VIVERO
That's right an Assistant District Attorney from Queens tried to play Sarcone, blackmail him. The guy got Sarcone's partner to rat him out. Sarcone had the ADA killed. I'm pretty sure he killed his partner too. He had to save his ass so Baez wouldn't get up in it.

MALO
How do you know that?

VIVERO
Trust me, I know everything. What I don't know I can find out.

LUCAS
Baez?

VIVERO
Everything you know about Sarcone multiply by ten and you're still not close to Baez' level. Baez is a vicious devil. Tenga cuidado.
(Spanish: be careful)

MALO
How do I get in touch with Baez?

VIVERO
You can't.

MALO
What do you think is gonna happen when I tell Sarcone about today? Should I kill you now or you wanna wait for him?

VIVERO
Baez has a money cleaning operation, the biggest laundromat on the East Coast. Sarcone doesn't even know about where it is. I can get you the address. Please just leave me the fuck alone.

MALO
Where is it?

VIVERO
It's here in Queens.

The rush of bending Vivero to his will has given Malo a new fierceness. A.D. sees it in his eyes.

MALO
If you cross me you'll Malo I had
dropped you from this window. Trust
me, that's my word.

77 EXT. VIVERO'S APARTMENT / 21ST STREET ASTORIA QUEENS / 77
MOMENTS LATER

Malo, A.D. and Lucas climb down the stairs and exit the building.

A.D.
Just so you know, I'm all about the
paper but I'm not down with the
shooting and killing.

MALO
Don't get it twisted bro you know
paper chasing leads to killing
sometimes. We just made moves.

LUCAS
I feel like celebrating.

78 INT. WAREHOUSE/ AFTER HOURS PARTY / NIGHT 78

Malo, A.D. & Lucas walk through a long hallway jammed with people. Two girls make out against the wall, other couples grind on each other. As we enter the main room we reveal a raging party where sexy people drink and dance. They walk over to a make shift bar. *

A78 INT. WAREHOUSE/AFTER HOURS PARTY/ BAR A78 *

LUCAS
So any word yet, are we in?

MALO
Sarcone will get at me when he's
ready to tell me. Don't stress it.

A.D.
That thing Vivero said about an ADA
from Queens. What are the chances
he was talking about Vecchio?

LUCAS
Who cares? If it's true Sarcone and
Baez have more to loose by not
putting us on. Feel me?

MALO
I'll call Lydia tomorrow.

Lucas takes another shot and disappears into the throng.

A.D.
So what's up with Cyn, you call her
since the party?

MALO
Cyn's a grown woman.

A.D.
Man you know she's in love you. How
long are you going to make her pay
her family's bullshit?

MALO
Cyn can do Cyn. Right now I'm doing
me. Let's move.

Malo leads A.D. through the party.

79pt INT. HOUSE PARTY / DANCE FLOOR / LATER 79pt

Malo and A.D. circulate with confident swagger. They find two girls to grind with on the dance floor.

80pt INT. HOUSE PARTY / COUCH AREA / LATER 80pt

Four Shady Guys and several beautiful Woman sit around a glass top table which is littered with booze and champagne. Mixers and fresh fruit frame a large mound of cocaine at the center of the table.

Lucas approaches and eyeballs one of the girl. She flirtatiously smiles at him. Lucas walks over sitting down next to her. He leans in to fix himself a drink. One of the Shady Guys looks him over. *

LOUIE
What's good yo? *

LUCAS
Everything, son.

Lucas sits on the couch making himself comfortable. He gets friendly with the Girl. *

LUCAS (CONT'D)
You here with these clowns. *

Sexy girl laughs. *

SEXY GIRL
My girlfriend knows one of the
guys. I just met them. *

Lucas smiles. *

The Shady Guy is not amused.

79pt INT. HOUSE PARTY / DANCE FLOOR / MOMENTS LATER 79pt

Malo and A.D. make out with two girls. A.D.'s girl leads him by the hand off to a quiet corner. A.D. smiles at Malo.

A.D.
Je me casse'
(French slang: I'm out of
here)

Malo spots Lucas getting friendly with a Girl on the couch. Her friends hold a side bar they clearly don't like Lucas.

80pt INT. HOUSE PARTY / COUCH AREA / CONTINUOUS 80pt

Lucas is unaware the Shady Guys are sizing him up until one of them, Louie, 30's, mean calls him out. *

LOUIE
Yo, I know you? *

Over his shoulder at the one Shady Guy...

LUCAS
(looking at the hot girl)
Nah, son you don't know me. *

LOUIE
YO! I'm talking to you! *

Without breaking from the Girl Lucas takes his badge out.

LOUIE (CONT'D)
That badge don't mean shit here yo. *

Lucas faces the Louie and uses his badge to shovel a scoop of cocaine from the mound and offer it to the Girl. She snorts deeply. *

LUCAS
I think, *she* like it.

Sexy girl giggles, provoking the situation more. *

79pt INT. HOUSE PARTY / DANCE FLOOR / CONTINUOUS 79pt

Malo senses the tension building around Lucas. He scans the room and spots A.D. in the corner, getting A.D.'s attention and motioning towards Lucas. A.D. looks over and immediately understands Malo's concern.

80pt INT. HOUSE PARTY / COUCH AREA / CONTINUOUS 80pt

Lucas is oblivious to the ill will surrounding him. He pours another shot. The Shady Guys have had enough.

LOUIE
Who you know at this party?

*
*

LUCAS
Man fuck you.

Incensed, Louie jumps to his feet.

*

LOUIE
What! Who you think you talkin' to?
Come up in here with ya lil' badge
thinkin' you runnin' shit.

*

The Shady Guy pulls a gun from his waist band and slams it down on the table.

LOUIE (CONT'D)
I don't even need this. Stand up so
I can knock ya ass down! I'm about
to ruin you up in here, pig!

*

*

The Women jump from their seats. Lucas looks up at the Shady Guy and tries to focus through his buzz.

79pt INT. HOUSE PARTY / CORNERS OF THE ROOM / CONTINUOUS 79pt

From opposite corners Malo and A.D. have partial views of the couch area. Through the dance the people on the dance floor they can see the angry Shady Guy looking down and shouting at Lucas who acts like a deer in the headlights.

80pt INT. HOUSE PARTY / COUCH AREA / CONTINUOUS 80pt

The Shady Guy stands over Lucas baiting him to stand, fight. Lucas slowly stands and takes the gun from the table in one motion. He points the barrel at the Shady Guy's chest.

79pt INT. HOUSE PARTY / CORNERS OF THE ROOM / CONTINUOUS 79pt

Malo and A.D. can see that Lucas is holding a gun to the Shady Guys chest. In a panic they both push through the crowd knocking people over to get to the couch, to stop Lucas.

80pt INT. HOUSE PARTY / COUCH AREA / CONTINUOUS 80pt

No one at the table is taking Lucas as a threat instead they laugh at him. Defiantly...

LOUIE
What, you gonna shoot all of us?
Punk ass the safety is on.
(MORE)

*

LOUIE (CONT'D)
 And the chamber ain't rounded. You
 in some shit now son.

In one graceful move Lucas slides his thumb across the safety to disengage it as his other hand comes up to grip the slide and pull it back, rounding the chamber. At the same instance his shooting finger tightens around the trigger.

BLAMO! A shot rings out.

79pt INT. HOUSE PARTY / DANCE FLOOR / CONTINUOUS 79pt

Through the crowd Malo sees the Shady Guy jerk backwards and fall from sight.

80pt INT. HOUSE PARTY / COUCH AREA / CONTINUOUS 80pt

Without hesitation Lucas re-aims at the next Shady Guy who is motioning to get up. BLAMO! Lucas shoots him in the face.

People scream and run in all directions.

79pt INT. HOUSE PARTY / DANCE FLOOR / CONTINUOUS 79pt

Malo and A.D. pull their badges and guns dodging people as they move towards Lucas who aims at another Shady Character who is still sitting on the couch begging for his life.

MALO & A.D.
 DOWN! DOWN! DOWN ON THE FLOOR!
 POLICE EVERYBODY DOWN ON THE FLOOR!

80pt INT. HOUSE PARTY / COUCH AREA / CONTINUOUS 80pt

Lucas has the last Shady Character in his close range sights. He pulls the trigger but his gun jams. Malo and A.D. arrive on his flanks. Malo kicks the Shady Character in the face, knocking him out. A.D. wrestles the gun from Lucas' hand.

Malo and A.D. escort Lucas from the party in a hurry.

81 EXT. MALO'S CAR IN MOTION/ NIGHT 81

Lucas stands up in the back of the jeep out the top of the car with his arms spread. The blows back his face as Malo drives away at top speed.

LUCAS
 Wheeeew...Above the law baby...

Lucas sits back down into the back seat.

A81 INT. MALO'S CAR IN MOTION / CONTINUOUS

A81

Malo, A.D. & Lucas speed away from the house party. Lucas babbles from the back seat.

A.D.
What do we do?

MALO
Nothing.

A.D.
(looking back at Lucas)
You're a fucking asshole Lucas

LUCAS
You're just jealous?

A.D.
(at Lucas)
Why cause' you just shot two people
in front of a room full of
witnesses?

LUCAS
Those were the bad guys not us.
We're always in the right. Ain't
that right Malo?

MALO
(looking through the
rearview)
Yeah man we're always in the right.

LUCAS
Your boss is gonna love me! Cuz I'm
a bad, bad man.

MALO
(to A.D.)
It'll be alright don't worry.

LUCAS
Yeah what are they gonna do, call
the cops?

Lucas laughs in the backseat as A.D. looks at Malo. Malo stares at Lucas though the rearview, concerned.

82 INT. SHARKY'S BAR / BACK ROOM / NIGHT

82

Malo and Sarcone sit at a table at the center of the sparse room, the mood sullen and serious. Lureu enters and presents a brick of cocaine. He puts it down on the table.

SARCONE
Break some up.

Malo breaks off a chunk and chops lines on the table. He can sense an interrogation coming on.

SARCONE (CONT'D)
 Did you really think I wouldn't
 find out ya boy shooting two people
 at a party? In front of witnesses?

Malo looks at Lureu for help.

LUREU
 Answer the man.

SARCONE
 Ya boy is an idiot. He's ain't
 under my protection like you. He
 can fuck you up. He can fuck me up.

MALO
 He's excited. I'll settle him down.

SARCONE
 I made some calls, last night never
 happened. I Like you Malo, up until
 now I've trusted ya judgement. I
 know ya wanna keep him around
 cause' he's ya friend but I don't
 ever wanna hear about him fuckin'up
 again. You understand me?

Malo has no choice but to agree. He nods yes.

SARCONE (CONT'D)
 I wanna here you say it.

MALO
 Yes, I understand.

SARCONE
 You work for me and only me, not
 for yourself. You do what I say.

MALO
 Yes sir.

Sarcone shows his darker side. Malo can see it in his eyes,
 Sarcone is no one to take lightly.

SARCONE
 Snort that line.

Malo takes the straw and snorts a line.

Malo looks through the two way mirror and spots Joey standing
 behind the bar, headphones on, there's a flashing icon on her
 desktop. Joey seems to be looking right at Malo through the
 two way glass.

SARCONE (CONT'D)
 The other one too.

MALO
 Yes sir.

83 INT. SHARKEY'S BAR / MOMENTS LATER.

83

Malo exits the back room and meets Joey at the bar. She removes her head phones, closes her laptop to serve him.

JOEY
You coming through tonight?

MALO
I got something I gotta do.

JOEY
He's really pissed about your friend huh? What are you going to do about it?

Malo is confused about how Cyn could know this information.

MALO
How do you know about all that? Even if you could read lips you can't see through that glass.

Obviously caught, Joey quickly recovers.

JOEY
You kidding me? Everybody knows when Sarcone is pissed.

Malo isn't satisfied with her answer but lets it go.

84 INT. YOUNG HIP BAR/ NIGHT

84

Lydia sits at the table halfway through her second Martini checking out the young crowd. She eyes some good looking guys who walk past. Malo arrives at the table and slides in next to her.

LYDIA
I knew you'd call eventually.

MALO
You got your Wish.

LYDIA
(taking a sip)
I remember thinking what an awful woman I was. What type of mother seduces a seventeen year old boy? But I was the one being seduced wasn't I? You got everything you wanted out of me. Literally.

Hearing Lydia speak about the old days, Malo can't help but gaze at Lydia nostalgically.

MALO
Thank you for everything that you did for me Lydia.

Lydia feels nostalgic as well. She takes Malo's hand in hers and squeezes it tightly.

MALO (CONT'D)
Your husband Lydia, what happened?

Lydia slips into a reflective and catatonic delay.

MALO (CONT'D)
Lydia, your husband, the Assistant District Attorney, how did he die?

LYDIA
I simply just didn't love him anymore. Not in that way.

Lydia finishes her cocktail in one long sip.

LYDIA (CONT'D)
Kenneth had the illusion of power over a dangerous man. He was ambitious. He wanted to work on something big, something that would skyrocket his career. He craved legal stardom, to be the District Attorney, the Mayor, the Governorship.

MALO
And what happened?

LYDIA
My husband was approached by an agent at the Drug Enforcement Agency needing help in building a cases involving corrupted officers in the NYPD. Agent Tom Jude spoke to him about the exploits of three drug dealing extortionist who happen to wear Police uniforms. A dirty stye of three dirty little pigs. Kenneth jumped at the chance.

Lost in thought Lydia takes a long sip from Malo's drink. Lydia motions for the waiter to bring another round.

LYDIA (CONT'D)
Kenneth recognized a name on Agent Jude's list. As fate would have it our boys went to the same school.

MALO
How did he die?

LYDIA
Badly.

Malo listens intently.

LYDIA (CONT'D)
I came home from an evening out with a friend.

(MORE)

LYDIA (CONT'D)

I wanted Kenneth to see that I was drunk and had been properly fucked. I threw open the office door. There was Kenneth sitting there holding a gun in his hand. He hated guns. We didn't own one. But there was one right there in his hand. No note, just blood everywhere. They called it a suicide. A no note suicide. Not leaving a goodbye for me I can understand but not to his son and his daughter? Not likely, not Kenneth.

Lydia's voice slowly trails off. Malo snaps her attention.

MALO

Lydia?

LYDIA

Agent Jude came around the day of the funeral. He showed me what Kenneth kept locked away in his office. It was a full dossier on Sarcone, video and audio surveillance, date books with names and locations. He was basically a dope dealer in uniform. He had two partners, three dirty little pigs.

MALO

Sarcone, Lureu...

LYDIA

Don't be naive Jonas.

MALO

What?

LYDIA

The third pig was your father.

Malo and Lydia sit in silence for a moment, each lost in thought, each consumed by their own demons. Lydia's voice brings Malo back from his deep thoughts.

LYDIA (CONT'D)

Kenneth befriended your father and was able to get him to speak on the record about Sarcone and all the illegal and immoral dealings they had been involved with. Your father forfeited his life for giving that information. Out of respect for him Kenneth pulled what strings he could to get you into the academy. He felt guilty.

MALO

Guilty for what?

LYDIA
 Sarcone is not your friend Jonas.
 When he found out your father had
 betrayed him he devised a cover up.
 The plan was to kill your father
 and blame who knows who.

MALO
 Sarcone's been like a father to me.

LYDIA
 Guilt. But that won't last forever.

MALO
 You're drunk. You've been drunk
 since I've known you.

LYDIA
 Kenneth waited years, I'm not quite
 sure why. Maybe to feel like a man
 again since I had taken that away
 from him. In any case Kenneth
 eventually tried to extort Sarcone
 for money or perhaps to shame him.
 As if a man like that had any shame
 or fear of a man like Kenneth? So
 he had him killed. Sarcone fears
 you though. I saw it in his eyes
 when he stared at you that night.
 Be very wary of him Jonas.

MALO
 I don't believe you.

LYDIA
 Look into his eyes.

A good looking young waiter brings over Lydia's drink. Lydia smiles at the waiter. He politely smiles back. Lydia slides Malo a large brown folder. Malo looks down at the envelope and drifts off in thought nauseated by this new information.

85 INT. SHARKY'S BAR / NIGHT

85

The bar is much quieter than usual. Sarcone sits in his booth eating. Malo approaches. Sarcone barely acknowledges Malo's presence. Malo sits and places Vivero's cash filled bag down in front of Sarcone.

MALO
 Vivero's payment from yesterday.

Malo refills his pensive boss's wine glass and pours a glass for himself. Sarcone ignores the familiar gesture, he's got other things on his mind.

MALO (CONT'D)
 Joe, what's the worst thing you've
 ever done? The thing you know
 you're going to hell for.

*

Sarccone looks up at Malo as he wipes his mouth with a cloth napkin. Both men size each other up, each searching for a crack in the other's defiant stare. No cracks to exploit.

SARCONE
The worst thing I ever did was
trust the wrong man. I hope I
haven't done it again.

MALO
How do you know if you've trusted
the wrong man.

SARCONE
You questioning me you little shit!
I have a question for you. I have a
rat inside these walls? That's the
news straight from One Plaza.
Someone in my confidence is
cheating on me. Is it you?

Malo is taken aback by this news.

SARCONE (CONT'D)
Looking dumb is a sure sign of
guilt. If it's, you, be a man and
tell me. Don't make the same
mistakes...

Sarccone catches himself and considers his next words.

SARCONE (CONT'D)
...That others have made

Malo takes a long beat allowing the words to settle.

MALO
Like who?

SARCONE
Like a lot of dead men. Ya boys are
a hundred percent loyal to you?

Malo realizes he's actually not sure. He buries the thought.

MALO
Absolutely.

SARCONE
I'm not askin' ya to vouch. I'm
askin' ya to bet your balls,
literally.

MALO
I understand... I do.

SARCONE
Yeah do ya? Cause usually it's the
guy closest to ya balls who winds
up kickin' ya in them.

Malo lets Sarcone's wisdom sink in, considering every word.

MALO
How did you get all of this without
trusting a few people?

Sarcone regains his poise and responds with a deliberate and absolutely clinical fact.

SARCONE
I've always made my decisions with
my head not my heart. I got to
where I am in this world by taking
advantage of people's trust and I'm
not ashamed of that. Get up.

Malo stands, Sarcone stands and squares off in front of him.

SARCONE (CONT'D)
Don't make me wrong to trust ya.

Sarcone opens his arms and takes Malo into a big hug.

SARCONE (CONT'D)
Let's take a walk, get some air.

86 EXT. SHARKEY'S / STREET / LATER SAME NIGHT

86

Malo and Sarcone walk in silence along the East River, the New York City skyline lights up the sky in the background.

SARCONE
I love ya like a son but if you or
anybody near you double crosses me.
As long as I have breath in my
lungs I'll find ya, and cook ya.

MALO
You don't need to worry about me.

SARCONE
Ya confusing worry and concern. I'm
not worried kid. Should you be?

Sarcone offers Malo a cigar.

SARCONE (CONT'D)
Sometimes it's a woman who winds up
kickin' ya balls the hardest.

MALO
Is that why you're not married?

SARCONE
Ya damn strait. I don't trust no
bitch. Neither should you.
Especially not some bitch shaken
her ass for tips in a bar.

MALO
Understood.

SARCONE
Ya gotta do what ya gotta do kid.
Use ya head, always. Keep ya balls
covered remember that.

The men smoke their stogies as they continue their walk.

SARCONE (CONT'D)
Ya buddy Lucas is a knucklehead we
already know that. You should talk
with him or I'm gonna have to.
Things get real ugly when there's a
rat loose, poison and traps
everywhere... and eventually, pest
control. Am I clear?

MALO
Understood.

87 INT. MALO'S APARTMENT / DOOR / NIGHT 87

Malo answers the door with a bottle of tequila in one hand.
He pays for the Chinese food delivery and shuts the door.

88 INT. MALO'S APARTMENT / LIVING ROOM / CONTINUOUS 88

Malo sits in front of the boxes of Chinese food sipping from
the bottle of Tequila. He opens ADA Kenneth Vecchio's folder.
Photo's, transcripts and composition notebook filled with
hand written notes spill out from the folder. A DVD as
well. Malo fingers the business card attached to the
transcript: Drug Enforcement Administration: Agent Tom Jude.
Malo looks at old surveillance photo's of his father Daniel
walking and talking with Sarcone and Lureu and a man Malo
doesn't recognize. He pops the DVD in and presses play. Malo
watches the footage of his father sitting in a chair giving a
deposition.

VOICE (O.C.)
Please state your name.

DANIEL MALDONADO
My name is Daniel Maldonado I am a
Detective for the New York Police
Department.

VOICE (O.C.)
And the reason you've come to us
here today? The nature of your
request for a sworn deposition to
be recorded on video for
documentation sir, is?

DANIEL MALDONADO
 I am afraid for my life. We, my partners Denis Lureu and Joe Sarcone and myself have worked for the drug cartel boss Gabriel Baez. While on duty my partners and I have transported cocaine and marijuana and have worked as body guards and as hired guns for Gabriel Baez for the last seven years. I am afraid for the life of my wife and son.

KENNY VECCHIO (O.S.)
 And why are you afraid for your family at this time Detective Maldonado?

DANIEL MALDONADO
 Of course I'm scared, I just told you why! If Sarcone finds out that I ratted to an ADA that crazy son of a bitch will come after me. He'll do whatever Baez wants. If either of them knew that I turned rat and was helping build a case against them they'd kill me. I want this recorded in case something happens to me or if something happens to you Mr. Vecchio.

Malo reads from the hand written notes in the composition notebook. Trying not to become emotional. At the top of one of the pages it reads: "... Detective Daniel Maldonado's death.... likely NYPD cover up..."

The words send a chill up Malo's spine. Malo locks Agent Jude's cellular number into his phone.

89 INT. MALO'S CAR / OUTSIDE CYN'S HOUSE / NIGHT 89

Malo sits waiting in his car smoking a joint. He sees Lucas emerge from Cyn's house. Malo crouches down in the seat as Lucas walks passed.

90 INT. CYN'S HOUSE / FRONT DOOR / LATER 90

Malo stands at the door mustering courage before he knocks.

CYN (O.S.)
 Who is it?

MALO
 It's... Jonas

A moment, the lock clicks and the door opens to reveal, Cyn.

CYN
 Let me guess. You're here cause you miss me?

MALO
Lucas has been acting shady. I need
to know if I can still trust him.

CYN
You know what I know? I know you're
full of shit.

MALO
He really fucked up this time Cyn.
He could get me and A.D. killed.

Cyn looks at Malo and let's him in the house.

91

INT. CYN'S APARTMENT / KITCHEN / LATER

91

Malo sits at the kitchen table. Cyn makes instant coffee and
hands him a cup.

CYN
When is he not acting shady?

MALO
Is he what you want, Cyn?

CYN
What I want?

MALO
Yeah.

Cyn looks into Malo's eyes giving him no option to look away.
Malo presses his face to her stomach.

CYN
Why are you here Jonas?

He grips her tightly.

CYN (CONT'D)
Am I really what you want?

Cyn looks down at Malo taking his head in her hands.

CYN (CONT'D)
Tell me. Say it.

Malo stops himself from speaking the words that Cyn is so
desperate to hear. Cyn smacks Malo across his face uncorking
a torrent of pent up emotion. She smacks him again

CYN (CONT'D)
You don't want love. All you want
is a pair of legs to crawl between,
back into the womb where it's safe,
where you can hide. What you need
is a slut you can fuck and never
love. You're a coward. You ain't
shit Jonas Maldonado. Get the hell
out! Get out of my house!

The volley of bitter words culminates into a violent rage. Malo doesn't duck Cyn's swings he stands there and takes her blows until Cyn literally kicks him out of her apartment.

92 INT. CYN'S APARTMENT / DOORWAY / CONTINUOUS 92
Cyn pushes Malo through the door and slams it in Malo's face.

93 EXT. CYN'S APARTMENT BUILDING / LATER SAME NIGHT 93 *

Malo speaks on the phone as he walks to his car. *

VIVERO (O.S) *

Like I said it's the biggest *

laundromat on the coast. Sarcone *

doesn't even know about this place. *

MALO *

Text me the address. *

VIVERO (O.S.) *

Aren't you glad you didn't drop me *

from that window? *

MALO *

We're not done yet. I need you to *

find out more thing. Sarcone says *

we got a rat somewhere... hold on. *

Malo sees a Parking Enforcement Officer writing him a ticket *

which escalates his bad mood. Arriving at his car Malo checks *

and still has two minutes left on the meter. He's pissed. *

Malo approaches the Parking Enforcement Officer who has moved *

on to the next car. *

MALO (CONT'D) *

Hey this is wrong I got time left. *

Hey I'm talking to you! I'm here. *

Malo flashes his badge. The Parking Enforcement Officer *

Ignores him. *

MALO (CONT'D) *

Hey I'm on the job here. *

The meter runs out. *

PARKING ENFORCEMENT OFFICER *

You're out of time. We all have a *

job. Just pay the fine and move on *

with your life. Enjoy your evening. *

MALO *

Hey I just told you I'm a cop. I'm *

on the job. And I was back in time! *

PARKING ENFORCEMENT OFFICER *

Have a nice day Officer. *

MALO
Help yourself, don't push me man.

PARKING ENFORCEMENT OFFICER
Everybody thinks they're special.
Well ya not. Pay the fine!

Malo hangs up his phone and bursts into explosive action, delivering a head-butt then a knee to the Parking Enforcement Officer's groin. He crumbles to the ground.

PARKING ENFORCEMENT OFFICER (CONT'D)
You're an asshole.

MALO
I should fuck you up!

Malo raises his foot and is about to stomp the Parking Enforcement Officer in the face. His foot hovers above the Parking Enforcement Officer's head but Malo thinks better of it, dropping the ticket on him instead of his foot.

MALO (CONT'D)
You don't know how close you just came. Get a real job.

94 INT. JOEY'S APARTMENT BUILDING / HALLWAY / LATER 94

Looking drunk and disheveled Malo knocks on the door. The door creaks open a crack.

MALO
Will you be my slut?

Joey opens the door all the way so that Malo can get an eye full of her. She's clad in a thong and reading glasses. She turns and disappears back into her apartment. Hypnotized, Malo follows her inside.

95pt INT. JOEY'S BEDROOM / NIGHT / MONTAGE 95pt

- Day gives way to night and back again as Joey and Malo perform contorted sexual positions.

-The bedroom becomes increasingly lived in.

95pt INT. JOEY'S BEDROOM / DAY / MONTAGE 95pt

- Malo and Joey live in a sex crazed, alcohol induced bubble, eating where they fuck and fucking where they drink.

96 INT. JOEY'S BEDROOM / DAY 96

Drugs, booze and take out food containers are strewn about the room. The scene is evidence of the wanton decadence of the prior days and nights.

The sunlight streaks through the open shades mocking Malo and Joey laying on the bed. Joey wakes up and draws the blinds.

FADE TO BLACK.

97 INT. JOEY'S BEDROOM / LATER 97

Malo rolls over and answers his phone.

MALO

Yeah?

VIVERO (O.S.)

All I could find out is that the rat in Sarcone's house is a bitch.

Malo hangs up and rolls over to stare at the back of Joey's head. Joey lays motionless but her eyes stare off in the distance, she's only pretending to sleep.

98 INT. JOEY'S BEDROOM / LATER 98

Joey sits at her desk downloading files from her laptop onto an external hard drive. Malo stirs, starting to wake.

JOEY

Good morning sleepy head, coffee?

Joey hands Malo a cup of coffee, they kiss.

JOEY (CONT'D)

I love you.

Joey's words catch Malo off guard.

JOEY (CONT'D)

Don't say it if you don't mean it.

Malo kisses Joey. The kiss turns into a hug and caressing.

MALO

Anything else you want to tell me?

JOEY

You're the best lover I've ever had?

No response from Malo.

JOEY (CONT'D)

What's bothering you baby?

MALO

I don't trust many people.

JOEY

I want to be one of them.

MALO

Me too.

Joey heads for the bathroom to run a shower. Malo sits up to light a cigarette and sip his coffee. He reaches for Joey's computer. Just as he starts to snoop...

JOEY (O.S.)

You getting in here everything's all warm and soapy. I got to go soon, I'm on the day shift today.

Malo shuts the computer moves to the bathroom.

- 99 OMITTED 99
- 100 EXT. ROOSEVELT ISLAND / BENCH / LATER SAME DAY 100
Malo sits on his favorite bench watching the barges power by on the East River drinking from a bottle of Tequila.
- 101 INT. JOEY'S APARTMENT / BEDROOM / DAY / CONTINUOUS 101
A.D. picks the lock to Joey's apartment and enters.
- 102 EXT. ROOSEVELT ISLAND / BENCH / DAY / CONTINUOUS 102
Malo fidgets with his cellular phone willing it to ring.
- 103 INT. JOEY'S APARTMENT / BATHROOM / DAY / CONTINUOUS 103
A.D. looks through the medicine cabinet and finds a box of tampons. He looks inside, he's found something, Joey's NYPD badge and gun. He's shocked.
- 104 EXT. ROOSEVELT ISLAND / BENCH / DAY / CONTINUOUS 104
The barges move along the river. Malo consumed by the thoughts his head. Why won't the phone ring?
- 105 INT. JOEY'S APARTMENT / LIVING ROOM / DAY / CONTINUOUS 105
A.D. sits at Joey's desk looking over files on her laptop and external hard drive. He finds what he's looking for, files on: Sarcone, Lureu, Baez, Maldonado.
- 106 EXT. ROOSEVELT ISLAND / BENCH / DAY / CONTINUOUS 106
Malo lights a cigarette, his cell phone rings, it's A.D.

A.D. (O.S.)
 I found her gun, her badge and
 files on all of us. IAD has bugs
 all over Sharky's. No question,
 she's on the low. We're fucked.

MALO
 Find Lucas and wait for my call.

107 EXT. ROOSEVELT ISLAND / NEXT MORNING 107

Malo lays asleep on a bench clutching the empty bottle of Tequila. A young boy pokes him with a stick to see if he's dead. Malo jumps awake startling the young boy. Malo checks his watch, he's late. He makes a call.

MALO
 Lureu? Hey buddy I got something
 major. No, Sarcone don't know about
 it. You trust me don't you? Cool.

108 INT. MALO'S CAR IN MOTION / JAMAICA, QUEENS / LATER SAME DAY

Malo drives down Jamaica Avenue. Lureu sits beside him.

LUREU
 So what's this hunch?

MALO
 More like a sure thing.

LUREU
 How reliable is your info?

MALO
 Very.

LUREU
 You know about something hot on the
 streets that I don't? I'm
 impressed.

MALO
 People like me. I hear things.

109 EXT. SUNSHINE CHECK CASHING STORE / MOMENTS LATER 109

Malo pulls up to the curb across the street from Sunshine Check Cashing. He and Lureu exit the car and expose their badges letting them hang from lanyards around their necks.

110 INT. SUNSHINE CHECK CASHING STORE / CONTINUOUS 110

Malo stands in line with the customers waiting to cash their checks and pay utility bills.

Once at the counter Malo flashes his winning a smile and his badge at the woman behind the bullet proof glass. She smiles back flirtatiously. Malo bisects his smile with his index finger, the universal sign to be quiet and still. He motions over his shoulder at Lureu who is in line behind a mother and small child. Lureu opens his jacket and puts his hand on his gun.

MALO
Me tiendes?
(Spanish: understand me?)

The teller buzzes Malo and Lureu in through the security door. The entire thing is captured via security cameras.

111 INT. SUNSHINE CHECK CASHING STORE / BACK ROOM / CONTINUOUS 111

A Big Man sits behind a desk. His headphones stretch to their limit to fit around his big bobbing head. The Big Man is the human cog at the center of a money counting conveyer belt. He sits book ended by large plastic bags filled with cash. His desk is a cluster of empty fast food containers, and an overflowing marble ashtray. He takes a stack of money from the bag on his left and puts through the electronic money counter. Once counted he feels the weight in his hand then makes a note in a book before tossing the stack into the bag on his right. Malo and Lureu sneak up behind The Big Man as he uses the butt of his cigarette to light a fresh one. He pauses, feeling someone's presence in the room. The Big Man slides his hand across the desk reaching for his gun. Before he can touch it Lureu slaps the Big Man across the back of the head with the butt of his gun, knocking him out of his chair. From the Big Man's POV on the floor he watches Lureu filling his pockets with cash. Malo moves to the back door, unlocks it and opens it. A.D. And Lucas enter just before the Big Man loses consciousness.

BIG MAN
Malo?

112 INT. SUNSHINE CHECK CASHING STORE / BACK ROOM / LATER 112

Malo, A.D. Lucas and Lureu stand around the room.

LUREU
Why are you hanging around with these guys? Especially this asshole.

LUCAS
Keep talkin shit old man.

LUREU
Just try me, I'll make you vanish. Poof, ya gone. Say one more thing.

MALO
My deal, my crew Lureu.

LUREU
 Not good kid, not good. You wanna
 test, Joe I can't save you.

*

The Big Man starts to come to. He's groggy, feeling around on the floor searching for his bearings. Malo's foot comes crashing down onto the Big Man's hand causing him to cry out.

MALO
 I knew it was just a matter of time
 before we met again. How you doing
 Angie? You remember me? It's Malo.

LUREU
 Wait you know this guy?

Malo touches the scar on his forehead. A.D. watches his best friend recount the worst days of his life.

MALO
 This is my high school sweethearts
 older brother Angelo. Angie the
 Greek. Angie started us out in the
 game when we were kids. Put us on
 the corner slingin'. When he found
 out his sister fell for me he beat
 her within inches of her life. Of
 course Angie had a thing for his
 sister long before me. Aint that
 right Angie? You're a real class
 act.

ANGIE
 Go to hell.

MALO
 I can't forget the autograph on my
 face he signed with a baseball bat.
 Because of you I became a cop.

ANGIE
 You're a cop? That's funny. You
 know who this place belongs to?
 Gabriel Baez, you ever hear of him?

Malo smiles, Lureu can't believe his ears.

LUREU
 This is Gabriel Baez' place? Did
 you know that? Malo do you know who
 Gabriel Baez is? We gotta get outta
 here. Don't touch a fuckin' thing.

Lureu moves to the door but Lucas locks him. A.D. can't believe the situation. Angie massages his broken hand.

ANGIE
 When Baez finds you he's gonna
 watch me fist you with this hand
 before he kills you.

Malo jabs the butt of the sawed off shotgun into Angie's face punctuating every word.

MALO
SHUT THE FUCK UP!

Lureu shoves Lucas out of his way and moves towards the door. Malo raises his shotgun pointing it Lureu.

MALO (CONT'D)
Don't!

LUREU
Are you high, you really tryin' to make a move on Joe? When he's done with you there won't be anything left for Baez to hurt.

*

A.D.
You knew Angie was working here?

MALO
Nope, bonus.

Malo presses the barrels of the shotgun to Angie's temple. Angie begins to whimper like a child.

ANGIE
Please, let my mother have an open casket for me. Please, please. For my sister. For Cyn please!

MALO
You put the fear of god into me. I can't be near Cyn without looking over my shoulder for you but look at you now. Look at you now!

ANGIE
For my sister, for Cyn please!

Malo is at the brink but hesitates for a moment. A.D. has a glimmer of hope in his eyes that Malo is just bluffing. Lucas can't wait for the violence.

A.D.
Don't shoot him.

LUCAS
Do it Malo!

Malo is momentarily distracted, glancing up at his friends. The shotgun droops from Angie's temple.

Angie makes his move and grabs the gun on his desk. Malo reacts spontaneously squeezing the trigger.

BLAMO!

The room falls silent, all eyes looking down at Angie's body.

LUREU
Ya just made a big mistake you
stupid fu...

Malo is on Lureu before he can finish, crashing the butt of the shotgun into his jaw. Lureu hits the ground unconscious.

MALO
Take everything.

A.D. and Lucas pack several large duffle bags with the cash in the room. They also take the stacks of kilo's from the locker in the corner. Malo takes the DVD's from the surveillance video decks.

113 EXT. SUNSHINE CHECK CASHING STORE / ALLEY / MOMENTS LATER 113

Malo, A.D. & Lucas look on as an NYPD tow truck tows a beat up old Chevy from its parking spot at a tow away zone.

114 INT. VIVERO'S APARTMENT / LATER 114

Malo, A.D. & Lucas arrive at Vivero's with two of the bags from Sunshine Check Cashing.

A slack-jawed Vivero watches as the large bags are emptied on the floor in front of him. It's like Christmas morning.

MALO
You work for me now.

A.D. and Lucas count the money. Malo makes a call.

115 EXT. HIGHWAY UNDERPASS / DAY 115

Agent Jude. He carries an all business demeanor, stands by his car, deep inside a highway underpass. We can see Malo's car arrive in the distance. Malo walks over to Agent Jude.

Agent Jude seems familiar to Malo but he can't place him.

AGENT JUDE
Daniel Maldonado's son finally
reaches out.

MALO
There's no such thing as
coincidence. Everybody's got an
angle. It's about choices right?

AGENT JUDE
I've been following your career.
Things getting hot?

MALO
So you were expecting me to call?

AGENT JUDE
I assume you've seen the file
Lydia's husband ADA Vecchio was
compiling with your dad? In my
business you do what you can and
you hope for the best.

MALO
Something tells me there's more
than hope involved here.

AGENT JUDE
I want Sarcone.

MALO
All those pictures, my father's
confession none of it enough to
even get an arrest warrant?

AGENT JUDE
Why are you here, officer
Maldonado? Tell me plainly.

MALO
I'd love to serve Sarcone to you on
a platter. How do I do that?

Agent Jude studies Malo for a moment.

AGENT JUDE
And what exactly are you asking for
in return? Angles right?

- 116 INT. SHARKY'S BAR / BAR / EVENING 116
It's a slow night at Sharky's. Joey's text alert sounds, it's
from Malo. It reads "back door?"
- 117 INT. SHARKY'S BAR / BACK DOOR / CONTINUOUS 117
Joey opens the door, Malo steps in. They kiss and grope each
other all the way into the back room.
- 118 INT. SHARKY'S BAR / SARCONE'S BOOTH / CONTINUOUS 118
Sarcone sits at his booth reading the news paper. The
headline reads: "Brazen GUNMEN KILL AND ROB A CHECK CASHING
STORE IN QUEENS"... Sarcone's phone rings, it's Baez.
Putting on a fake happy face as though he could be seen by
Baez, Sarcone cheerily answers.
- SARCONE
Hey Buddy...

119 INT. SHARKY'S BAR / BACK ROOM / CONTINUOUS 119

Joey is pressed up against the two way mirror as Malo angrily takes her from behind. She's preoccupied watching Sarccone via the two way mirror. Sarccone sits in his booth listening as he's clearly being admonished by the person on the other end of the line.

CUT TO:

A HIDDEN MICROPHONE ON THE TABLE AT SARCCONE'S BOOTH.

CUT TO:

A BLINKING MINI DEVICE PLUGGED INTO THE USB PORT OF JOEY'S LAPTOP PULSES IN TIME WITH A FLASHING ICON ON THE SCREEN INDICATING THAT A RECORDING IS TAKING PLACE.

120 INT. SHARKY'S BAR / SARCCONE'S BOOTH / CONTINUOUS 120

Sarccone hangs up and makes a call, no answer. He tries again still no answer. After several failed attempts he finally slams the phone down on the table and lights a cigarette.

Sarccone is very pensive as he gets up and meanders towards the two way mirror dialing his phone again.

121 INT. SHARKY'S BACK ROOM / CONTINUOUS 121

Joey tenses up as Sarccone approaches the glass. He comes right up to the mirror and stares at his reflection. Malo's phone rings.

JOEY
It's Joe, pick it up. Answer it
Malo.

*

Malo fumbles for his phone but recovers in time to answer.

MALO
Hey?

The men are face to face, the glass hiding one from another.

SARCCONE
Somethin' very messy just went
down.

MALO
You sound worried, Joe. I mean
concerned.

*

SARCCONE
You seen ya partner lately?

MALO
Nope, why?

SARCONE
I'm in a spot where I can get
touched real bad. An associate just
got jacked for nine digits. That
just don't happen without me
knowing about it.

MALO
Don't you trust Lureu?

Sarcone considers the question. Malo sees the doubt creeping
across Sarcone's face. Malo enjoys his vantage point.

SARCONE
Lureu's not picking up his phone
and I can't find him. I don't know
what to think.

MALO
How much did Lureu steal?

SARCONE
I can't cover it. And I didn't say
it was Lureu.

MALO
But you think it. You want me to
find him?

SARCONE
If he don't wanna be found he's got
a million places to lay up and stay
high.

MALO
You want me to hit the streets,
make some things happen? I can do
that too, no problem.

SARCONE
My friends name is Gabriel Baez. I
want you to meet him and calm him
down like you always calm me down.

MALO
Whatever you need, Joe. *

Sarcone takes a deep calming breath of relief.

SARCONE
Fuck Lureu, I got you right?

Malo smiles gloating at Sarcone who can't see him.

MALO
That's right Joe, you can always
trust me. *

122

EXT. SHIPPING YARD/ NEXT DAY

122

Malo stands at the foot of a huge shipping yard near the East River. He feels a presence behind him and turns to face it. A couple of black SUV's pull up followed by a black Mercedes Benz 600 sedan. A suited body guard hops out one of the SUV's and open the door for Gabriel Baez, 70, smooth. His stone faced expression is like impenetrable statue. Malo recognizes him from the pictures in Kenneth Vecchio's file. The face he didn't recognize, now just a few feet away. Baez is trailed by four Body Guards.

MALO

My name is Jonas Maldonado, Malo.

BAEZ

Are you wearing a wire Mr. Maldonado?

MALO

No, sir.

One of Baez' Body Guards frisks Malo.

BAEZ

Joe speaks very highly of you. *

MALO

Thank you sir.

BAEZ

But it is disrespectful of him to send me a messenger in his place. Don't you agree Mr. Maldonado?

Baez steps closer ignoring Malo's extended hand.

BAEZ (CONT'D)

Speak, messenger.

MALO

You think Sarcone sent me to pacify you. But he sent me to lie to you.

BAEZ

Where is Joe, Mr. Maldonado? *

MALO

Counting your money.

BAEZ

Please do choose your next words very carefully. Speak slowly and clearly. Mr. Maldonado. Explain.

Baez listens patiently as he and Malo continue their civil conversation walking alongside a huge ship. The Body Guards trail.

MALO

None of what went down was my idea.

Baez lets a grin slip out, slightly amused.

BAEZ
Are you about to admit to stealing
from, me Mr. Maldonado?

MALO
I was there yes but it's Sarcone
that's screwing you and he's using
me to do it. I don't want to be in
the middle when you screw him back.

BAEZ
But you're already in the bed
aren't you Mr. Maldonado?

123 EXT. SHIPPING YARD / CONTINUOUS

123

BAEZ
Where is my property?

MALO
I told you Sarcone has it. But I
can get it back. All of it.

BAEZ
Why do you betray your Patron? What
has he done to you that I must
remember never to do?

Malo hands Baez an envelope. Baez Opens it. Inside he finds
copies of transcripts from Joey's file.

MALO
These belong to an IAD informant
who's working at the bar. Her name
is Joey.

Baez looks over the transcripts and photo's, surveillance
pictures of himself with Sarcone along with a corresponding
journal of their dealings over the last several years.

MALO (CONT'D)
He's over a barrel, He's giving
everybody up to save his own ass.
You're who they want. Robbing you
is his way of fucking you a lil'
deeper before he hands you over.

Baez seers Malo with a look his already bad mood failing.

MALO (CONT'D (CONT'D)
So, we're in business?

BAEZ
What do you want Mr. Maldonado?

MALO
I want to take Sarcone's place at
your table.

BAEZ
Bring me my property.

MALO
He destroyed the surveillance video from store but I know half of the money and product is with Lureu. Sarcone has the other half. I'll bring him out in the open for you to deal with as you see fit.

BAEZ
My property first.

Malo hands Baez a piece of paper with an address on it. And the keys to the Chevy.

MALO
A show of good faith to keep you from killing me and to show how valuable I can be. I'm very resourceful Mr. Baez.

BAEZ
I'm painfully aware of that. Your dismissed.

Malo turns and walks away from Baez.

124 EXT. IMPOUND LOT / LATER SAME DAY 124

Two of Baez' Body Guards walk down a row of cars. They locate the Chevy and pop open the trunk. In it they find Lureu bound and gagged laying on top of two duffle bags filled with cash and a duffle bag filled with kilos of cocaine.

125 INT. SHADE HOUSE / BEDROOM / LATER SAME DAY 125

Malo sinks in a chair as a bikini bottom clad Girl massages his shoulders. He dials Cyn's number.

CYN (O.S.)
Hello?...what do you want
Jonas?...Hello? Go fix yourself and
stop calling me!

Malo hangs up and takes a long swig from a bottle of Tequila.

A few beats later Malo's phone rings, it's Cyn. The Girl kneeling between Malo's legs draws his attention. She takes the phone from his hand and presents him a mirror, a long line of cocaine stretching across it. She holds a straw for Malo. He snorts the line in it's entirety and lays his back against the message Girls breasts.

126 EXT. UNDERNEATH TRI-BOROUGH BRIDGE / LATER SAME DAY 126

The Chevy does doughnuts on the slick asphalt and slams in reverse into a construction barrier.

127 INT. SHADE HOUSE / BEDROOM / CONTINUOUS 127

Malo sits naked in a dark corner of the room, the naked girl laying between his legs servicing him. Another Girl caresses Malo's sweaty forehead with ice.

128 INT. CYN'S APARTMENT / LATER SAME NIGHT 128

Cyn makes a call. A.D. answers, Cyn rambles hysterically.

A.D.
...I think I know where he is.

Lucas comes into the room he's drunk and angry. He rips the phone from her ear, screaming at her.

129 EXT. SHADE HOUSE / LATER SAME NIGHT 129

A.D. and Cyn pull up in A.D.'s car. They exit the car and run up to the door. A.D. kicks it open.

130 INT. SHADE HOUSE / BEDROOM / CONTINUOUS 130

A.D. & Cyn find Malo drunk, high and delirious. They help him up to his feet and out of the shade house.

131 EXT. SHADE HOUSE / CONTINUOUS 131

A.D. and Cyn walk Malo to A.D.'s car and help him in. Malo tries to speak but he mumbles incoherently.

132 INT. MALO'S APARTMENT / LATER SAME NIGHT 132

A.D. and Cyn drag Malo in and directly to the bathroom.

133 INT. MALO'S APARTMENT / BATHROOM / LATER SAME NIGHT 133

Cyn strips Malo's clothes and bathes him. Cyn runs water across his face. Malo is barely conscious. She pulls him close.

CYN
I know there is good in you Jonas.
Your not like them.

134 EXT. TRI-BOROUGH BRIDGE / THE NEXT DAWN 134

The Chevy pulls. Two Body Guards wrestle Lureu's battered, beaten and bloody from trunk of the Chevy. They drag him kicking and screaming towards the rail, lift him up and toss him over into the dark water a hundred feet below.

135 INT. MALO'S APARTMENT / BEDROOM / NEXT DAY 135

Cyn caress' June's scruffy face as he sleeps. A.D. enters the room. Embarrassed by the bruises on her face, she looks away.

A.D.
I heard Lucas on the phone, just
let me know if you need anything.
I'll be close by.

Cyn nods. A.D. exits.

136 OMITTED 136

137 EXT. SIREN DINER/ EVENING 137

The rain falls heavy against the windows of the diner. Malo, A.D. and Lucas sit inside at a booth.

A137 INT. SIREN DINER / LATER / CONTINUOS A137

The place is empty except for a young couple in a nearby table. Cyn cleans up behind the counter. Lucas looks over at Cyn who gives him a cold stare before turning away.

A.D.
I never thought we'd ever get this
far but you were right Malo.

MALO
We're exactly who we're supposed to
be my friends.

LUCAS
The sky's the limit right?

A.D.
I don't think so anymore.

After a long silent moment

MALO
Remember when we were kids playing
cops and robbers in the rain?

LUCAS
You never wanted to be the cop.

MALO
I do now.

A.D.
For all the wrong reasons.

LUCAS
What the does that mean?

A.D.
I don't wanna do this anymore.

LUCAS
Oh, you ain't down for us no more?

A.D.
I'm not down for this shit anymore?

MALO
SHUT UP! Both of, you shut the hell up. A.D. if you want to get out, go. But that's not going to change anything. The badges haven't changed us. We're still us.

A.D.
Badge or no badge. This is bullshit. You're just as bad as Sarcone is and the crazy thing is you like it. And this asshole wants to grow up and be like you. If You don't get us all killed first. I'm done man, I'm out.

MALO
Are we really that bad?

A.D.
Ask Cyn, you still trust Cyn right?

A.D. storms out of Siren's and disappears into the night.

LUCAS
Don't listen to that pussy you've got it all under control like you always do right my dude?

MALO
Shut up Lucas.

Lucas reads the contempt on Malo's face and motions to exit.

MALO (CONT'D)
And for the record if you ever touch her again I will kill you.

LUCAS
You've been telling me what to do since we were kids, I'm tired of it.

(MORE)

LUCAS (CONT'D)
 Now you threaten me over a bitch?
 You think she'd still love you if
 she knew you killed Angie?

Malo looks over at Cyn who is caught up cleaning up. We can sense the guilt in his face.

MALO
 I'm serious Lucas.

LUCAS
 And what about Sarcone? What do you think he would do if he knew you was stabbing him in the back? Don't play high and mighty with me bitch. You can't fuck with me. I can fuck with you though. Remember that.

Lucas exits the diner, taking one last hard look at Cyn before slamming the door emphatically.

138 EXT. OFFICER MORRISON'S HOUSE / DAY

138

Lucas pulls up to the house and sees a Police Cruiser and an unmarked vehicle parked outside. Officer Morrison is led in handcuffs from his house by two uniformed Officers. Elaine Morrison, late 20's, beautiful, pure, holding a new born girl in her arms, argues with the Internal Affairs Detective. *

ELAINE
 (angry)
 This is ridiculous. These acquisitions are completely false. He is a great man, an amazing father and has served the force for over 8 yrs... Is this how you repay your men. *

(trying to control herself)
 Embarrassing him is his home, in front of our community. *

I.A.D
 Sorry Mrs. Morrison. I am just doing my job. *

Elaine stands there in pain, embarrassed as she looks towards the onlooking neighbors. The I.A.D turns as Lucas walks up. *

LUCAS
 (to Morrison)
 What the hell is going on? *

OFFICER MORRISON
 My lawyer says not to talk.

I.A.D. looks at Lucas as though he is guilty too. *

I.A.D
 You the partner? *

LUCAS
Yeah, that's my partner what's
goin' on?

I.A.D
Harrison, Internal Affairs. We are
going to want a statement from you
eventually. That last kid ya
partner put down died in the
hospital. That's strike three. The
brutality claims are a mile long.
This is the second fatality. He's
done this time.

*
*
*
*

Morrision gets placed in the police cruiser. He sternly
stares at Lucas as the car pulls away.

*
*

139 EXT. JAMAICA HIGH SCHOOL FIELD / JAMAICA, QUEENS / DAY 139

Malo arrives at the P.A.L. practice and looks on as A.D.
coaches the kids. A.D. spots him joins him near his car.

MALO
This is cool what you're doing.

A.D.
You want this don't you? Kids
looking up to you, football? My
T.O. was right, I've learned some
things about myself. You could too.

A.D. Retreats back towards the practice field. He looks back
over his shoulder at Malo who sits on his car contemplating.
Malo jogs to catch up to join A.D. and join the kids.

MALO
Hey wait up, you're doing it wrong.

140 EXT. CEMETARY-DAY 140

Agent Jude turns his head as Malo walks up.

AGENT JUDE
You shook the tree?

Malo nods.

MALO
I need an assurance that my deal
doesn't count on a conviction or
even an indictment just an
admission of guilt from Sarcone.

AGENT JUDE
I'm a Federal Agent, trust me.

MALO
I need it in writing.

AGENT JUDE
I do understand you wanting to
avenge your fathers death. But what
happens after that? Ever think
about actually respecting the
badge? Perhaps aiming some of that
angst in the right direction?

Malo takes a moment to think about it. There's a sense he's
lying to himself when he shakes his head and softly responds.

MALO
No, not lately.

141 EXT. AGENT JUDE'S CAR / MOMENTS LATER 141

Agent Jude pops the trunk of his car. The trunk is filled
with boxes of confiscated controlled substances.

AGENT JUDE
How much do you need?

142 INT. VIVERO'S APARTMENT / LATER 142

Malo counts the stacks of cash from the DEA's office. He
transfers them into a NY Giant duffle bag and makes a call.

MALO
Joe? No I didn't find him but I
found half the money at his place.
Looks like he did it.

SARCONE (O.S.)
Baez is gonna be pissed.

MALO
Relax, Baez don't know who jacked
him. You should tell him to be
happy you found half his stuff.
Maybe even ask for a finders fee
remember you're doing him a favor.

Malo walks into the next room.

143 INT. VIVERO'S APARTMENT / BEDROOM CLOSET / CONTINUOUS 143

Malo stands staring at the New York Jets duffle bags filled
with the cash from SUNSHINE CHECK CASHING.

SARCONE
Ya right, thanks kid.

Malo hangs up and dials another number.

MALO
Mr. Baez? Sarcone's about to call
you. No I don't think you're gonna
like everything that he has to say.

144 EXT. ABANDONED WAREHOUSE/ DAY

144 *

Malo stops his car in front of abandoned warehouse. He stares for a moment in thought. This place feels very familiar. He drives his car into the warehouse. Two large N. Y. JETS duffle bags lay in his back seat. Baez and two Body Guards approach.

BAEZ
Is that the rest of my property?

MALO
Right here sir.

Body Guard #1 opens a bag and reveals to Baez the neatly packed kilos. The second bag is opened to reveal the cash.

BAEZ
As you predicted, Joe did call and add insult to injury. You are clever, Mr. Maldonado.

MALO
Are you satisfied?

BAEZ
Remind me, what's my incentive for not killing you right now?

MALO
I'm clever you just said it.

Baez laughs out loud.

BAEZ
Sarcone underestimated you. I will not.

MALO
I've proven my loyalty to you.

BAEZ
Not yet, but soon you shall.

Headlights from a Sedan parked nearby light the darkness. Body Guard #3 and #4 pull Lucas and Cyn from the back seat. Cyn's eyes scream to Malo. Malo acts indifferently to the situation.

MALO
Why is Lucas here?

BAEZ
This is a test.

MALO
Who's the girl?

BAEZ
She's part of the test.

MALO
I don't follow.

BAEZ
I know that your friend is a liability that Joe tolerated to keep you close to him although I'm not sure why. I don't deal with liabilities.

*

MALO
Okay but I don't even know this girl. Let's keep her clear of this.

BAEZ
Unfortunately for the young lady she was in the company of your friend when we picked him up. The marks on her body are not from my men. But I think it's clear.

Baez studies Malo carefully.

BAEZ (CONT'D)
She's an innocent bystander, shame. Do you trust your friend?

Malo's face twitches.

*

MALO
With my life.

BAEZ
Like Joe trusts you? As you are asking me to trust you?

*

MALO
What are you trying to prove here?

BAEZ
I am demonstrating that a man like you must either be given room to run wild and free or be kept on a very short leash. Loyalty, my friend must be tested, often.

Lucas and Malo share a long stare.

MALO
I'm loyal to you Baez.

BAEZ
We shall find out.

MALO
She's innocent like you said.

BAEZ
I can not simply reward you for stealing from me.

(MORE)

BAEZ (CONT'D)

It is very important that you understand whom you are dealing with. You will shoot one of them or I will kill them both. You are dealing with me now. You will earn your name here tonight, Malo.

MALO

You don't have to do this.

BAEZ

Those were the exact sentiments of the beautiful girl from Sharky's bar just before her eyes glassed over and she slipped away, That Internal Affairs rodent you spoke of. Do you really think that the words have anymore meaning when they are coming from you? They don't Mr. Maldonado.

Malo's eyes connect with Cyn's

BAEZ (CONT'D)

Do you know who you are Mr. Maldonado? I'm going to show you tonight. The death of innocence or the punishment for disloyalty? Choose Mr. Maldonado.

MALO

Choose, are you crazy?

BAEZ

Ironically I remember when your predecessor found himself in the same situation you're in now.

MALO

What does that mean?

LUCAS

That means your friends name is on an Internal Affairs interview sheet. Because his former Training Officer and partner has been arrested for murdering another young black man in his custody. Who do you think you friend will betray when pressed by the District Attorney, you? I do.

Lucas tries a last ditch effort for his life.

LUCAS (CONT'D)

I would never fuck you over Malo you know that. You're my brother.

Malo raises the gun towards Cyn and Lucas.

BAEZ
Do you have blood on your hands
Malo?

Malo is frozen.

Trying not to become undone Malo looks into Cyn's eyes.
Confessing...

MALO
Yes, I do.

BAEZ
Then a little more won't hurt.

Two shots ring out BLAMO! BLAMO!

BAEZ (CONT'D)
I'm going to be keeping a close eye
on you Mr. Malo.

145 EXT. ABANDONED WAREHOUSE / LATER 145

Cyn holds Malo tightly as he crouches over Lucas' dead body.
Words are not necessary, Malo sobs softly.

CYN
Why do you surround yourself with
animals? You are not like them.

MALO
I'm exactly like these animals.

A145 EXT. NYC STREET / DAY A145 *

Malo walks down a busy NY street. Tons of people walk past
him. Malo is surrounded by so many people but yet is so
alone. Malo walks lost in thought. *

146 INT. MALO'S CAR / LATER SAME NIGHT 146

A bleary eyed Malo sits with his head slung back over the
head rest. Sarccone gets in.

SARCONE
You look like shit.

MALO
Thanks.

SARCONE
Let it go kid.

MALO
What?

SARCONE
 Junkies die bad. Did you know that
 bitch Joey was undercover, spying
 on me, on us?

Malo feigns a look of surprise.

MALO
 How do you know.

SARCONE
 Because I know. IAD called the dogs
 off my ass on the count of her drug
 situation. Everything she got is
 totally unreliable. What a stroke
 of luck huh?

MALO
 Yeah huh? Makes you think twice
 about getting high.

SARCONE
 Speaking of junkies, still no word
 from Lureu?

Malo shakes his head no.

SARCONE (CONT'D)
 I'm gonna' wring his neck when he
 comes off this binger.

Malo points to a New York Giants duffle bag in the back seat.

SARCONE (CONT'D)
 Nice. You know why I trust you kid?

Malo pulls away from the curb checking his side view mirror.
 A nondescript mini-van pulls into traffic a few car lengths
 behind them.

MALO
 Cuz I'd never fuck you over.

147 INT. MALO'S CAR IN MOTION / CONTINUOUS

147

Malo points to the New York Giants duffle in the back seat.

SARCONE
 Is that the stuff

MALO
 Yep. So how long since you've seen
 Baez?

SARCONE
 Not long enough, I gotta see that
 prick tonight right?

Malo and Sarccone share a laugh.

MALO
As long as the money flows nice,
twice a month right?

SARCONE
It takes a certain type of
individual to do what we do. To
have the balls to be the type of
men we are. Ya gotta want it, all
of it. Good guys, bad guys that's
all bullshit. When you come down to
it it's about money, fear and
respect. Like you I've always
wanted all three, like ya' father
did when we started out.

The mood in the car gets heavy as Sarcone trails off in deep
thought. *

A147 EXT. SHARKEY'S BACK ALLEY / NIGHT A147 *
Malo turns down a dark street. The follow van stops on the *
corner. Malo pulls over by Sharkey's back door. *

148 INT. SURVEILLANCE ROOM / CONTINUOUS 148
Agent Jude watches a screen which receives a transmission
from the camera hidden in Malo's rearview mirror.

AGENT JUDE
Shake the tree Malo.

VIDEO SCREEN:

MALO
Tell me that plane heist story
again. I love that story.

SARCONE
What how me and ya dad started?

AGENT JUDE
Good.

149 INT. MALO'S CAR/ CONTINUOUS 149
SARCONE
Me and ya father used to pick up
Baez' mules at JFK cargo and escort
them through the city. We'd baby
sit through distribution and
collection around the city then
escort them back to JFK. Easy-
peasy ten G's easy.

MALO
Nice.

SARCONE
 Ten G's before skimming off the top
 at cargo. I built my empire
 stealing dope from that dope.

MALO
 So when did it go bad?

SARCONE
 Between me and Baez?

MALO
 Between you and my father.

The air is seemingly sucked out of the car as neither man
 draws breath, waiting for the other shoe to fall.

150 OMITTED 150 *

151 INT. MALO'S CAR / CONTINUOUS 151

Malo takes inventory of the street. A hot dog vendor pushes
 his cart down the street. A female bicyclist fixes the chain *
 on her bike. Two cooks smoke a cigarette outside the back *
 door of their restaurant. *

MALO
 Tell me everything, Joe. *

SARCONE
 I've told you everything you need
 to know kid.

MALO
 Tell me what you think I don't
 know.

SARCONE
 When it came down to it he was
 afraid to make the tough decision
 so he made the wrong choice.

152 INT. SURVEILLANCE ROOM / CONTINUOUS 152
 Agent Jude listens on his headset, eyes glued to the screen. *

AGENT JUDE
 All units stand ready to take him
 as he exits the car. All units.

153 OMITTED 153

154 INT. MALO'S CAR / CONTINUOUS 154 *
 Malo places his gun in his lap. Sarccone raises an eyebrow.

SARCONE
I've done good by you, kid.

MALO
Like a father.

Sarcone slides his hand around Malo's shoulders, firmly grabbing the nape of his neck.

SARCONE
I wouldn't have offered my hand to you if I thought you'd bite it. Or if I wasn't sure my bite is worse.

MALO
I know that.

Malo removes the clip from the gun and packs the chamber with weed. Malo uses the gun like a pipe and takes a deep hit.

MALO (CONT'D)
I just wanna know the truth.

Sarcone has been dreading this conversation for some time. He clears his throat and unburdens himself.

SARCONE
I never, not for one minute ever thought ya father could or would rat us out. But the facts are what they are. He made a deal with an ADA. Ya father was the only one with a family to protect back then. He raised eyebrows, raised suspicion. It had to be him. Everybody knew it was him. Ya father was a rat.

Malo refills the chamber and takes another deep hit.

SARCONE (CONT'D)
Pensions were gonna disappear, there was talk of serious jail time for everybody, me included. Everybody was gonna be shamed and disgraced in the papers. The whole nine yards. The word came down on Monday morning. It had to get done.

MALO
From who?

Sarcone lowers his head disgusted with himself. He gathers himself to continue his confession.

SARCONE
The brass downtown, Baez. My ass was on the hot seat.

MALO
Why you?

SARCONE
It was a test of my loyalty because
we were partners.

Malo lets out a deep breath. Sarcone's words hit a sore spot inside of him. Sarcone lifts his head and looks Malo squarely in the eyes.

SARCONE (CONT'D)
It was a Wednesday night we
followed him to Roosevelt Island.
We lucked out a Uni had just pulled
him over. We waited for the Uni to
leave then I pulled up. I walked up
to the car and made him get out. I
shot him... then we stuffed him in
the trunk and torched the car.

155 INT. SURVEILLANCE ROOM / CONTINUOUS 155

Agent Jude listens empathizing for Malo.

156 OMITTED 156 *

157 INT. MALO'S CAR /CONTINUOUS 157

Malo taps the ashes out from the chamber of his gun and reloads the clip. Sarcone motions to exit the car. Malo takes hold of Sarcone by his arm and won't let him exit.

MALO
Would you do it again?

SARCONE
Like I said men like us are built
to make the tough choices. It's who
we are.

Sarcone eyeballs Malo's loaded gun.

SARCONE (CONT'D)
Can you make the tough decisions?

Malo leans in close to Sarcone.

MALO
Already have.

SARCONE
Then take you're fuckin' hands off
me Malo.

Malo lets go of Sarcone. Sarcone opens the door.

158 INT. SURVEILLANCE ROOM / RAINY NIGHT / CONTINUOUS 158
Agent Jude grips the radio handset with anticipation.

AGENT JUDE
All units go get him. Rush the car
go, go, go!

159 EXT. MALO'S CAR / CONTINUOUS 159
Sarcone exits Malo's car.

A159 INT. MALO'S CAR /CONTINUOUS A159 *
Malo takes one last look at Sarcone. *

160 EXT. STREET / NEAR MALO'S CAR / CONTINUOUS 160
The hot dog guy takes aim gun in hand. The female bicyclist *
exposes the badge hidden gun in her fanny pack. The two *
cooks break out guns from underneath their aprons. *
BLAMO! A shot rings out. SARCONE drops to his knees then
lands flat on his face.

161 EXT. ROOFTOP / CONTINUOUS 161
The sniper dismantles his rifle and packs it away. He runs
across the roof and disappears.

162 EXT. STREET / NEAR MALO'S CAR / CONTINUOUS 162
Additional DEA Agents clad in dark wind breakers converge in
on Sarcone's body. They scan the rooftops for the sniper who
is nowhere in sight.
SARCONE'S lifeless body lay sprawled in a puddle of blood in
the middle of the street.

Agent Jude approaches Malo's car.

MALO
Baez?

AGENT JUDE
What do you know about this?

MALO
I know you just broke a fifteen
year old homicide cover up within
the department.

(MORE)

MALO (CONT'D)

I know you got a Police Captain admitting to the murder as well complicity in the distribution and traffic of drugs into the tri-state for the head of an international drug cartel. I know you're going to need a new suit for the cameras. Nice job.

Agent Jude is beaten and he knows it.

163

INT. SIREN DINER / COUNTER / DAYS LATER

163

Malo reads the Daily News. The headlines reads: "DEA Names New Head Of New Covert Task Force."

Cyn approaches and pours Malo a fresh cup of coffee.

CYN

I've always known you were a hero.

MALO

I don't know about all that.

CYN

Do you know that I'm proud of you?

MALO

Thanks for not giving up on me Cyn.

CYN

Thank you for not giving up on me, on us.

MALO

I uh, ran into Angie, Cyn. It was him or me.

Malo lets the words hang in the moment. Cyn reads the solemn look on Malo's face.

CYN

My brother lived by the choices he made. Whatever consequences those choices brought upon him are not my fault. They're not yours either.

Cyn kisses Malo on the scar on his forehead and continues her rounds.

Agent Jude enters the diner and takes a seat next to Malo.

AGENT JUDE

Do you always get what you want?

MALO

I did my part.

AGENT JUDE
I know what you did and I know what
you're planning. But a deal's a
deal right?

MALO
Yessir.

AGENT JUDE
With my help you got Baez to clear
Sarcone out of the picture. So now
you can take Sarcone's place at
Baez' table. Very clever. With a
shiny new badge there's no telling
what mischief you'll get into.

Malo flashes his winning smile as he watches Cyn refill a
customer's cup.

AGENT JUDE (CONT'D)
Clever. But it's just a matter of
time before you slip up and I come
looking for you. Or worse you
offend that maniac Baez.

Malo considers Agent Jude's words.

AGENT JUDE (CONT'D)
You ready for a new identity, a new
purpose to go with that new badge?

MALO
What did you have in mind?

AGENT JUDE
Why don't you try working for the
good guys for a change? I know you
got it in you?

Malo smiles and shakes his head.

MALO
You think you know me? I'm not a
good guy.

AGENT JUDE
How about part time then? Like a
part time good guy or super hero or
some shit. A Freelancer?

MALO
A Freelancer huh?

AGENT JUDE
Just don't let me find out about
whatever it is you doing when
you're not on my clock.

Agent Jude places an envelope down in front of Malo. He opens
the envelope and finds a shiny new DEA badge and ID.

AGENT JUDE (CONT'D)
Do something your father might respect. Who knows you might find a lil' self respect too. If you're gonna wear the badge, take the responsibility that goes with it.

Malo sees a young dad having lunch with his son, about ten years old. The boy is playing with a toy gun and points it at Malo bringing a smile to Malo's face.

Cyn approaches and pours a cup of coffee for Agent Jude.

MALO
This is an old friend Agent Jude.

AGENT JUDE
Hello.

CYN
Hello.

MALO
Agent Jude works for the DEA. He's my new boss.

CYN
The DEA, wow? Guess I'm not the only one who thinks you're a hero.

AGENT JUDE
Nice to have met you.

Agent Jude moves away leaving Malo and Cyn at the counter.

MALO
I'll be going under cover.

CYN
What does that mean for us? This is supposed to be our time Jonas?

Malo hands Cyn an ATM card.

MALO
There's enough money in this account to clean this place up and hire some help. You can finish school, build a school, whatever you want. Just keep yourself happy till I get back trust me.

Malo heads for the exit. Tears begin stream down Cyn's face.

CYN
Can't you just say it once? Just once Jonas?

MALO
I love you Cyn.

Malo exits the diner.

164

EXT. SIREN DINER - DAY - CONTINUOUS

164

Malo steps out of the diner envelope in hand and walks to his car. A dark sedan creeps up. The rear window goes down to reveal Baez.

Malo and Baez stare at each other coldly, stoic faces betraying not one ounce of emotion. Each man waiting on the other to blink. The window slowly rises.

Malo stares into the eyes of his own reflection.

THE END