

Script. No. #2

"NYPD BLUE"

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"NYPD BLUE""Episode Two"

FADE IN:

1 EXT. STREET - CONSTRUCTION SITE - DAY

1

A high skeletal frame is crawling with iron-workers welding grids into place and laborers guiding buckets of wet concrete mix into wooden forms. As Flinn watches, a uniformed Licalsi approaches the driver / operator of a double-parked concrete-mixing truck. The driver / operator's awash in globs of splattered concrete, is guiding the chute of wet-mix into the heavy buckets which are being raised up on pulleys --

LICALSI

(re the truck)

You've got to move that now.

DRIVER

I'm not done unloading.

LICALSI

(indicates a sign)

You're allowed five-minute access to the site, then you gotta move.

As the Driver resignedly heads for the cab of his vehicle a suited Marino Underling, who's gotten out of a dark blue Lincoln parked just behind, intercepts and detains him --

UNDERLING

Wait a minute. Wait a minute.
Don't move the truck.

The mob Underling crosses to Flinn --

UNDERLING (CONT'D)

Come on Detective, let's get real.

FLINN

It's a posted five minute zone.
He's past his access.

The Driver, who doesn't want any trouble, calls to the Underling --

DRIVER

I can drive around the block and come back.

(CONTINUED)

1 CONTINUED:

1

UNDERLING

You're not driving anywhere.

(to Flinn)

What's he supposed to do, drive around the block every five minutes?

FLINN

I don't care if he drives off the pier.

UNDERLING

(indicates Driver)

In other words 'cause this is a Marino building-site you turn that man's constitutional rights into dirt.

DRIVER

I can drive around the block.

Neither Flinn nor the Underling is listening --

FLINN

(in the Underling's
puss)

And you're looking out for him, right?

(to the Driver)

What do they make you kick back to Marino to work the site, two-fifty a load?

DRIVER

Don't get me in the middle Detective.

UNDERLING

(to Flinn)

See, everyone knows what's going on here -- this is payback for what happened to that cop. Ask me, I wish Batista'd get what's coming to him, so life could resume being normal. But this here, you inconvenience an innocent wage-earner.

FLINN

Y'know, you're right.

(CONTINUED)

1 CONTINUED: (2)

1

Flinn walks past the Underling to the concrete truck, redirects its chute so that the wet concrete pours through the open sunroof into the Marino Underling's Lincoln --

FLINN (CONT'D)

Now I'm inconveniencing you.

The Underling stares at Flinn a beat, then looks to the Driver --

UNDERLING

Hey Tubesteak, move the truck.

(then, to Flinn)

You're makin' a lotta enemies,
Detective.

FLINN

Tell Marino John Flinn says hello.

Under which Licalsi's handy-talkie's gone off, she approaches Flinn --

LICALSI

Shots fired outside Niglio's. They
think Batista's involved.

Off Flinn, hurrying to his car --

CUT TO:

2 EXT. STREET OUTSIDE OF COFFEE SHOP - DAY

2

Aftermath of an assassination attempt on Batista. He's been bloodied by flying glass, is half in shock, sitting on the curb, railing to a paramedic who's treating his cuts --

BATISTA

See this is gratitude. This is how
they treat you for twenty-six years
loyalty, is shoot at you, and your
throat nearly gets cut from broken
glass.

Batista sees Flinn, who's just pulled up, getting out of his car. He pushes away from the paramedic, gets to his feet --

BATISTA (CONT'D)

You asshole, Flinn. You're the one
jammed me up.

FLINN

What's the problem, Alfonse? Some
difficulty with you and your boss?
You want to give a statement?

(CONTINUED)

2 CONTINUED:

2

BASTISTA

I'll give you a statement -- drop
dead and rot.

Batista's walking away --

AMBULANCE ATTENDANT

You ought to come to the Emergency
Room.

BATISTA

Sure, I'll take a number with all
the welfare-cases.

He suddenly turns, points at Flinn --

BATISTA (CONT'D)

No, here, you want a statement
Flinn? Alfonse Batista says all
bets are off. He says now it's
every man for himself. You hear
me?!

Off Flinn, watching the gory Batista enter his shot-up car and
drive away --

CUT TO:

MAIN TITLES

3 EXT. PRECINCT HOUSE - EST. 3

4 INT. LIEUTENANT FANCY'S OFFICE - DAY 4

Fancy's hearing the riot-act from Task Force Leader Lastarza --

LASTARZA

The man's assigned to your squad,
isn't he Lieutenant?

LIEUTENANT FANCY

That's right.

LASTARZA

He's under your command?

LIEUTENANT FANCY

He's under my command.

LASTARZA

Then should I assume this vigilante
campaign has been undertaken on
your order?

(CONTINUED)

4 CONTINUED:

4

LIEUTENANT FANCY
My officers don't need an order
from me to do their jobs.

LASTARZA
Flinn's not doing his job. He's
harassing Marino, pure and simple,
and I want it to stop.

LIEUTENANT FANCY
Detective Flinn is issuing
citations and making arrests when
he sees infractions --

LASTARZA
(a different tack)
Look, I admit we have different
agendas here. Your cop's partner
was shot, he wants to get the guy
who did it, and he thinks squeezing
Marino's the way to make that
happen. But I can't just have
Flinn shaking all Marino's trees
hoping Alfonse Batista'll fall out.
He's bumping into things we've been
working on since last year.

LIEUTENANT FANCY
As I say, I don't intend to
discipline my officer for enforcing
the law.

Lastarza meets his eyes --

LASTARZA
You've got no straddle here. You
rein the guy in or you don't. If
you don't, you pay the
consequences.

Fancy's had enough of Lastarza's bullying --

LIEUTENANT FANCY
Would that include our not having
these little visits?

Lastarza points at him --

LASTARZA
I can hurt you plenty. Believe it.

(CONTINUED)

CONTINUED: (2)

4

Then he's gone --

CUT TO:

5 INT. STATION HOUSE - DAY

5

Flinn enters, hailed by a waiting, middle-aged black man, Ephraim Daniels, father of a child killed in a gang drive-by, a case investigated by Flinn --

DANIELS

'Morning Detective.

FLINN

How's it going Mr. Daniels?

DANIELS

I wanted to make sure you're going to be showing up at the court tomorrow. Ten o'clock, the District Attorney said.

FLINN

I'll be there.

Plainly in a hurry, Flinn as plainly intends to give Daniels all the time he requires.

DANIELS

How 'you think it's going to go on those motions? Think the Judge'll let the evidence in on how my boy got shot?

FLINN

I hope so.

DANIELS

District Attorney said he wouldn't make a guess -- I was just over there.

FLINN

We'll find out tomorrow.

DANIELS

I can't see the Judge not letting in that evidence. There's got to be some justice. That bastard shot my boy in the street. An eight year old boy.

(CONTINUED)

5 CONTINUED:

5

LASTARZA (O.S.)
Detective Flinn.

Flinn turns, sees the Task Force Leader --

FLINN
Just a second.
(looks back to the
bereaved father)
You okay, Mr. Daniels? You got
someone to be with you today?

Daniels nods, though Flinn's question doesn't really seem to register --

DANIELS
I'll see you tomorrow Detective.
I'll see you in court.

FLINN
I'll see you there. Daniels
leaves.

Flinn turns back to Lastarza --

FLINN (CONT'D)
What?

LASTARZA
I've put your Lieutenant on notice,
Detective, but you may as well hear
it from me directly -- either you
shut down this jungle-justice
campaign, or I'll have your ass.

The activity around them's come to a stop --

LASTARZA (CONT'D)
Are we clear?

Flinn doesn't respond, just watches Lastarza turn, walk out, as
FANCY passes, getting Flinn's attention with one urgent word:

LIEUTENANT FANCY
Sipowicz.

Off which --

CUT TO:

6 INT. INTENSIVE CARE UNIT - DAY

6

As Flinn and Fancy enter, head for Sipowicz' room, where a uniformed cop stands guard. They're intercepted by the attending Physician with --

DOCTOR

The coma began to lift this morning. To be truthful, I'm amazed.

LIEUTENANT FANCY

Did you ask who shot him?

DOCTOR

That hasn't really been the focus of my interest, Lieutenant.

They enter --

7 INT. SIPOWICZ' HOSPITAL ROOM - NIGHT

7

approach Sipowicz' bed. Flinn touches Sipowicz' arm. Sipowicz opens his eyes.

FLINN

Hey, Andy.

Sipowicz moistens his lips; his voice is weak --

SIPOWICZ

What's going on?

FLINN

Welcome back.

Sipowicz nods --

SIPOWICZ

The Doc says I was out awhile.
(sees Fancy)
Hey, Lieutenant.

LIEUTENANT FANCY

I'm glad you made it Andy.

SIPOWICZ

No problem.

A beat.

FLINN

Do you feel like talking a little? --
Are you up to it?

(CONTINUED)

7 CONTINUED:

7

SIPOWICZ

What do you want to talk about?

LIEUTENANT FANCY

Who shot you?

Sipowicz meets his eyes --

SIPOWICZ

I don't know. That whole day's a blank.

Sipowicz takes an unsteady breath. The Doctor looks to the cops, nods toward the door. Flinn touches Sipowicz' hand --

FLINN

Rest up. I'll be back later.

Sipowicz nods, eyes closed --

CUT TO:

8 INT. HOSPITAL CORRIDOR - DAY

8

Flinn, Fancy, and the Doctor exiting the room --

LIEUTENANT FANCY

Could that be temporary, that he doesn't remember what happened?

DOCTOR

(nods)

If the amnesia's caused by the trauma of the shooting I'd expect more to come back to him as time goes on. But his blood-alcohol on admission was off the board -- he could have been in blackout.

The Doctor's writing on Sipowicz' chart --

FLINN

We need his condition kept confidential.

DOCTOR

(patronizingly flat-voiced; without looking up)

That's our general approach, Detective.

(CONTINUED)

8 CONTINUED:

8

FLINN

Hey. Look at me.

The Doctor raises his eyes --

FLINN (CONT'D)

The wrong people find out my partner woke up they're going to try to get in that room and kill him. So don't smart-ass me about your general approach.

The Doctor's cowed, though he tries to maintain his patronizing tone --

DOCTOR

Is that all? Am I dismissed?

LIEUTENANT FANCY

Thanks for your help Doctor.

The Doctor nods, moves off --

FLINN

(as much to himself
as Fancy)

Amnesia ... You believe that?

LIEUTENANT FANCY

I don't know who's luckier.
Sipowicz or Batista.

FLINN

What do we do now?

LIEUTENANT FANCY

Keep this under wraps. Keep the
pressure on Marino.

Off which --

CUT TO:

9 EXT. LAURA FLINN'S APT. BUILDING - DAY - EST.

9

10 INT. LAURA'S APARTMENT - KITCHEN - DAY

10

Flinn and Laura signing papers under Goldstein's supervision --

(CONTINUED)

10 CONTINUED:

10

GOLDSTEIN

(itemizing the documents for Flinn; re the first)

This states you accept your ex-wife's filing -- you don't intend to counter-claim or answer.

(re the second)

This informs the court about disposition of assets and dissolution of jointly-held accounts.

(re the third)

This requests issuance of judgment.

Flinn signs them in turn.

FLINN

That's it?

GOLDSTEIN

(to both)

That's it. You'll get your decrees in the mail. Once the filing's over, uncontested divorce is actually a very streamlined process.

A beat. When neither Flinn nor Laura speaks --

GOLDSTEIN (CONT'D)

If you want I can say something official -- "I now pronounce this marriage dissolved."

The try at humor falls flat. Goldstein becomes increasingly aware of the moment's awkwardness --

FLINN

How's your nose, 4B?

GOLDSTEIN

Much better. I haven't needed the gauze packing in several days ...

(rises)

Will you excuse me?

LAURA

Thanks, Josh.

(CONTINUED)

10 CONTINUED: (2)

10

GOLDSTEIN

You're welcome. Maybe I'll see you later on

She nods. Goldstein splits. After a beat --

LAURA

I'm worried about him.

FLINN

What for?

LAURA

He's doing laundry in the basement every night with a gun hidden in his clothes-basket. He wants the muggers to come back so he can make a citizen's arrest. I don't know who he's trying to impress.

FLINN

You don't, huh.

LAURA

I'm afraid he's going to get hurt. If you get a chance maybe you could talk to him.

FLINN

Okay.

Flinn rises --

FLINN (CONT'D)

Feel any different being divorced?

LAURA

Not yet. Johnny --
(plainly not
relishing the
exchange to come)
-- I'm leaving the City Attorney's
Office, I'm going to join a private
firm.

Flinn considers her --

FLINN

No kidding. When'd you decide to do that?

(CONTINUED)

10

CONTINUED: (3)

10

LAURA

We've been talking about it for a while.

FLINN

You decided to turn a whole new leaf over, didn't you? Divorce, new job

LAURA

Us getting divorced and me changing jobs are two different things

FLINN

(unpersuaded)

Uh-huh.

LAURA

Look, I don't have to explain myself to you, and I'm not going to feel guilty about this

FLINN

Get rid of your working-stiff husband, start making a better buck, maybe move into a new neighborhood

LAURA

Maybe. Maybe take care of my mother a little better.

Which takes some wind out of Flinn's sails, causes him to change the argument's course --

FLINN

This firm you're joining, any chance they do business downtown?

LAURA

(defensive)

So what?

FLINN

So nothing. Unless maybe they figure they just bought an in on the cases you were working on for the city.

LAURA

I stipulated the cases I wouldn't be involved with.

(CONTINUED)

10 CONTINUED: (4)

10

FLINN

You can stipulate whatever you want
Laurie -- they know what they're
buying.

LAURA

That's got to be what it's about,
right Johnny? -- it couldn't be
they just thought I was a good
lawyer.

Flinn nods, looking away --

FLINN

Maybe that was it.

LAURA

Why don't you get out of here.

FLINN

Sure. Congratulations on the
career move.

He's gone --

CUT TO:

11 INT. SHAMROCK - NIGHT

11

Flinn and Licalsi in a booth. Both subdued, inward. After a
beat --

FLINN

So I just had a beef with my ex-
wife.

LICALSI

What about?

FLINN

She's a lawyer, she was with the
City Attorney's Office. Now she's
taking a job with some private
firm.

LICALSI

Why'd you fight about that?

FLINN

I don't know. I don't know what we
were fighting about.

(MORE)

(CONTINUED)

11 CONTINUED:

11

FLINN (CONT'D)

(beat)

You seem like you've got something
on your mind. Same when we were
hassling those Marino people.

She nods, doesn't answer --

FLINN (CONT'D)

I'm a big boy, you know. If you've
got a problem with us, all you've
got to do is tell me.

She stares at him --

LICALSI

(with private irony)

Okay, I've got a problem Johnny.
I'm having a problem with us.

He nods.

FLINN

Okay. No hard feelings.

LICALSI

What's that supposed to mean?

FLINN

It means okay, I understand if you
don't want to go out.

She shakes her head incredulously --

LICALSI

You think that's my problem? -- I
want to break up with you and I
don't know how to do it? You think
we're teenagers?

FLINN

Then what's your problem?

LICALSI

My problem is ... my problem's I
think I'm in love with you.

FLINN

Why's that a problem?

She shakes her head, on her feet. Splits. Flinn rises,
watching her go. Moves to the bar, looks to the bartender,
who's noted Licalsi's abrupt departure --

(CONTINUED)

11 CONTINUED: (2)

11

FLINN (CONT'D)

Help me out Leon. Give me a hint.

BARTENDER

Three alimonies, you're asking the wrong guy.

Off which --

CUT TO:

12 INT. UNDERGROUND GARAGE - NIGHT

12

Licalsi drives her ND vehicle toward the far end of the underground area, where we see a large black limousine. A few cars are in the parking area, but no one else is around.

ANGLE - LICALSI

exiting her car, getting into the back seat of the limousine.

13 INT. LIMOUSINE - NIGHT

13

Marino's waiting for her, not happy. His driver's in front.

MARINO

What's going on? Why's this son of a bitch Flinn still walking around?

LICALSI

It hasn't worked out yet Mr. Marino.

MARINO

It hasn't, huh? It worked out you could write tickets on my concrete trucks, it worked out he's making me a jerk.

(stares at her)

You're with him on the job and you're with him all night. I want him dead.

LICALSI

All right. I understand.

MARINO

Maybe you're not just screwing this guy. Maybe you're falling in love with him.

She doesn't answer, looking out the window --

(CONTINUED)

13 CONTINUED:

13

MARINO (CONT'D)

That's it, isn't it? You fell in
love.

LICALSI

(tormentedly)

I told you I'll work it out

MARINO

(angrily)

There's nothin' to work out! Clip
him! -- pull the trigger!

Suddenly and without premeditation Licalsi draws the revolver from her boot, blows Marino away -- quickly turns the piece on Marino's driver as he produces his own weapon and kills him too.

14 INT. GARAGE - NIGHT

14

Terrified, resolute, Licalsi exits the car, wipes her prints, re-enters her own, shoves the gun in her glove compartment as she hurriedly drives away, as we --

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

15 EXT. HOSPITAL - DAY - EST. 15

16 INT. SIPOWICZ' ROOM - DAY 16

Sipowicz in bed, improvement noticeable in his condition. A food-tray on the rolling table beside him. Flinn looks in --

FLINN
How 'you doing?

Sipowicz indicates his half-eaten breakfast --

SIPOWICZ
This food sucks.

Flinn comes beside him. Sipowicz indicates the TV on the wall across the room --

SIPOWICZ (CONT'D)
I heard Marino got whacked.

FLINN
Yeah.

SIPOWICZ
How do you suppose that happened?

FLINN
I don't know.

SIPOWICZ
You don't think it was Batista?

FLINN
I don't think he's got the balls.

SIPOWICZ
You peg Alfonse more for an ambush-a-Detective-from-the-bathroom type.

A beat --

FLINN
You still don't remember anything about that?

SIPOWICZ
Leaving the bar with Lois, more or less. Nothing afterward.

(CONTINUED)

16 CONTINUED:

16

FLINN

Nothing about getting to her place,
Batista must have been waiting
there for you?

Sipowicz studies his former partner --

SIPOWICZ

No.

FLINN

I mean he must have been waiting
there, that has to be how it
happened.

SIPOWICZ

You wouldn't be urging me to fib,
would you, John? Say I remember
something when I don't?

FLINN

I'm saying if you remembered we
could pop him.

(looks away)

Otherwise he's going to walk, Andy.
With Marino dead we've got no way
to squeeze him.

SIPOWICZ

Okay. Let's say I lie. Batista's
lawyer gets me on the stand --
"Detective Sipowicz, you had
horrible animosity toward my
client, correct? You ran a hummer-
bust on him two days before, plus
you fed him his wig in a parking
lot, not to mention being a full-
time sauce-head."

FLINN

You're a decorated cop. I heard
him threaten you. We could make it
stick.

SIPOWICZ

Hey, John ... Batista's not the
only guy might've wanted to croak
me. Besides -- I've had a lotta
time to think the last coupla days.
And mainly what I've been thinkin'
is, I got a second chance here to
turn my life around, and I don't
want to start by lyin .

(CONTINUED)

16 CONTINUED: (2)

16

Flinn nods resignedly. After a beat --

FLINN

How 'you doing with drying out?

A flicker of pride crosses Sipowicz' features, but he won't let it into his voice --

SIPOWICZ

Helps when the first week's unconscious. Now I'll go periods of two and three minutes where booze never crosses my mind.

Flinn grins. Heads for the door --

FLINN

You want some magazines or something, when I come back tomorrow?

SIPOWICZ

Something dirty.

Off Flinn --

CUT TO:

17 INT. STATION HOUSE - DAY

17

As Flinn enters, notes Batista and lawyer Sinclair at the front desk. Sinclair's talking to the Desk Sergeant --

SINCLAIR

In the matter of Angelo Marino.

Batista spots Flinn --

BATISTA

Look who's here. Funny how the ball bounces, huh Flinn? Figured me for dead meat, didn't you?

FLINN

Screw you Batista.

BATISTA

They want to talk to me about Angelo Marino.

(MORE)

(CONTINUED)

17 CONTINUED:

17

BATISTA (CONT'D)

First they got me whacking your
alkie pal Sipowicz, now Marino - -
(to the Squad Room
generally)

What about JFK? -- you guys think
I pulled that one too?

Flinn comes after him --

FLINN

I think you're a four-bit hump. I
think you can kiss my ass --

Under which Flinn pushes Batista backward. Fancy's come to the
Front Desk, grabs him --

LIEUTENANT FANCY

Flinn!

Several other cops move to restrain Flinn while his lawyer
holds Batista --

BATISTA

(to Sinclair)

How about it?! Is that assault?!

SINCLAIR

(to Fancy; re
Batista)

Can he give his statement and get out of here?

Fancy looks to the Desk Sergeant --

LIEUTENANT FANCY

Take 'em to Interrogation --

(to Sinclair and
Batista)

I'll be right there.

BATISTA

We'll miss you, Flinn.

Batista and Sinclair move off -- Fancy looks to Flinn --

LIEUTENANT FANCY

They're going to move the
investigation downtown.

(CONTINUED)

17 CONTINUED: (2)

17

FLINN

Lastarza doesn't know his ass from his elbow Lieutenant -- he's in it for the ink.

LIEUTENANT FANCY

Not your call. Not mine either.

(beat)

John, they don't all make.

FLINN

This one should have.

Fancy heads for Interrogation. Flinn moves toward his desk. He's intercepted by Licalsi.

LICALSI

Detective Flinn.

She falls in beside him. Drops her uniform-addressing-detective tone --

LICALSI (CONT'D)

Sorry I acted like a jerk last night.

FLINN

It's okay.

LICALSI

Is it? Do I get another chance?

Flinn nods distractedly. They reach his desk --

FLINN

They're taking the Marino case downtown.

LICALSI

I heard.

After a beat, insistent --

LICALSI (CONT'D)

Can I get my second chance tonight?

He finally meets her eyes.

FLINN

Yeah. Sure.

He's collected his messages, checks his watch --

(CONTINUED)

17 CONTINUED: ()

17

FLINN (CONT'D)

I've got to go, I've got court.

Off Licalsi, as Flinn splits --

CUT TO:

18 EXT. 100 CENTER STREET - DAY

18

19 INT. COURTROOM - DAY

19

Flinn's seated in the visitors' area just behind the District Attorney. Several rows behind him we can see the dead boy's father Ephraim Daniels. The Judge is ruling on motions --

JUDGE

As to the defense motion to exclude reference to the murder weapon, Court rules that the chain of evidentiary custody with regard to the weapon having been broken in the police property-room, no testimony as to the weapon or its ownership by or connection with the defendant will be permitted.

We see Flinn reacting with angry disgust --

DISTRICT ATTORNEY

Exception.

JUDGE

Noted. As to the people's motion to introduce evidence relating to defendant's prior weapons-violations, the court is not satisfied that relevance as to pattern has been established and therefore such evidence may not be introduced. Flinn again shows angry frustration --

D.A.

Exception.

JUDGE

Noted.

(to the Bailiff)
Bring in the jury.

ANGLE - EPHRAIM DANIELS

(CONTINUED)

19

CONTINUED:

19

who's crossed the aisle and come forward to the row behind Flinn --

DANIELS

(agitatedly)

Do you hear what he's doing? --
he's not going to let the evidence
in.

FLINN

I heard.

Under which the Jury's entered and taken their seats --

JUDGE

(to D.A.)

Call your witness.

D.A.

People call Detective John Flinn.

The unhappy Flinn rises, moves to the witness stand as the Bailiff comes forward --

BAILIFF

Do you swear or affirm that the
testimony you're about to give will
be truthful in all respects?

FLINN

Yes.

BAILIFF

State your name.

FLINN

John Flinn.

BAILIFF

Be seated.

The D.A.'s come forward --

D.A.

What's your occupation Mr. Flinn?

FLINN

Detective with the New York City
Police Department.

(CONTINUED)

19 CONTINUED: (2)

19

D.A.

In the course of your duties did you have occasion to arrest the defendant Tremaine Sampson on March 7 of this year?

FLINN

Yes.

D.A.

Please tell the court the circumstances under which you made the arrest.

FLINN

I was investigating Detective in the death of an eight-year-old boy who got shot on Avenue C coming home from school. During follow-up I received a number of statements from neighborhood residents which led me to believe the defendant might have been involved. I went to the defendant's apartment to question him

(rubs his neck)

I went to his apartment ...

(angrily looking to the Judge)

I went to his apartment and I arrested him, all right?

JUDGE

Jury's excused.

The members of the Jury troop out, during all of which time the Judge's eyes never leave Flinn. Once they've cleared the courtroom --

JUDGE (CONT'D)

Detective Flinn, you're to testify without the theatrical displays of frustration.

FLINN

(points at the Defendant)

I found that gun under his mattress.

(points at Daniels)

He used it to kill that man's little boy.

(MORE)

(CONTINUED)

19 CONTINUED: (3)

19

FLINN (CONT'D)

And because some evidence-clerk sends the wrong piece out for disposal you're going to let the son-of-a-bitch walk away --

JUDGE

I enforce the Constitution Detective. That evidence was improperly handled and therefore has to be excluded. Now you'll testify properly or I'll hold you in contempt.

FLINN

I hold you in contempt. You should be ashamed of yourself.

The Judge gavels --

JUDGE

Recess!

Daniels has gotten to his feet --

DANIELS

There's no justice here! There's no justice.

He heads for the door in the back of the courtroom --

D.A.

Your Honor, defense counsel and I would like to confer with you in chambers.

The Judge nods, rises -- still staring at Flinn, trying to control his temper --

JUDGE

I've had you in my court when you weren't quite so petulant, Detective Flinn, so I'm going to give you the benefit of the doubt
....

Flinn points at the departed Daniels --

FLINN

Why didn't you give him the benefit? He's the one who buried his little boy.

(CONTINUED)

19 CONTINUE : (4) 19
Off Flinn --

CUT TO:

20 EXT. LAURA'S APARTMENT BUILDING - NIGHT 20
21 INT. LAUNDRY ROOM - NIGHT 21

Goldstein is putting a load in the dryer, his back to the room's doorway, where Flinn now appears --

FLINN

4B.

Goldstein starts, surprised, then recovers composure --

GOLDSTEIN

Detective Flinn.

FLINN

You're too far from your laundry-basket.

GOLDSTEIN

What do you mean?

FLINN

Isn't that where your gun's stashed? If I was here to take you off, you couldn't get to it in time.

GOLDSTEIN

(flushes)

I gather Laura's been talking to you.

FLINN

She told me you want to be a hero, get back at these kids that robbed you. She's worried about you.

GOLDSTEIN

Detective, I have a permit now. I've got a right to carry a gun, and a right to do laundry, and I really don't see where this is any of your concern.

FLINN

Let me give you a hint, 4B. I caught crooks for fourteen years. It didn't turn her on.

(CONTINUED)

21 CONTINUED:

21

GOLDSTEIN

I don't take your reference.

FLINN

I thought maybe you had a crush on my former wife. My mistake.

GOLDSTEIN

Don't belittle my feelings Detective.

FLINN

I'm not. I'm saying there's no point looking for trouble.

GOLDSTEIN

Those men humiliated me. They made me feel vulnerable in a way I don't intend to be vulnerable again.

He's been transferring clothes from the washer to the dryer --

GOLDSTEIN (CONT'D)

If you really want to be helpful you can give me change of a dollar.

Flinn tosses him a quarter --

FLINN

All I've got.

(eyes Goldstein's
laundry basket)

You'd better figure something out, 4B. When the time comes, you'd better be sure you're going to use that piece, 'cause otherwise the other guy'll shove it up your ass and kill you with it.

Flinn splits. Off Goldstein, putting money in the dryer --

CUT TO:

22 EXT. FLINN'S APARTMENT BUILDING - NIGHT 22

23 INT. FLINN'S APARTMENT - NIGHT 23

He's in bed, arms folded behind his head. Licalsi comes out of the bathroom wearing only his t-shirt. She moves to the bed, wearing a silly grin. Looks down at him --

FLINN

What are you so jovial about?

(CONTINUED)

23

CONTINUED:

23

ICALSI

Pretty nuts, huh? One night I'm on
your case, the next I'm all happy.

FLINN

Is that what you're like?

LICALSI

I don't know what I'm going to be
like. I feel like everything's
starting fresh.

She lies beside him --

LICALSI (CONT'D)

It feels good.

He studies her --

FLINN

What you said last night, about
being in love For whatever
it's worth, I think I love you,
too.

LICALSI

I'm on a lucky streak.

They kiss. She's urgent with passion. Pulls back from him,
pulls off the shirt.

LICALSI (CONT'D)

C'mere.

As they clinch --

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

24 EXT. PRECINCT HOUSE - DAY

24

Sipowicz, moving effortfully and with the help of a cane, climbs the steps to the precinct house. He's carrying a small inner rube. He's followed by several Reporters and TV Cameramen --

REPORTER

Detective Sipowicz, the Doctors didn't think you'd survive, let alone return to your job. Do you regard this as a day of vindication?

SIPOWICZ

I regard it as a Monday.

REPORTER

But you must feel like you've beaten the odds --

SIPOWICZ

I don't leak six places anymore after I drink water, so I guess that's progress.

REPORTER #2

You continue to have no recollection of the events which led to your shooting?

SIPOWICZ

No, but the Doctors say it could come back to me any time.

REPORTER #2

Speculation as to your assailant's identity has focused on Alfonse Batista, the reputed successor to Angelo Marino as head of the Marino crime family --

SIPOWICZ

No comment.

REPORTER #2

Do you have any message that you'd like to send to Mr. Batista?

(CONTINUED)

24 CONTINUED:

24

SIPOWICZ

Just tell him hello, tell him have
a nice day. Tell him I'm taking my
vitamins. I got to get inside.

As Sipowicz moves past --

REPORTER

(to the camera)

Detective Andrew Sipowicz,
returning to duty as a Detective
four weeks after a narrow brush
with death

25 INT. PRECINCT HOUSE - DAY

25

as Sipowicz enters --

ANGLE - FLINN

watching from the coffee area as Sipowicz is greeted by fellow
cops and Detectives while making his way across the Squad Room
toward the Lieutenant's Office. Flinn's joined by Ramirez,
who's collected an assignment slip at the front desk --

RAMIREZ

(to Flinn)

We got follow-up to this robbery on
Mott Street, Detective

(notes Flinn

watching Sipowicz)

Looks pretty straight up, want me
to take it myself?

FLINN

You mind?

RAMIREZ

No problem.

Off Flinn, watching Sipowicz' progress as Ramirez moves off --

CUT TO:

26 INT. LIEUTENANT FANCY'S OFFICE - DAY

26

Fancy's behind his desk, looks up as Sipowicz knocks, enters --

SIPOWICZ

Lieutenant?

LIEUTENANT FANCY

Have a seat Andy.

(CONTINUED)

26 CONTINUED:

26

SIPOWICZ
 (shakes his head no)
 I do better standing up.

Fancy's produced Sipowicz' file jacket --

LIEUTENANT FANCY
 The Review Board rescinded your suspension -- you've got a full reinstatement.

SIPOWICZ
 I guess I picked the right time to get shot.

FANCY
 The question's whether you want to return to active duty. You could take a disability-retirement at three-quarters of your pay.

SIPOWICZ
 Lieutenant, before any of this happened I know you thought I should quit.

LIEUTENANT FANCY
 Before you got fired.

SIPOWICZ
 I don't expect you think any different now, and it's pretty obvious I'm not a hundred percent yet, but I'm not drinking, and I'd like to go back to work.

Fancy considers him.

LIEUTENANT FANCY
 You're right, I do have doubts about your coming back. And I'm going to give myself time to make up my mind. While I do, you'll be on restricted duty in the Station House.

SIPOWICZ
 (trying for humor)
 I can make those paper-clip chains.

LIEUTENANT FANCY
 (not amused)
 Have you got a problem with that?

(CONTINUED)

26 CONTINUED: (2)

26

SIPOWICZ
No. No Sir. Is that all?

Sipowicz starts for the door --

LIEUTENANT FANCY
Andy. I'm not sure you should be
a cop. But I think you've got more
guts than anyone I ever saw.

SIPOWICZ
For a while I was wearing 'em
outside my clothes.

Off Fancy, as Sipowicz exits --

CUT TO:

27 INT. SQUAD ROOM - DAY

27

Flinn watches Sipowicz return to his desk, notes the wincing
stiffness in his movements. Joins him --

FLINN
What did he give you?

SIPOWICZ
Ass-duty.

Sipowicz puts his inner tube down on the chair. Sits gingerly --

FLINN
Probably figures easy does it.

SIPOWICZ
Yeah.
(beat)
They still got you with that kid
Ramirez, huh?

FLINN
We're working some cases ... We're
not partnered or anything.

It's the first hesitant gesture on both their parts at
professional reconciliation. After a beat --

FLINN (CONT'D)
Andy I wish I could have nailed
Batista for you

(CONTINUED)

27 CONTINUED:

27

SIPOWICZ

Don't worry about it. Everything happens for the best.

The Assistant D.A. who worked the Daniels case has come beside them --

A.D.A.

Detective Flinn? Got a minute?

FLINN

Yeah.

Flinn pats Sipowicz on the shoulder, moves away with the suit --

A.D.A.

On the Daniels matter. I wanted to thank you for the supplementary witness statements you collected -- I'm grateful for the energy you gave the case

FLINN

(finishing his thought)

But you decided to plead it out.

A.D.A.

The other side was willing to accept fourteen months. With the gun excluded it was a deal I thought I should take.

FLINN

He killed that kid.

A.D.A.

What the facts were and what was allowable in court are two different matters.

(making a point)

Among the factors I had to consider, Detective, was the Judge's likely hostility toward my primary police witness.

Flinn nods acknowledgement.

FLINN

Have you told the kid's father?

(CONTINUED)

27 CONTINUED: (2)

27

A.D.A.
 I'm going to go do that next.
 (a beat)
 I'm sorry.

The A.D.A moves off. Off Flinn --

TIME CUT TO:

FRONT DESK AREA

A been-around-the-block blonde-wigged hooker approaches the Front Desk Sergeant --

HOOKER
 Is Detective Flinn on duty? I need
 to talk to him.

Her hands are shaking, she's nervous and afraid --

DESK SERGEANT
 What's it about?

HOOKER
 Tell him someone wants to see him.

DESK SERGEANT
 Do a little better for me.

Nervously, she pulls the wig from her head -- yanks off the glasses.

HOOKER
 It's me, dickhead. Lois. Andy
 Sipowicz' friend.

The Desk Sergeant recognizes her, quickly hails a passing Matron, as Lois plops her wig back on --

DESK SERGEANT
 (to Matron)
 Put this woman in Room C --

As the Desk Sergeant moves to find Flinn --

CUT TO:

-SIPOWICZ at his desk, watching Lois. Hold a beat, then --

TIME CUT TO:

28 INT. INTERROGATION ROOM - DAY

28

On Lois --

LOIS

He didn't give me any choice. He said if I didn't do it he'd cut my throat. He knew Andy's whole routine, that we got together Tuesdays He said you're going to leave your apartment open, you're going to bring him back like everything's normal He said he'd take care of the rest.

FLINN

This was all Batista, you never talked with anyone else.

LOIS

(nods)

Then I was supposed to get on the plane for Orlando. Except I knew once I was down there he'd have me killed, so I didn't go. I've been hiding ever since. When I saw Andy on the TV, I just ... I couldn't do it anymore ... I'm out of money ...- She's crying, looks to Flinn for understanding --

LOIS (CONT'D)

I feel so bad about what happened. I always liked Andy. He was one of my favorite tricks.

CUT TO:

-FLINN approaching the Sergeant at the front desk, looking toward the Squad Room --

FLINN

Where's Andy?

DESK SERGEANT

He left.

Off the concern flickering across Flinn's features --

CUT TO:

29 INT. SANTORA'S BAR - DUSK

29

Sipowicz takes a seat at the far end of the bar. The bartender approaches, considers him guardedly --

(CONTINUED)

29 CONTINUED:

29

BARTENDER

What do you want?

SIPOWICZ

Double Walkers Red straight up and
a glass of water.

The bartender draws the drinks, puts them in front of Sipowicz, who's placed a ten-dollar bill on the bar. Sipowicz takes a small swallow of water, wipes his mouth, staring at the double shot of liquor.

ANGLE - FLINN

entering the bar. He sees Sipowicz, comes to the bar and sits beside him --

FLINN

(to the bartender)

Draft.

As the Bartender moves away --

SIPOWICZ

What are you doing here?

FLINN

(low-voiced)

What are you doing here?

SIPOWICZ

Looked open for business to me.

The Bartender brings Flinn's beer --

FLINN

You saw her, didn't you?

SIPOWICZ

Saw who?

Flinn knows he's bullshitting --

FLINN

She copped to the whole thing,
Andy. She gave a full statement.

Under which we've seen Batista enter, flanked by several bodyguards. Flinn's voice becomes more urgently insistent --

(CONTINUED)

29 CONTINUED: (2)

29

FLINN (CONT'D)

Which is why you came here, right?
 You saw Lois walk into the station
 house, you figured you had to move
 quick. 'Cause you don't want
 Batista busted, you want him dead.

Sipowicz turns, stares at him --

SIPOWICZ

Stay out of this.
 (loudly)
 Hey, Alfonse.

FLINN

That's why you said you didn't
 remember getting shot, right? So
 they couldn't arrest him. So you
 could go after him yourself.

In b.g. Batista whispers to a Lieutenant, who now approaches --

LIEUTENANT

Mr. Batista's wondering if there's
 something you people wanted.

SIPOWICZ

Nothing special.

LIEUTENANT

Then why don't you go drink
 somewheres else?

SIPOWICZ

What happened, we crossed the
 border without realizing it? We
 left America?

LIEUTENANT

Look, there's a lot of gin-mills in
 town --

SIPOWICZ

Hey -- conversation's over, Pal.
 Your boss knows where I'm sitting --
 I don't need some steroid-case for
 an interpreter.

Batista's been listening, shouts from across the room --

(CONTINUED)

29

CONTINUED: (3)

29

BATISTA

You want to hear it from my own
mouth, Sipowicz? Get out of my
bar.

SIPOWICZ

What happens if I don't? You gonna
throw your wig at me?

FLINN

(low-voiced appeal)
C'mon, Andy. Don't be stupid.

SIPOWICZ

Hey, I'll leave Alfonse -- But why
don't you come outside with me?
Just the two of us, we'll square
everything up.

BATISTA

Is that a threat, asshole?
(to his cohorts)
Sounds like a threat to me.

Flinn takes Sipowicz' arm --

FLINN

C'mon, Andy -- we're out of here.

BATISTA

(furious)
Get offa me, John.

FLINN

No.

Flinn moves Sipowicz forward, Sipowicz without strength to
resist. Batista's laughing --

BATISTA

Hey Sipowicz, where you going?
What's he giving you, the bum's
rush? I thought it was you and me
outside.

FLINN

Keep laughing Batista --

BATISTA

I'm gonna wet my pants. Hey,
Sipowicz, he's pushing you around
like a baby.

(CONTINUED)

29 CONTINUED: (4)

23

Off Batista, as they exit --

CUT TO:

30 EXT. STREET - DAY

30

Flinn shepherds Sipowicz toward Flinn's Chevrolet --

SIPOWICZ

You want to let go of me now?

FLINN

After you're in the car.

Flinn helps Sipowicz in on the passenger's side --

SIPOWICZ

Was that a lot of fun for you,
making me look like two cents?

Flinn closes the door, moves around the car, gets in on the
driver's side --

31 INT. FLINN'S CAR - DAY

31

He doesn't start the engine, staring through the windshield at
the entrance to the bar --

SIPOWICZ

Could we get out of here now?

FLINN

Not yet.

SIPOWICZ

What, you want to tie my shoelaces
together? Make a joke of me some
other way?

Under which a number of unmarked cars have begun pulling up
outside the bar. Detectives disgorge, hurry inside --

FLINN

Watch it, Andy. They're busting
him. We're taking the son-of-a-
bitch.

The initial rousting of the outer perimeter of Batista
henchmen, those who've been standing outside or just inside the
entrance, can already be seen through the windshield. Sipowicz
watches a beat, then --

(CONTINUED)

31 CONTINUED:

31

SIPOWICZ
It's not good enough. I wanted to
take him. I wanted to gut-shoot
the bastard like he gut-shot me.

FLINN
Let it go, Andy.

SIPOWICZ
It's the only reason I didn't die.
The whole while lying there, all I
thought about was killing him. I
don't know if I've got anything
besides that.

Flinn isn't buying --

FLINN
Why didn't you drink while you were
in there?

SIPOWICZ
What do you mean?

FLINN
In the bar, why didn't you drink?

SIPOWICZ
(attempts to sound
casual)
I figured if I was going to get
croaked I might as well go sober.

FLINN
I think you've still got a lot left
Andy. We could ride together. I
think we could have some fun.

Under which the cops can be seen muscling Batista out of the
restaurant --

FLINN (CONT'D)
(to Sipowicz, as
they watch)
Why don't we start now? It's a
stronger case with you in it.

A beat, then --

32 EXT. FLINN'S CAR

32

Sipowicz gets out. Shouts --

(CONTINUED)

32 CONTINUED:

32

SIPOWICZ

Hey, Alfonse, what's going on over there?

Slowly, Sipowicz makes his way toward the other cops, who are securing Batista's hands behind his back before he's put into the squad unit.

All the while Sipowicz keeps shouting --

SIPOWICZ (CONT'D)

I just want you to know Alfonse, I suddenly remember what happened in Lois' room. It all comes back to me. I think it was seeing the wig, the rat on your head, it brought it all back to me. I just thought you'd want to know.

Batista doesn't answer. A cop shields the top of his head as he climbs into the car.

SIPOWICZ (CONT'D)

I'll see you in court Alfonse.
Count on it.

Sipowicz smacks the top of the squad unit with his hand as it pulls away --

ANGLE FLINN

who's gotten out of his car. He watches his partner, glad for him --

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN.

33 INT. SQUAD ROOM - DAY

33

Sipowicz sits at his desk, Flinn on the other side. They're drinking coffee, glancing periodically in the direction of the Interrogation Room.

FLINN

What's the best deal he can cut?
We're talking about attempted
murder on an officer of the law --
you can fry for that.

SIPOWICZ

Nobody ever has in this state --
not when the cop lives.

FLINN

Life with review after twenty-five
years. That's the best he's going
to get.

SIPOWICZ

Don't kid yourself, Flinn. Believe
me, Batista's going to work his
deal. He'll do three years in ace
hotels while they make cases off
him, then he'll wind up on a beach
somewheres with a different color
wig.

Off which --

CUT TO:

34 INT. INTERROGATION ROOM - DAY

34

Fancy and Lastarza across the table from Sinclair and Batista.

SINCLAIR

Mr. Batista's a realist gentlemen.
He understands his situation. He's
prepared to offer full cooperation --
that means comprehensive disclosure
of illegal activities including
testimony at trial -- in exchange
for a plea-arrangement that doesn't
involve incarceration.

(CONTINUED)

34 CONTINUED:

34

LIEUTENANT FANCY
 (hard and fast)
 You're dreaming.
 (to Batista)
 No way you beat jail.

BATISTA
 I'm bringing a big package.

LASTARZA
 Lieutenant Fancy.

Lastarza's tone establishes his primacy. He looks to Sinclair -

LASTARZA (CONT'D)
 I want to hear what's on the table.

BATISTA
 I know everything about Marino's
 business. I know about murders.
 I can tell you what cops are on the
 take.

Off Fancy, getting sick to his stomach, sitting back as the
 bargaining begins --

TIME CUT TO:

35 INT. SQUAD ROOM - DAY

35

As the Desk Sergeant approaches Flinn --

DESK SERGEANT
 Lieutenant wants to see you.

As Flinn exchanges a look with Sipowicz, gets to his feet --

CUT TO:

THE CLOSED DOOR OF THE INTERROGATION ROOM

as it's opened after Flinn's knock -- Flinn craning to see the
 figures inside as Fancy joins him in the hallway --

FLINN
 What's going on Lieutenant?

LIEUTENANT FANCY
 (plainly disagrees
 with the program)
 Batista's offering breakdowns on
 all the family crews, details of
 jobs they've pulled

(CONTINUED)

35 CONTINUED:

35

FLINN

He shot Sipowicz. Don't let
Lastarza put him on some golf
course in Phoenix --

LIEUTENANT FANCY

(cutting him off)

Have you had any line-of-duty
incidents the last few weeks -- any
close calls you didn't report?

FLINN

No. Why?

LIEUTENANT FANCY

Batista says Marino put out a
contract on you. He thinks you
were supposed to be hit by a cop,
someone you worked with.

FLINN

You believe him?

Fancy hands Flinn a list --

LIEUTENANT FANCY

These are cops he says were on
Marino's payroll. He says there
were others Marino kept to himself.
No one on the list is from our
precinct, but I know you've had
shared-duty assignments --

(studies Flinn,
who's gone pale)

What's the matter?

FLINN

Nothing.

LIEUTENANT FANCY

Do you recognize someone?

FLINN

No. There's nobody on there I
know.

LIEUTENANT FANCY

Run a computer-check with those
names against your recent
assignments.

FLINN

Okay.

(CONTINUED)

35 CONTINUED: (2)

35

Flinn turns, moves away from Fancy, trying to conceal how deeply he's been shaken. Fancy watches him a beat before re-entering the Interrogation Room. We follow Flinn as he moves to the Duty Sergeant at the Front Desk --

FLINN (CONT'D)
(flat-voiced)
Where's Licalsi?

DESK SERGEANT
Sector-patrol. And you just got a
call from court, the hostage-squad
....

FLINN
What happened?

DESK SERGEANT
Some case you worked on -- Victim's
relative's got a gun on the Judge.

As Flinn heads for the station-house entrance --

CUT TO:

36 INT. COURTROOM CORRIDOR - DAY

36

Flinn hurries to where a Tactical Unit's set up in the hallway outside the Judges' chambers. Approaches the Tac Leader --

TAC LEADER
Perp's name is Ephraim Daniels

FLINN
His son was murdered. I know the
case.

TAC LEADER
They pleaded it out, guy who did
it's on for sentencing this
morning. Daniels breaks into the
Judge's chambers, wants him to
cancel the plea, make the guy go to
trial. He says you're the only cop
he'll talk to --

As Flinn bangs on chambers door --

FLINN
Mr. Daniels! It's me, Detective
Flinn!

(CONTINUED)

36 CONTINUED:

36

DANIELS' VOICE

(through the door)

Just you! I got a gun to his head --
I'll use it!

TAC LEADER

(to Flinn)

Don't play with him, Detective.
The Judge is at risk, and I've got
a shooter with a clean angle
outside the office window.

37 INT. JUDGE'S CHAMBERS - DAY

37

As Flinn enters, hands extended to show he's not armed.
Daniels is squatting against a wall, training a small-caliber
weapon on the Judge we saw earlier, who's sitting on the floor
in the room's corner --

DANIELS

Shut the door.

Flinn closes the door.

FLINN

You all right, Judge?

DANIELS

He's all right.

FLINN

You've got to let him go, Mr.
Daniels.

DANIELS

Fourteen months. That's going to
be his sentence. He killed an
eight year old boy. I'm not going
to let him give that sentence out,
Detective. I promised my boy at
his grave I was going to get him
justice.

FLINN

There is no justice for what
happened to your boy. Mr. Daniels,
I'm not going to tell you I agree
with what the Judge did. Not
letting that evidence in about the
gun, and the rest of it, I think
that sucked.

(MORE)

(CONTINUED)

37 CONTINUED:

37

FLINN (CONT'D)

But nothing can happen in here
that's going to change any of that.
All that can happen is you get into
all kind of trouble. Are you
listening to me?

DANIELS

(after a beat)

I'm listening.

FLINN

I want you to come out with me. I
promise, if you give up your gun,
no one's going to put you in jail
for this. Where's your boy buried?

DANIEL

Bethel Baptist, out Ozone Park.

FLINN

I promise you, couple days you'll
be able to go out there, tell him
you did the best you could. Mr.
Daniels. Don't die here.

(indicates the
Judge)

He's not worth it.

A long beat. Finally, Daniels throws down the gun. Off which --

CUT TO:

38 INT. COURT CORRIDOR - DAY

38

Flinn exits, holding Daniels' arm. He's grabbed by members of
the Hostage Squad, put on the ground. Flinn's crouched beside
him --

FLINN

(to Hostage Guys)

Take it easy. Take it easy

The Judge is led out. Terrified, he conceals his distress in
rage --

JUDGE

No promise that you made to that
man is binding, Detective --

(CONTINUED)

38 CONTINUED:

38

FLINN:

Don't be stupid. How're you going to look, giving the guy who killed his kid fourteen months, then putting him in jail 'cause he made you wet your pants.

JUDGE

(furious)

We govern by law, not your whim --

FLINN

Don't tell me how you govern. I work your streets. I clean up after how you govern. The way you govern stinks.

As Flinn moves off down the corridor --

CUT TO:

39 INT. COP LUNCHEONETTE - DAY

39

Flinn enters, sees Licalsi and her uniformed partner eating at the counter. Approaches --

UNIFORMED PARTNER

How you doing Detective?

FLINN

All right --

(to Licalsi)

Can I talk to you?

LICALSI

Sure.

She's gotten to her feet. As they move to a booth --

LICALSI (CONT'D)

How are you doing Detective?

It's polite, with the slightest hinting undertone of their personal relationship. Flinn doesn't take it up. As they take seats across from each other --

FLINN

Didn't you tell me your name's different from your Dad's?

It comes from left field, but she answers straight-forwardly --

(CONTINUED)

39 CONTINUED:

39

LICALSI

When I joined the force, I took my Mom's maiden name. I didn't want to ride my father's coattails.

FLINN

Your Dad's Dominic Gennaro, from the two-four.

LICALSI

(nods)

So?

Flinn hands her the list Fancy gave him -- she examines it a beat, then --

LICALSI (CONT'D)

(quietly)

So my dad's name is on a list. What's it supposed to be?

FLINN

Those are wrong cops. It's part of what Batista's peddling to try to float a deal.

She takes this in --

LICALSI

Batista's trying to save his ass --

FLINN

Did they ever reach out to you?

LICALSI

Is my name on the list?

FLINN

Batista said those were the cops he knew were on Marino's payroll, but there were others Marino kept to himself.

(beat)

He also said Marino put a contract on me, I was supposed to be hit by someone I was working with.

(meets her eyes;

repeats his

question)

Did they ever reach out to you?

LICALSI

Let's go outside.

(CONTINUED)

39 CONTINUED: (2)

39

Flinn studies her a beat, gets to his feet --

CUT TO:

40 EXT. STREET OUTSIDE THE LUNCHEONETTE - DUSK

40

They walk toward her blue-and-white --

LICALSI

Who's talking to me now?

FLINN

What do you mean?

LICALSI

Are you talking to me as a cop?

FLINN

I'm talking to you as the guy
you've been sleeping with, the one
you said you were in love with.
And how that was giving you such a
problem. Just before Marino got
killed.

They've reached the car. She gets in behind the wheel, he gets
in on the passenger's side. After a beat --

FLINN (CONT'D)

Is that what happened? Did you
take him out?

She's looking away --

LICALSI

I love you. We could have a life
together.

Flinn grabs her arm, makes her look at him --

FLINN

Is that what happened?

Her eyes are filled with tears --

LICALSI

Even if it is, the case never
makes.

It's as much answer as he needs. After a beat he lets go of
her, opens the door --

(CONTINUED)

40 CONTINUED:

40

LICALSI (CONT'D)
 (tears in her eyes)
 We could have a life.

Under which, a radio call --

DISPATCHER'S VOICE
 ... Midtown North, Sector George,
 report of a person shot at one
 seven west eighty ninth street --
 see the super --

Flinn reacts --

FLINN
 That's my ex-wife's place.

He quickly exits the unit. Off the devastated Licalsi --

CUT TO:

41 EXT. LAURA FLINN'S APARTMENT BUILDING -- NIGHT 41

An ambulance parked outside. On the cut, Flinn's pulling up, hurriedly exits. Approaches the perimeter- cop who watches as two paramedics clear a gurney from the building entrance.

We see a bloodied male on the gurney. To Flinn's right, Goldstein's talking to the cop in charge. Laura is on the apartment steps, arms folded in front of her, watching --

FLINN
 (to the perimeter-
 cop)
 What happened?

PERIMETER-COP
 (re Goldstein)
 The citizen was doing his laundry.
 (indicates gurney)
 The perp tried to take him off.
 (re Goldstein again,
 and weapon being
 bagged by
 Investigating
 Officer)
 The citizen was packing more than
 a box of Tide.

FLINN
 Where'd he shoot him?

(CONTINUED)

41 CONTINUED:

41

PERIMETER-COP

(deadpan)

The perp he got twice in the shoulder, plus he slaughtered the washing-machine.

Flinn moves to Goldstein, shows his shield to the officer in charge --

FLINN

You okay, 4B?

GOLDSTEIN

(a little spacey)

I know the answer now, Detective.

FLINN

The answer to what?

GOLDSTEIN

You told me the other night I had to know if I'd be able to use my gun. And the truth was, I wasn't sure. But now I know

He's looking toward the wounded man on the gurney --

FLINN

Okay. Calm down.

GOLDSTEIN

When I first saw him, I was too afraid to move. He recognized me from when he robbed me before. He was laughing at me. But I got to my laundry-basket. I got to my gun

FLINN

Take it easy --

GOLDSTEIN

And I used it. I used it.

The cop in charge had been supervising the on-loading of the wounded mugger, now returns --

COP IN CHARGE

Mr. Goldstein, you'll have to come down to the precinct --

GOLDSTEIN

Am I under arrest?

(CONTINUED)

41 CONTINUED: (2)

41.

COP IN CHARGE

No, but we've got to get a statement

Goldstein starts away with the cop, still seems zoned --

GOLDSTEIN

What about my gun?

COP IN CHARGE

What about it?

GOLDSTEIN

When do I get it back?

COP IN CHARGE

You get it back when we say you can get it back.

FLINN

Goldstein, when you get to the station house drink some water with a little sugar in it.

Goldstein looks back to Flinn --

GOLDSTEIN

You know what Detective? I'm glad I shot him. I'm glad. I liked how it felt

Cop-in-Charge has shepherded Goldstein to the squad car --

COP IN CHARGE

Okay, Mr. Goldstein, watch your head.

Goldstein gets into the back of a blue-and-white. Flinn turns. Looks to Laura. She's been watching him all along. Flinn climbs the steps to her --

FLINN

I tried to talk to him Laurie.

LAURA

He told me.

FLINN

Lot of good it did.

She considers him --

(CONTINUED)

41 CONTINUED: (3)

41

LAURA

You look lousy.

FLINN

Thanks. I feel lousy. It was a lousy day.

LAURA

You had a lot of nerve Johnny, what you said to me yesterday.

FLINN

I'm sorry. I was wrong.

LAURA

I'm done holding myself back because of your threatened male ego, or 'cause you think I'm selling out the working class. We're not married anymore.

FLINN

Laurie. Let me come upstairs.

LAURA

For what?

FLINN

'Cause otherwise I'm going to lie down on the pavement and you're going to have to put traffic cones around me.

She studies him --

LAURA

Where's Miss Young-And-Fills-Out-Her-Uniform?

FLINN

That's not going to work out.

(beat)

I'll sleep on the sofa. I don't want to be alone tonight.

She considers him.

LAURA

Come on up ... We'll negotiate where you sleep.

(CONTINUED)

41 CONTINUED: (4)

41

He grins. She throws an arm around his shoulders. Off the crime aftermath, as Flinn and Laura go inside -

FADE OUT.

THE END