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Script No. 7

NYPD Blue

"Double Abandando"

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FOR EDUCATIONAL  
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NYPD Blue

"Double Abandando"

CAST

BOBBY SIMONE  
ANDY SIPOWICZ  
ARTHUR FANCY  
JAMES MARTINEZ  
SYLVIA COSTAS  
GREG MEDAVOY  
DONNA ABANDANDO

Adrienne Lesniak  
Vinnie Agostino  
Teacher  
Post Officer  
Mrs. Diaz  
Christy Williamson  
Nick Williamson  
Uniform Cop (Diaz shooting)  
Eddie Reyna  
Dorie Duncan  
Jennifer Mills  
Bruce Mackie  
Vincent Mackie  
Mr. Reeves  
Dana Abandando  
Matthew Bernstein  
Mrs. Manning  
Kathy Manning  
Uniform Cop (Reyna shooting)  
E.M.S. Guy

NYPD Blue

"Double Abandando"

SETS

INTERIORS

PRECINCT

Squad Room  
Fancy's Office  
Interrogation One  
Interrogation Two  
Locker Room  
Coffee Room  
Stairway

DONNA'S APT.

COSTAS' APT.

SAYBROOK INDUSTRIES  
Office Cubicle Area  
Conference Room

SCHOOL

Hallway  
Metal Shop

MANNING HOUSE

Bedroom

NICK'S ROOM

EXTERIORS

PRECINCT

SCHOOL YARD

STREET (REYNA WOUNDING)

STREET (REYNA SHOOTING)

NYPD Blue"Double Abandando"

FADE IN:

1 EXT. STATION HOUSE - MORNING 1

To establish --

2 INT. SQUAD ROOM - MORNING 2

Sipowicz is at his desk. He looks up to see Costas, obviously unexpected. He crosses towards her --

SIPOWICZ

I thought you were in court.

Costas obviously has something on her mind that's not easy to reveal --

COSTAS

Resnik took the hearing. I needed to talk to you.

SIPOWICZ

What?

COSTAS

Andy, you're not going to like hearing this.

SIPOWICZ

I'm under control. Just tell me what's wrong.

COSTAS

(shaking her head)

Elvira called me at the office, she couldn't vacuum because the power was off in the apartment. A breaker was thrown.

Sipowicz, a smile of relief --

SIPOWICZ

That's nothin', I can fix that in two seconds.

COSTAS

The Super fixed it.

(CONTINUED)

2 CONTINUED: (2)

2

SIPOWICZ  
 (studying her)  
 Then what's the problem?

COSTAS  
 Apparently we shouldn't have plugged  
 the fish tank into the same outlet  
 as the television ....

SIPOWICZ  
 Uh-huh.

COSTAS  
 The fish are dead.

SIPOWICZ  
 No. I don't believe that. Not all  
 of them.

Costas expression says it. All of them --

COSTAS  
 I went by there, Andy. They're all  
 upside down. \*

SIPOWICZ  
 The daschylus trimaculatus? You  
 know how tough that fish was? I  
 dropped him on the rug, a day later  
 he was fine. \*

Costas doesn't have to say it. He's dead too. Sipowicz  
 is devastated --

COSTAS  
 We'll get some more fish ... \*

SIPOWICZ  
 You don't replace fish like those.  
 Those were specific fish.  
 (beat)  
 I have to talk to you later.

Costas nods understanding. She exits. Sipowicz crosses  
 to his desk. He stands with his knuckles on it doing  
 some breathing exercises. Simone's come from the Locker  
 Room, considers Sipowicz -- \*

SIMONE  
 Your back again? \*

(CONTINUED)

2 CONTINUED: (2)

2

SIPOWICZ

No.

Pick up Medavoy heading into the Coffee Area --

2A INT. COFFEE ROOM - DAY

2A

Donna's cleaning up, seems upset about something --

MEDAVOY

Night tour guys leave some mess huh?

DONNA

They certainly do.

Medavoy watches her --

MEDAVOY

Maybe I'll leave a note or something.

DONNA

My sister just called.

MEDAVOY

Oh yeah?

DONNA

She split with her husband.

MEDAVOY

Sorry to hear that.

DONNA

Yeah, and whenever my sister has a crisis, I'm supposed to bail her out. It's not like we have a lot of room in our place.

MEDAVOY

Your sister's coming to stay?

DONNA

She says it's just for a little while, till they decide on counseling or if it's gonna be permanent.

MEDAVOY

I'll get a room for a while.

(CONTINUED)

2A CONTINUED: (2)

2A

DONNA

No way. My sister is not putting  
you out.

(beat)

I guess she can sleep on the divan.

MEDAVOY

Look, it's not a problem. We'll all  
be fine together.

Donna's not convinced --

\*

DONNA

Yeah.

Suddenly two pops are heard off screen. Medavoy reacts  
--

\*

MEDAVOY

What was that?

\*

As he hurries into the Squad --

\*

2B INT. SQUAD ROOM - DAY

2B

Fancy emerges from his office as Medavoy enters the room --

\*

FANCY

Were those gunshots?

\*

SIPOWICZ

(a horrible thought)

Sylvia just walked out of here.

Simone is up from his desk. Sipowicz half way to the  
door --

3 INT. PRECINCT - DOWNSTAIRS - DAY

3

As the Detectives thunder down the stairs, the desk  
sergeant is at the precinct door --

\*

DESK SGT. VINNIE

Across the street ... A kid was shot  
in the school yard.

As the other Detectives hurry past, Sipowicz sees Costas  
standing just inside the front door. He touches her arm,  
reassuring himself that she's okay, then goes out to  
follow the others --

\*

4 EXT. THE PRECINCT - CRANE SHOT - DAY 4

Uniformed cops, dressed as duty personnel at the station, with a mixture of Detectives pour out the door, heading for the school yard across the street, where a crowd of kids is milling in the playground --

5 EXT. THE SCHOOL YARD - DAY 5

Simone rushes up. A male teacher is kneeling over a fifteen-year-old Hispanic. Simone looks, then touches the neck for a pulse. Fancy comes up speaking into a radio --

FANCY

Fifteenth Squad to central, put a rush on the ambulance to I.S. 27, schoolyard --

Simone turns to Fancy --

SIMONE

Never mind, Loo. This kid's gone. Shot twice through the heart.

Fancy turns to a uniform sergeant --

FANCY

Notify the M.E. and Crime Scene to respond.

Simone turns to the onlookers, school kids, and teachers as Sipowicz pushes through out of breath --

SIMONE

Was anybody here when this happened?

SIPOWICZ

Nobody saw anything? Come on.  
(to uniforms)

Okay we want names on all these people ... Anyone know this kid?

The teacher who was on the scene speaks --

TEACHER

His name's Eddie Diaz ... I better call his parents.

He moves away as the school post officer approaches with Nick Williamson, held by the neck.

(CONTINUED)

5 CONTINUED: (2)

5

The post cop carries a hammerless .9mm fire through-the-pocket Bernie Goetz special in his free hand --

POST OFFICER

(breathless)

I saw him running into the locker room -- caught him in the can trying to dump this in the toilet.

Simone, recognizing Nick ---

SIMONE

Aw, Nick, for God's sake.

FANCY

You know that kid?

SIMONE

His mother's a friend of mine.

FANCY

Are you up for the next homicide?

SIMONE

Yeah, this is mine.

FANCY

That a problem?

SIMONE

No ... I'm alright with it.

(to the post cop)

Take him across the street and sit him down upstairs. I'll be right up.

Off which --

SMASH CUT TO:

MAIN TITLES

6 INT. PRECINCT - SQUAD ROOM - DAY

6

Medavoy talks with a sobbing Mrs. Diaz, mother of the victim --

MRS. DIAZ

How can this happen? How do you let this happen?

(CONTINUED)

6 CONTINUED: (2)

6

MEDAVOY

Mrs. Diaz, we do what we can. Do you know if your son knew a Nick Williamson?

MRS. DIAZ

No, I don't know. He knows boys in the streets, I don't know who they are.

She retreats into her grief as Christy Williamson appears at the Catching Area, still wearing a waitress' uniform. She sees Simone approaching her --

CHRISTY

Where is he?

SIMONE

He's with a policewoman.

CHRISTY

Bobby -- I just don't believe this. Tell me it's not true.

SIMONE

Let's go to my desk. You want coffee or something?

What can Simone say. He guides her to his desk. Her attention diverts to the sobbing Mrs. Diaz for an instant, then back to Simone --

SIMONE (CONT'D)

The post officer caught Nick trying to ditch a gun in the boy's toilet.

CHRISTY

But that doesn't mean he killed anyone.

(her eyes  
questioning)

You don't think he did it.

SIMONE

That's why you're here Christy. You have to be present when we talk to him. Help us find out what really happened.

CHRISTY

What about a lawyer?

(CONTINUED)

6 CONTINUED: (3)

6

SIMONE

I'm not gonna lie to you, you could go that way. But I think the best thing is to find out what happened.

CHRISTY

I've dreaded this since his father left -- he doesn't talk to me or tell me where he goes.

Sipowicz has joined them --

SIPOWICZ

I'm Detective Sipowicz --

SIMONE

Andy and I are working this together.

A loud outburst of sobs from across the room. Christy looks in that direction, then at the Detectives --

SIPOWICZ

... the dead kid's mother.

Off Christy --

CUT TO:

7 INT. INTERROGATION ONE - DAY

7

Nick is drinking a coke and trying to project cool. Christy, Sipowicz, and Simone present --

NICK

That was our corner. He had no business there.

SIMONE

"Our corner?" Who else hung out there --

NICK

A group of us guys.

SIMONE

Like John, Bruce Mackie and that Mace kid?

(CONTINUED)

7 CONTINUED: (2)

7

NICK

Yeah. But they hadn't shown up. It was just me. Then this P.R. starts pushing it.

SIMONE

Pushing what?

NICK

Like being where he don't belong. We don't keep 'em in their place in ten years it's gonna be us or them. Assholes. If I hadn't shot him who would respect me?

Christy is stricken --

CHRISTY

Oh, God, Nicky ... Do you know what you're saying?

NICK

Hey, you're out of the loop, Mom. Forget it --

CHRISTY

(sadly)

You're wrong. I'm your mother. I'm never out of the loop.

SIMONE

Let me tell you what this means Nick.

NICK

I know what it means. I'm eleven years old ... Worst that can happen to me is a few years in Spofford.

SIMONE

Who told you that?

NICK

It's the law. I know about the law.

Christy turns her face away in defeat. Simone and Sipowicz exchange a look. Sipowicz indicates the distressed mom with a glance --

SIPOWICZ

I think we got all we need for now.

(CONTINUED)

7 CONTINUED: (3)

7

CHRISTY

(to Simone)

Can I talk to Nick for a few minutes  
or do I have to leave?

SIMONE

No, you can talk to him Christy.

Sipowicz and Simone exit --

8 INT. SQUAD ROOM - DAY

8

Sipowicz and Simone emerge from the Interview Room --

SIPOWICZ

From the mouths of babes.

SIMONE

Yeah.

SIPOWICZ

Maybe you've got a slam dunk here.

They are heading toward Fancy's Office. Fancy meets  
them --

FANCY

How'd it go?

SIMONE

He's saying he did it. But I want  
to keep him out of the system.

FANCY

You don't buy the story?

SIMONE

I don't know. The kid's eleven,  
he's trying hard to be tough. Maybe  
he's taking the weight for somebody.  
I just want to hold off, talk to the  
older kids he hangs out with.

FANCY

Okay, get them in.

Sipowicz and Simone head out. Donna steps up to Fancy --

DONNA

We just got a call on a jogger being  
(MORE)

(CONTINUED)

8 CONTINUED: (2)

8

DONNA (CONT'D)  
shot at near South Street sea port.

FANCY  
Give it to Martinez and Lesniak.

Off which --

CUT TO:

9 OMIT

10 EXT. THE STREET - DAY

10

A blue-and-white is on the corner as Martinez and Lesniak pull up, exit their car, approach two uniform cops --

UNIFORM COP  
(indicates)  
That's the guy got shot at.

MARTINEZ  
You got the sixty-one?

UNIFORM COP  
(hands this over)  
You got this? They're holding jobs  
in the precinct.

MARTINEZ  
Yeah, go ahead.

Martinez and Lesniak approach EDDIE REYNA, mid-thirties, handsome, dressed in a jogging outfit. His girlfriend, DORIE DUNCAN, mid-twenties, attractive, is at his side --

LESNIAK  
Somebody fired at-you?

REYNA  
Maybe, I don't know. Could've been  
firecrackers. Everybody's okay  
though --

(casual)  
If those policemen hadn't gotten  
here so fast, I'd've probably  
forgotten about it by now.

DUNCAN  
I can't believe you're going to let  
(MORE)

(CONTINUED)

10 CONTINUED: (2)

10

DUNCAN (CONT'D)  
that bitch get away with this.

LESNIAK  
You don't think this was an  
accident.

DUNCAN  
Those bullets were meant for Eddie  
and we both know who did it.

REYNA  
We're not sure honey.

LESNIAK  
Who did it?

DUNCAN  
(matter of fact)  
His ex-girlfriend, Jennifer Mills.

MARTINEZ  
Did you see her?

REYNA  
(shrugs no)  
It happened really fast.

LESNIAK  
(to Duncan)  
Did you see her?

REYNA  
Dorie was getting a drink of water  
when it happened.

MARTINEZ  
So why do you think it's this  
Jennifer Mills nobody saw?

DUNCAN  
She's been threatening him. Saying  
things like "there's going to be an  
accident," crap like that.

LESNIAK  
Why is she threatening you?

DUNCAN  
She's pissed because he dumped her  
-- and that was over a year ago.

(CONTINUED)

10 CONTINUED: (3)

10

Under which Martinez notices --

MARTINEZ

You're bleeding.

Reyna looks to his right bicep. A dark stain of blood is seeping through his dark-colored jacket. Reyna puts his left hand on the spot, removes it, looks curiously at the blood --

REYNA

Look at that.

MARTINEZ

Why don't you sit down.

Martinez supports Reyna on his left arm and hand, helps him over to a stoop, helps him down --

LESNIAK

(re jacket)

Can you take this off?

Lesniak helps him remove the jacket, examines the wound --

LESNIAK (CONT'D)

You're shot.

DUNCAN

Oh my God Eddie.

REYNA

Wow. I didn't feel anything. I heard the shots, put on my jacket -- isn't that right Dorie? I was putting on my jacket just as you came back from the drinking fountain.

DUNCAN

(to Reyna)

Now do you think maybe you should file a complaint?

LESNIAK

(to Martinez)

I'll call E.M.S.

Lesniak moves back to the car --

(CONTINUED)

10 CONTINUED: (4)

10

DUNCAN

(to Martinez)

The girl you're looking for is  
Jennifer Mills. She works at  
Saybrook Industries.

REYNA

Look, Detective. If it was her you  
don't need to worry. I'm not going  
after her with a baseball bat. I'll  
let her cool down, maybe talk to her.

MARTINEZ

So you don't want to file a  
complaint.

DUNCAN

If you don't I'm going to.

REYNA

(a look to his  
girlfriend)

Okay, okay I'll file.

Under which Lesniak returns --

LESNIAK

Ambulance'll be here in a couple  
minutes.

Reyna follows Martinez as he joins Lesniak --

REYNA

(low-voiced)

If there's some way to designate  
this like a low-priority complaint  
....

MARTINEZ

(patience waning)

No, there's no way to do that.

LESNIAK

(wants to get Reyna  
away from them)

Why don't you sit down over there  
till the ambulance gets here.

As Reyna complies --

(CONTINUED)

10 CONTINUED: (5)

10

MARTINEZ  
(trying to make sense  
of it)  
Guy puts his jacket on after he's  
shot. I don't get it.

LESNIAK  
He said he didn't feel it.

MARTINEZ  
Yeah, I guess that happens.  
Off Martinez, eyeing Reyna skeptically --

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

11 INT. SAYBROOK INDUSTRIES - OFFICE CUBICLE AREA - DAY 11

Martinez and Lesniak approach JENNIFER MILLS, twenty-eight, attractive, at her small office cubicle --

MARTINEZ

Miss Mills ... I'm Detective Martinez, this is Detective Lesniak. We'd like to ask you a few questions.

MILLS

Sure, what's this about?

LESNIAK

(re lack of privacy)  
Is there someplace we can talk?

MILLS

I think the coffee room's empty. \*

Off which --

CUT TO:

12 INT. SAYBROOK INDUSTRIES - CONFERENCE ROOM - DAY 12

Martinez, Lesniak and Mills enter. Martinez shuts the door --

MARTINEZ

Do you know Eddie Reyna?

MILLS

Yeah, but I haven't seen him for quite a while.

LESNIAK

Where were you between nine-thirty and ten this morning?

MILLS

In our staff meeting. What happened, did somebody trash Eddie's apartment or something?

LESNIAK

He was shot.

(CONTINUED)

12 CONTINUED: (2)

12

A brief hint of smile crosses Mills' face --

MILLS

Is he dead?

LESNIAK

No, he's okay. He thinks you did it.

MILLS

He knows I'd like to.

MARTINEZ

He told us you've made threatening phone calls.

MILLS

I've been trying to talk to his girlfriend. I want to warn her. I'm sure he's threatened by that.

MARTINEZ

Warn her about what?

MILLS

I'm H.I.V. positive. Eddie infected me.

Martinez and Lesniak react, flashing back to their recent encounter -- reluctant to believe her --

MARTINEZ

How do you know he infected you?

MILLS

I don't do drugs, I'm monogamous, and all my old boyfriends tested negative.

LESNIAK

Has he been tested?

MILLS

He refuses. I'm not his only victim. I'm sure I'm not the only person who'd like to kill him.

MARTINEZ

Like who else?

(CONTINUED)

12 CONTINUED: (3)

12

MILLS

He's such bad news it's take-your-pick. Some drug dealers shot at him once in front of my building.

LESNIAK

He deals drugs?

MILLS

He has. He bragged about all the money he made before I met him. Spent it on a vacation to Jamaica ... What a prick he is.  
(off them)  
I'm sorry, I hate the bastard.

MARTINEZ

You know the names of these dealers?

MILLS

No. I know the girl he went out with before me. He infected her too.

LESNIAK

Maybe she wanted to take a shot at him.

MILLS

She's dying.

MARTINEZ

Well we'd still like to get her name.

MILLS

Kathy Manning ... Her number's in my Rolodex. I'll get it for you.

She leaves them to go back to the offices. Martinez checks his hands, looking closely at a knuckle --

MARTINEZ

I skinned my knuckle installing my folks' water heater. That's the only place the guy could've bled on me.

LESNIAK

(desperate optimism)

Hey, he may not have it. The guy

(MORE)

(CONTINUED)

12 CONTINUED: (4)

12

LESNIAK (CONT'D)  
looked really healthy.

MARTINEZ  
(not so sure)  
So does she.

Off Martinez and Lesniak --

CUT TO:

13 INT. SQUAD ROOM - DAY

13

Bruce Mackie, fifteen, street smart and a wise ass, enters with his father, a forty-year-old blue collar worker, annoyed at having to come. He points for Bruce to sit on the bench and talks to Donna --

MACKIE  
I'm Vincent Mackie. My wife said  
I'm supposed to bring my son to see  
Detective Simone.

Bruce moves to the drinking fountain, spots Nick with Christy, who's unwrapping a hamburger in the pokey room --

DONNA  
Detective, Mr. Mackie and his son  
are here.

Simone gets up from his desk and crosses toward them as Bruce returns to the Catching Bench --

SIMONE  
Mr. Mackie ....

MACKIE  
Yeah, my wife said you were by the  
place looking for us.

SIMONE  
I'd like to speak with Bruce for a  
little while.

MACKIE  
Not without me there.

SIMONE  
Bruce is fifteen. We can deal with  
(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

SIMONE (CONT'D)

him as an adult.

MACKIE

Like the way you threatened him the other night on the street? Is that how you want to deal with him? Yeah, I heard all about that.

Simone knows he's busted. He glances at Bruce --

SIMONE

There was a boy killed at school.

MACKIE

Bruce, you know anything about that?

BRUCE

Just what I heard, like everyone else.

MACKIE

There, that's it.

SIMONE

Mr. Mackie, we should try to clear the air on this. I don't want to arrest him.

MACKIE

You don't scare me. I can afford a lawyer and he's not talking to you. You're not going to trick him. He said what he knows. You want more, I call my lawyer.

Mackie turns around and leaves. As Bruce gets up he shoots a look toward Nick with a little smile of victory which Simone sees. -The boy and his father exit past the arriving Sipowicz, who joins Simone --

SIPOWICZ

That kid Mace had the flu, he's in bed with a hundred-two fever.

SIMONE

(nods)

This Bruce said he didn't know anything and his father threatened to lawyer him up.

(CONTINUED)

13 CONTINUED: (3)

13

Donna's at her desk and speaks to them --

DONNA

Lieutenant would like to see you in his office.

SIMONE

Thanks.

Simone and Sipowicz cross toward the office --

SIMONE (CONT'D)

The proctor verified that kid John was in detention, that's the third kid Nicky was hanging around with.

Off which --

CUT TO:

14 INT. FANCY'S OFFICE - DAY

14

Simone and Sipowicz enter. Mr. Reeves, a black male school principal, is seated there --

FANCY

Detectives Simone and Sipowicz are working the case. Mr. Reeves is principal at I.S. 27 ...

They exchange a greeting --

FANCY (CONT'D)

(to Simone and Sipowicz)

We've got the tape of the nine-one-one call.

Fancy presses the button on the tape recorder -- we hear the gravelly middle-aged voice of Mr. Bernstein --

911 OPERATOR (O.S.)

... nine-one-one, operator two thousand and two. Where's the emergency?

BERNSTEIN (O.S.)

I just saw a boy shot ... in the school yard, I.S. 27 ... He's hurt real bad, send an ambulance!

(CONTINUED)

14 CONTINUED: (2)

14

911 OPERATOR (O.S.)  
Your name, telephone number, and  
address, please.

BERNSTEIN (O.S.)  
Just get someone over here, hurry!

A click as the phone's disconnected --

FANCY  
Mr. Reeves was able to I.D. the  
voice.

REEVES  
Matthew Bernstein, he's our shop  
teacher. The door to his shop is  
very near the playground. I'm sure  
it's him. We've shut down for the  
day, but I know he's still over at  
the school.

Fancy looks to Simone and Sipowicz --

SIMONE  
We'll go talk to him.

They exit --

CUT TO:

15 INT. SQUAD ROOM - DAY

15

Dana Abandando, twenties, a knockout, stands with light  
luggage and converses with Donna at her desk. She notes  
Simone as he exits Fancy's Office with Sipowicz --

DONNA  
You better call mom, let her know  
you got here ...

Dana, engrossed in Simone --

DANA  
Yeah.  
(half-whisper, re  
Simone)  
That's not Greg, is it?

Donna sees it's Simone. She speaks sotto voce to Dana --

(CONTINUED)

15 CONTINUED: (2)

15

DONNA

No, that's Detective Simone ...

Sipowicz and Simone pass them --

SIMONE

We'll be at I.S. 27 Donna.

DONNA

All right Detective.

Dana gives Simone a smile as he and Sipowicz exit --

DONNA (CONT'D)

Look, when I get my break we can  
take your stuff by my place.

DANA

Good, lunch is my treat.

DONNA

There he is.

Medavoy's exited the Locker Room, headed for his desk,  
on seeing Dana with Donna feigns casualness as he  
changes course --

MEDAVOY

Donna, any messages?

DONNA

Nothing new Detective. Oh, by the  
way, this is my sister Dana ...  
Detective Medavoy.

DANA

Hi, at last we meet --

DONNA

(cautions her)

Dana.

Dana puts her hand to her mouth --

MEDAVOY

Looks like you just got into town.

DANA

Just.

(CONTINUED)

15 CONTINUED: (3)

15

MEDAVOY

Well, enjoy your stay.

DANA

We're going to have lunch. Want to join us?

MEDAVOY

(looks around self-conscious)

Um, gee, I ....

He mouths "Where?" to Donna --

DONNA

The usual.

MEDAVOY

(sotto)

I'll catch up, I'm doing follow-up on the canvass.

Medavoy heads off --

DANA

He's cute. Very shy.

DONNA

Why'd you do that?

DANA

What, invite him along? I want to get to know him.

DONNA

But just keep your voice down about it Dana -- I told you he and I have to be very discreet around here.

DANA

Okay, no problem. I think the whole secrecy thing makes it very romantic.

Off which --

CUT TO:

16 INT. METAL SHOP - DAY

16

Sipowicz and Simone with Bernstein, fifties, a blocky, closed-off, manual arts teacher. The 9-1-1 tape is playing --

911 OPERATOR (O.S.)  
... nine-one-one, operator two thousand and two. Where's the emergency?

BERNSTEIN (O.S.)  
I just saw a boy shot ... in the school yard, I.S. 27 ... He's hurt real bad, send an ambulance!

911 OPERATOR (O.S.)  
Your name, telephone number, and address, please.

BERNSTEIN (O.S.)  
Just get someone over here, hurry!

The call clicks off. Simone turns off the machine, glancing at Bernstein --

BERNSTEIN  
That's not me.

SIMONE  
It sounds like you.

BERNSTEIN  
Half the Bronx sounds like me.

SIMONE  
Whoever it is on that tape, he saw a fifteen-year-old kid at your school get shot.

BERNSTEIN  
I'll tell you what I've seen -- my tires slashed a couple times, my windshield busted -- that's 'cause I wouldn't let one of 'em make a machete in metalwork. We've had teachers assaulted, there was a rape last year ....

SIMONE  
Suppose we check on that call and find out it came from your office?

(CONTINUED)

16 CONTINUED: (2)

16

BERNSTEIN

People walk in, or break in, to my office every day. And you can forget about a voice-print -- tape quality's too lousy. I know about electronics. I teach industrial arts.

SIMONE

Did Nicky Williamson do this shooting?

BERNSTEIN

I wouldn't know. I didn't see anything.

(beat)

I got a right to stop talking to you now and that's what I'm going to do.

Bernstein rises. Simone studies him --

SIMONE

You did the right thing making that call. Why not go all the way?

BERNSTEIN

I never made the call.

Off Bernstein --

CUT TO:

17 EXT. STATION HOUSE - DAY

17

To establish --

18 INT. FIRST FLOOR - DAY

18

Simone and a plainly dissatisfied Sipowicz enter, start across the first floor in a silence which clearly has lasted since they left the school-interview with Bernstein. After a beat --

SIMONE

What's the matter?

SIPOWICZ

Nothing.

(CONTINUED)

18 CONTINUED: (2)

18

SIMONE

You didn't like the way I did that interview?

\*

SIPOWICZ

You figure that guy told us all he knew?

\*

SIMONE

I figured to come back at him, let his conscience eat at him awhile.

\*

SIPOWICZ

I don't think his conscience had much of an appetite. I think he needed to be pushed.

\*

19 INT. SECOND FLOOR STAIRWAY - DAY

19

As they ascend --

SIMONE

I gotta tell you, I don't like being second-guessed.

SIPOWICZ

Then stop reading my mind. I walked back here minding my own business.

SIMONE

You walked back with a face like you swallowed a turd.

They're at the top of the steps, stop in the hallway outside the Squad --

\*

SIPOWICZ

Did you really want to hear what that teacher had to say?

SIMONE

What the hell does that mean? You don't think I want to clear this case?

SIPOWICZ

Hey all I know, I partnered with the greatest social-worker since that nun from Calcutta, but he always made sure the cop-part got done.

(CONTINUED)

19 CONTINUED: (2)

19

Simone points at Sipowicz --

SIMONE

Listen to me. When my wife was dying this kid's mother sat with her. Do I hope the kid didn't pull the trigger? -- yeah. If you think I'd do anything to protect him you can kiss my Portuguese ass.

SIPOWICZ

You don't want to be pointing that finger in my chest too much.

SIMONE

You don't want to be saying I'm not doing my job.

They're standing in the hallway just outside the Squad, fall silent as Fancy, having heard their heated exchange, comes out and stares at them --

FANCY

(even-voiced)

Turn it down, or take it someplace else.

After a beat, Sipowicz moves into the Locker Room. Fancy looks to Simone, who moves into the Squad. Off Fancy --

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

20 INT. MANNING BEDROOM - DAY

20

Mrs. Manning leads Martinez and Lesniak into the bedroom, where Kathy Manning, twenty-one, ravaged by AIDS, lies watching a children's show on TV. Mr. Manning, his face taut with anger, looks on from the doorway --

MRS. MANNING

Kathy, these people are police detectives. They'd like to ask you some questions.

Kathy looks around --

KATHY

What about?

MARTINEZ

Eddie Reyna, Kathy, I'm Detective Martinez, this is Detective Lesniak.

Kathy stares at them, half comprehending --

KATHY

What about Eddie?

LESNIAK

Someone took a shot at him, Kathy. We're trying to find out who.

KATHY

(weak smile)

And you thought maybe it was me ... I don't have the strength to go to the bathroom, Detectives ... I'm dying ...

(looks away, hiding tears)

Eddie took my life.

Lesniak and Martinez are stricken by the girl's condition --

MARTINEZ

You're sure about that? You're sure it was him?

(CONTINUED)

20 CONTINUED: (2)

20

KATHY

I was a virgin. He said we'd get married ... Was he hurt?

MARTINEZ

No. It was just a flesh wound.

KATHY

How did you find out about me? Did Eddie ask about me?

MARTINEZ

No. Jennifer Mills gave us your name.

KATHY

He infected her, too ... Is she all right?

LESNIAK

So far.

Kathy closes her eyes, exhausted. Martinez looks around at Kathy's mother who is near the door --

MARTINEZ

Mrs. Manning, were you with your daughter all morning?

MRS. MANNING

You mean did I go out to shoot him? ... No, I was here.

Martinez doesn't answer --

MRS. MANNING (CONT'D)

Look at her. Look what he did. My husband and I have wished he was dead, but shooting is too good for this man.

Martinez nods --

CUT TO:

21 OMIT

22 INT. INTERROGATION ROOM - DAY

22

Costas Martinez and Lesniak. Costas looks up from examining their case notes --

(CONTINUED)

22 CONTINUED: (2)

22

COSTAS

Nothing here proves Eddie Reyna knows he has H.I.V.

LESNIAK

He knows. He just doesn't care.

MARTINEZ

The guy's gotten all these girls sick Miss Costas.

COSTAS

Has he ever been tested?

MARTINEZ

When we took this guy's sixty-one, when he got shot? -- we found out from E.M.S. the guy wouldn't go to the hospital ....

LESNIAK

We figure he didn't want his blood to come up positive.

COSTAS

Look, if you could prove he'd been tested, and he knew he was positive, and he had sex with reckless disregard, and then if you could exclude any possibility the victim contracted the illness from another partner, theoretically you could make a case for endangerment.

(beat)

The truth is, with the state of the law right now, we just aren't pursuing prosecutions in this area.

Martinez and Lesniak exchange a look --

LESNIAK

Minimum we ought to warn the girl.

MARTINEZ

And I still want to talk to this bastard.

COSTAS

No law against that either.

Off which --

CUT TO:

23 INT. SQUAD ROOM - DAY

23

Sipowicz, at his desk, on the phone, checks a name off a school roster, considers Christy Williamson as she arrives in the Catching Area holding a small overnight bag --

SIPOWICZ

(into receiver)

Will he be home at dinner, would that be a good time to call back?

(beat)

Or if he comes in, Detective Simone or Sipowicz at the Fifteenth Squad, anything he might've seen on the playground this morning. Thanks very much.

Simone was also on the phone, has hung up, moves to Nick's mother --

SIMONE

Hi Christy.

CHRISTY

Nicky's going to have to stay?

SIMONE

Yeah, he's going to have to.

CHRISTY

I brought his night-clothes, I have to go to work from here.

SIMONE

You can go ahead and take 'em back.

CHRISTY

You find anything new? Any witnesses?

SIMONE

We're still working on it.

CHRISTY

(studies him)

But you don't think it was Nick.

SIMONE

We're still checking things, Christy.

(beat)

Come on, I'll take you back.

(CONTINUED)

23 CONTINUED: (2)

23

Christy and Simone move off past Costas, who moves toward Sipowicz --

COSTAS

Hi.

Sipowicz had been about to call another student on his list, replaces the receiver --

SIPOWICZ

How's it going?

COSTAS

Any progress on the school shooting?  
-- are they going to file on that boy?

SIPOWICZ

We don't know yet.

COSTAS

(delicately)

Andy, the landlord called, he said he can bring in an electrician to replace the old breaker panel ....

SIPOWICZ

I'd rather deal with that myself.

COSTAS

(nods)

I wanted to ask you 'cause you'd said you might want to do that.

SIPOWICZ

Yeah, I'd prefer to do it.

COSTAS

I'll tell him.

(beat)

I'll get home a little early -- should I drain the tank?

SIPOWICZ

No, just leave it.

(beat)

In terms of the fish, those things happen, is the approach I'm trying to take. No one's at fault.

Costas nods, relieved. Tries for a light tone --

(CONTINUED)

23 CONTINUED: (3)

23

COSTAS

So you'll be coming home?

Which buys a small smile from Sipowicz --

SIPOWICZ

Yeah. I'll see you later.

She gives his wrist a little squeeze, moves off.  
Simone's returned --

SIMONE

I'm gonna go back on that shop  
teacher now.

Sipowicz nods --

SIPOWICZ

You want me to come, or not?

SIMONE

That's up to you.

Sipowicz meets his eyes --

SIPOWICZ

(indicates the Locker  
Room)

Give me a minute.

SIMONE

(nods; thinks  
Sipowicz is going to  
take a piss)

I'll meet you downstairs.

SIPOWICZ

I mean let's go in there, I want to  
talk to you.

They move into the Locker Room --

24 INT. LOCKER ROOM - DAY

24

They enter. After a beat --

SIPOWICZ

I'll tell you, this day's got room  
for improvement, generally.

(MORE)

(CONTINUED)

24 CONTINUED: (2)

24

SIPOWICZ (CONT'D)

(an uneasy glance at  
Simone, who waits)First thing I got hit with this  
morning, all my fish died.

SIMONE

All of 'em?

SIPOWICZ

An electrical thing. Filter shut  
down.

Simone meets him part-way, though his voice stays flat --

SIMONE

Eight years ago there was a  
Newcastle's epidemic, I lost all my  
birds.

SIPOWICZ

Yeah, see, that's a similar thing.  
(beat)Anyways, in the hallway before, I  
may have been halfway out of line,  
what I said there.

SIMONE

I'd never can a case.

SIPOWICZ

You didn't take me right. I meant,  
how you felt, maybe you were going  
slow, not you didn't mean to get  
there.

(beat)

See, you don't know someone, you  
have difficulty coming to an  
understanding.

SIMONE

That's true.

SIPOWICZ

The other guy, I worked with the  
other guy eight years --

SIMONE

I know.

(CONTINUED)

24 CONTINUED: (3)

24

SIPOWICZ

Anyways.

SIMONE

Okay. I appreciate you saying that.

SIPOWICZ

You want me to come on this  
interview or not?

SIMONE

Yeah I would.

Off which --

CUT TO:

25 INT. HALLWAY - DAY

25

Sipowicz and Simone exit, past Martinez, who's waiting  
at the head of the stairs for Reyna and Duncan as they  
ascend --

MARTINEZ

Thanks for coming in.

REYNA

I don't know what else we got to  
tell you.

MARTINEZ

We still need to ask you some  
questions.

REYNA

What about?

DUNCAN

Did you talk to Jennifer?

Under which Lesniak steps up --

MARTINEZ

(to Lesniak;  
indicates Duncan)

Why don't you take her into one?

REYNA

Hold on. You want to talk to Dorie,  
you talk to her with me.

(CONTINUED)

25 CONTINUED: (:2)

25

LESNIAK  
(indicates the room)  
Miss Duncan.

Dorie looks at him over her shoulder as she follows --

REYNA  
Wait, you can't hold us like this.

MARTINEZ  
You'd rather come in under a  
warrant?

REYNA  
A warrant for what?

MARTINEZ  
Let's talk.

Martinez is silent, glaring at him --

26 INT. INTERVIEW ONE - DAY

26

Lesniak interviews Duncan --

DUNCAN  
I know most of the people Eddie  
knows ... I mean I know all the  
people at the gym. That's where we  
met.

LESNIAK  
You work out there?

DUNCAN  
I did. Eddie was my personal  
trainer. He's the best.

LESNIAK  
Are you aware that he was dealing  
drugs?

DUNCAN  
That's a lie. He's totally into  
health. Did Jennifer tell you that?  
She's a liar.

LESNIAK  
Have you ever actually spoken to  
Jennifer?

(CONTINUED)

26 CONTINUED: (2)

26

DUNCAN

No. Eddie doesn't want me talking to her. She's crazy.

INTERCUT WITH:

27 INT. INTERVIEW TWO - DAY

27

Martinez faces Reyna --

MARTINEZ

Let's talk about the time when you got shot at ... by drug dealers.

Reyna seems relieved that the questioning is going in this direction. He settles, confident --

REYNA

Oh, I know where this is coming from. Look, Jennifer is a very disturbed person. You know the term transference? She had a heavy drug problem. I tried to work her out of it. Make her understand that her body was the temple of her soul and she was destroying it.

MARTINEZ

Have you ever been tested for H.I.V. Eddie?

REYNA

Do I look like I have AIDS?

MARTINEZ

I'm asking the questions.

REYNA

I've never been sick a day in my life. Why should I be tested?

MARTINEZ

Jennifer is positive.

REYNA

I'm very sorry to hear that. But I'm not surprised because of her drug problem.

(CONTINUED)

27 CONTINUED: (2)

27

MARTINEZ

You're not worried?

REYNA

While I was with her she was just dropping pills. No IV use.

MARTINEZ

How about Kathy Manning?

Reyna reacts --

REYNA

Kathy? ... I haven't seen Kathy in three years.

MARTINEZ

She's dying.

REYNA

Well that's too bad but it's got nothing to do with me.

MARTINEZ

Ever hear of reckless endangerment?

REYNA

Yeah, when you say something like that, I say get me a lawyer or let me leave.

INTERCUT WITH:

28 INT. INTERVIEW ONE - DAY

28

Duncan faces Lesniak with a defensive haughtiness --

DUNCAN

If you saw Eddie with his shirt off you'd know there's no way he's got AIDS. He told me that bitch was spreading that rumor.

LESNIAK

Have you been tested?

DUNCAN

I don't need to be. \*

(CONTINUED)

28 CONTINUED: (2)

28

LESNIAK

Have you practiced safe sex? \*

DUNCAN

The kind of sex I've practiced is not your business.

LESNIAK

Get yourself tested Dorie. And protect yourself.

DUNCAN

I don't need to. I trust Eddie with my life. Now can I please leave? \*

LESNIAK

All right.

She faces Lesniak for a beat --

LESNIAK (CONT'D)

I'm just trying to warn you Dorie.

Duncan gets up from the table --

DUNCAN

I want to go.

Lesniak nods and stands --

29 INT. SQUAD ROOM HALLWAY (CONTINUOUS)

29

Duncan exits the room in grim silence with Lesniak. She sees Eddie and the Catching Area and moves toward him. Martinez pauses by Lesniak, watching as Eddie embraces her --

REYNA

See honey, see why I didn't want to press charges and get involved with them ... I'm sorry, baby. They really upset you. Let's get out of here.

Martinez and Lesniak watch them leave --

MARTINEZ

Did you get through to her?

(CONTINUED)

29 CONTINUED: (2)

29

LESNIAK

She thinks Eddie Reyna's the  
greatest guy in the world.

Off which --

CUT TO:

30 INT. THE SCHOOL HALLWAY - DAY

30

Simone and Sipowicz walk along a hallway and hear the  
sound of a grinder. They look through the open door  
into a metal shop where Bernstein is working, enters --

31 INT. METAL SHOP - DAY

31

Simone and Sipowicz enter, glance around --

SIPOWICZ

(a general  
observation)

I still get nightmares being back in  
school. Gettin' called on when I  
don't have my homework.

BERNSTEIN

I want you to know I've spoken with  
my union. They said to notify them  
if you harass me.

SIMONE

Mr. Bernstein, I'm sympathetic with  
all your concerns. But I need you  
to confirm for us one way or another  
if we've arrested the right kid.

BERNSTEIN

I don't know. I didn't see.

SIMONE

If Nick Williamson did this you're  
not going to have to testify. He's  
already confessed. Just give me  
some indication what he's saying is  
true.

BERNSTEIN

I didn't see, so I can't give you an  
indication one way or another.

(CONTINUED)

31 CONTINUED: (2)

31

SIMONE

(voice rising)

See I heard your voice on that tape, so I know you did see, so what I think this is is you trying to say he didn't do it without having to say who did.

(beat)

If he didn't do it Mr. Bernstein, you better step up, 'cause otherwise this kid's going away. And I'm telling you now, if this kid goes away and you know he didn't pull that trigger, it's not just his life that's gonna be ruined. It's your life too.

BERNSTEIN

Okay. I've been warned.

Bernstein tries to maintain his tone of hardened cynical resolve -- but he's rubbing his forehead with the heel of his hand --

SIMONE

You can ruin your health over something like this. Get where you can't sleep. Get where you're eating with your own kids, and all of a sudden you'll think, "What's that kid eating at Spofford? Prison food."

BERNSTEIN

Leave me alone! Leave me alone!

SIMONE

Who you talking to now Mr. Bernstein? Me or your own conscience?

BERNSTEIN

If I tell you I'll have to get transferred out of here.

SIPOWICZ

Doesn't sound like you're in love with the place.

A beat, then --

(CONTINUED)

31 CONTINUED: (3)

31

BERNSTEIN

Look for someone a little older.

SIMONE

Stop playing games. Give me a name.

BERNSTEIN

(eyes down)

Bruce Mackie.

Off which --

CUT TO:

32 INT. DONNA'S APARTMENT - NIGHT

32 \*

Medavoy emerges from the kitchen area with a casserole, places it on the dining area table as Dana emerges from the bedroom wearing a flimsy, revealing robe loosely tied, nothing underneath --

DANA

Smells good.

\*

MEDAVOY

(nervous; wishfully)

Donna should be home any minute, her legal stenography class ends at seven.

\*

Medavoy positions the casserole, straightens the silverware --

\*

DANA

I took some fashion design courses at Toby-Coburn before I got married. I'm thinking of trying to find something in the industry.

\*

MEDAVOY

Sounds great.

\*

Medavoy studies the table, avoiding looking at Dana --

\*

DANA

I'm probably dreaming, I'll probably end up working at the Gap.

\*

MEDAVOY

No you won't. You shouldn't give up  
(MORE)

\*

(CONTINUED)

32 CONTINUED: (2)

32

MEDAVOY (CONT'D)

your dreams.

DANA

That's really nice to hear Greg. I haven't heard that for three years.

Under which Medavoy moves to the kitchen, returns with salad plates, which he starts placing on the table --

DANA (CONT'D)

Jeff doesn't relate to dreams. He's just not ambitious. I want something out of life. Is that so bad?

MEDAVOY

No, not at all.

(diversion)

Maybe I should heat up the baked apples. I think they're better when they're hot.

Medavoy escapes to the kitchen, but this time Dana follows, stands at the entrance --

DANA

When you left your wife, did you know it was the right thing to do? Were you absolutely positive?

Medavoy would rather not get into this --

MEDAVOY

Yes and no. But I think it's different for everyone.

DANA

I know I was unhappy married to Jeff.

(looks to him)

But now ...

(remorseful)

I don't know where I'm going, what'll happen to me -- I might be more unhappy ....

She looks away, distraught --

MEDAVOY

I'm sure things'll work out Dana.

(CONTINUED)

32 CONTINUED: (3)

32

DANA

I'm just so alone.

She smiles with a show of bravery --

DANA (CONT'D)

It'd be so great to have someone  
like you, someone who understands  
what I'm going through ...

Under which her robe has loosened to the point where her  
breasts are nearly completely exposed --

MEDAVOY

Donna understands.

(reacting uneasily to  
her cleavage)

Maybe you should go in the other  
room and lie down.

DANA

Greg, could you hold me? Just for a  
second?

MEDAVOY

Aw Dana, I don't think that's a good  
idea.

DANA

Just hold me for a second, please.

MEDAVOY

Okay, just for a second.

Medavoy holds her gingerly. A key is heard in the lock  
--

MEDAVOY (CONT'D)

See, there's Donna.

Medavoy pulls back. Donna enters --

MEDAVOY (CONT'D)

Donna, I'm glad you're here --  
Dana's upset about the future.

Donna glares at Dana --

DONNA

Oh yeah? Is that why her robe's  
open?

(CONTINUED)

32 CONTINUED: (4)

32

DANA

What's that supposed to mean?

MEDAVOY

Donna, you have the wrong impression.

DANA

Greg was offering support. More than I can say for you the last few days.

DONNA

Yeah, he was offering support, and what were you offering?

MEDAVOY

Girls, ladies --

DANA

(to Medavoy)

This is how she thinks. She can't conceive of a man and woman bonding without some sexual aspect --

Medavoy collects his coat --

MEDAVOY

I'm gonna take a walk. Excuse me.

DONNA

I know how you operate Dana. Since Junior High, nothing's changed.

DANA

I forgot. She knows everything. She thinks a d-cup makes her God.

MEDAVOY

(at the door)

Please turn down the heat on the baked apples.

Medavoy ducks out the door --

CUT TO:

32A INT. HALLWAY - NIGHT

32A \*

Medavoy stands in the hallway, getting his bearings.

(CONTINUED)

32A CONTINUED: (2)

32A

We hear from inside --

DONNA (O.S.)

This is not about endowment Dana.  
It's about you taking  
responsibility. It's about  
responsibility for sticking your  
little titties in my boyfriend's  
face --

MEDAVOY

Oh boy.

As Medavoy trudges down the hall --

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

33 EXT. PRECINCT - DAY 33

To establish --

34 INT. SQUAD ROOM - DAY (DAY TWO) 34

Fancy approaches Martinez --

FANCY

That sixty-one you took yesterday,  
shots fired?

MARTINEZ

Yeah, Eddie Reyna.

Fancy tosses a paper onto Martinez' desk --

FANCY

He's a D.O.A.

Off which --

CUT TO:

35 EXT. STREET - DAY 35

Martinez and Lesniak approach the stairs in front of a four-flat apartment building. An E.M.S. guy lifts a sheet revealing Reyna's lifeless body. After a momentary glance, Martinez nods for the E.M.S. guy to lower the sheet. A uniform steps up --

MARTINEZ

Powder tattoos around the wound.  
Looks like real close range.

UNIFORM COP

Didn't bother to rob him. He has a  
hundred-and-twenty bucks in his  
pocket.

MARTINEZ

(to E.M.S. guy)

You check stiffs for H.I.V.?

E.M.S. GUY

We can.

(CONTINUED)

35 CONTINUED: (2)

35

MARTINEZ  
Test this guy's blood and let me  
know.

Under which Lesniak notices something --

LESNIAK  
(to Martinez)  
There's his girlfriend.

36 ANGLE - DUNCAN

36

sitting on a stoop a half-block down. She's agitated,  
distraught. Martinez and Lesniak approach --

MARTINEZ  
You see what happened here Dorie?

DUNCAN  
(vague)  
Must've been those drug dealers  
again.

MARTINEZ  
Did you see what happened to Eddie?

Duncan stares ahead vacantly --

DUNCAN  
Eddie's dead.

Martinez considers her --

MARTINEZ  
Do you know what happened to him  
Dorie?

DUNCAN  
(beat)  
Dead's okay. That's what I'm going  
to be soon.

MARTINEZ  
Why are you going to be dead?

DUNCAN  
Because I'm sick.

MARTINEZ  
Sick how?

(CONTINUED)

36 CONTINUED: (2)

36

LESNIAK

Did you get tested Dorie?

DUNCAN

Yes. He got me sick like he did everyone else.

MARTINEZ

And now he's dead.

DUNCAN

It's what he deserved.

MARTINEZ

Stand up Dorie.

A beat, then she complies. They search her, Lesniak comes up with the weapon --

MARTINEZ (CONT'D)

We gotta go into the Station House Dorie.

Off Duncan, staring a thousand miles away --

CUT TO:

37 INT. INTERVIEW ROOM - DAY

37

Vincent Mackie and his son Bruce sit at the table. Simone is across from them, Sipowicz next to the file cabinet. Bruce is now running scared and looking to his father for support --

MACKIE

I happen to know you're holding some punk on this. Bruce has got no business here.

SIPOWICZ

We have an eyewitness, a teacher who saw your son point a gun at Eddie Diaz and pull the trigger.

MACKIE

No, no, the guy saw someone else. Not Bruce.

SIPOWICZ

Trust me, the guy knows him. Bruce  
(MORE)

(CONTINUED)

37 CONTINUED: (2)

37

SIPOWICZ (CONT'D)  
will never make it through a line-  
up.

Mackie looks at his son --

BRUCE  
What? I don't know what they're  
talking about.

MACKIE  
Are you lying to me?

Bruce sits with his arms crossed, looking down --

BRUCE  
I'm not sayin' nothin'.

SIMONE  
(to Bruce)  
You know what a murder charge means?  
Twenty-five years to life.

BRUCE  
Not for me. I'm a juvenile. We  
shouldn't even be here.

SIMONE  
(to Mackie)  
He's wrong. He can be tried as an  
adult. He can be sentenced as an  
adult.

MACKIE  
I'm not buying any of this. We  
gotta talk to a lawyer.

SIMONE  
Look, I've got one offer to make ...  
It gives your son a chance to have a  
life. Want to hear it?

MACKIE  
(cautious)  
Yeah.

SIMONE  
Bruce makes a full and frank  
confession, expresses remorse for  
his actions -- we'll make an effort  
to get this tried in family court.

(CONTINUED)

37 CONTINUED: (3)

37

MACKIE

An effort? You got to do better than that.

SIPOWICZ

Wrong, Mr. Mackie. We don't gotta do anything. We can close this case and little Bruce heads off to Ossining.

MACKIE

(heading for denial)

He hasn't said he did it. We don't know that.

Simone and Sipowicz exchange a look --

SIMONE

Okay, let's put him in the system. Stand up Bruce --

Bruce now realizes he's going --

BRUCE

Wait. I want that deal. I don't want to be tried as an adult.

The cops look at him for a beat --

SIPOWICZ

Let's hear it.

BRUCE

I shot him.

SIMONE

Why?

BRUCE

He was at paintings. That's our place in the yard.

Mackie looks at his kid, sickened --

SIMONE

No other reason?

BRUCE

(shrugs)

He just shouldn't'a been there.

(CONTINUED)

37 CONTINUED: (4)

37

SIMONE

How did Nicky get the gun?

BRUCE

He came running over. I gave it to him after I capped the guy.

Off the cops --

38 INT. SQUAD ROOM - DAY

38

Martinez and Lesniak react as Costas approaches, having completed her preliminary interview with Dorie Duncan --

MARTINEZ

What does your office say?

COSTAS

She laid in wait with a gun. We have to take it to the Grand Jury.

MARTINEZ

You'll indict this girl but you couldn't move on the guy who made her sick.

LESNIAK

No jury in the world is going to convict her.

COSTAS

It'll never go to a jury. We'll take a plea and suspend the sentence.

LESNIAK

She already got her sentence.

Costas nods agreement, moves off, past Medavoy at his desk, as he looks over at Donna, who's going about her work in such a way as to avoid making eye contact with him. She goes into the coffee room, and after a beat, Medavoy gets up and follows --

39 INT. COFFEE ROOM - DAY

39

Donna's at the coffee machine as Medavoy joins her --

(CONTINUED)

39

CONTINUED: (2)

39

MEDAVOY

Donna, maybe we should talk about last night.

DONNA

Why? You explained yourself.

MEDAVOY

Yeah, and I got the silent treatment in return, ever since I got back from my walk.

DONNA

There's nothing to talk about Gregory. My sister's always done this. She's always hit on my boyfriends.

MEDAVOY

I didn't do anything, Donna.

DONNA

You didn't have to. If I didn't get home when I did all you would've had to do was stand there and she'd've done it for you.

Donna starts to go. Medavoy stops her --

MEDAVOY

Listen, no matter how much later you came home, nothin' would have happened -- 'cause I'm not one of your old boyfriends.

DONNA

I didn't say you were. I just know Dana.

MEDAVOY

Then you got to know me. I love you. I'd never touch her. But if you'd like my opinion, I don't think Dana should stay with us --

Donna considers him with affection and relief --

DONNA

I'm gonna talk to her tonight. I'm gonna tell her to pack her things. She's moving into the Y.W., and I

(MORE)

(CONTINUED)

39 CONTINUED: (3)

39

DONNA (CONT'D)  
don't care what my mother says.

MEDAVOY  
If you want to know what I say, I  
say good riddance, with no hard  
feelings .....

Whereupon Medavoy sees Fancy out in the Squad Room, and  
breaks off --

MEDAVOY (CONT'D)  
(signaling her)  
Fancy.

As Medavoy and Donna go in separate directions --

40 INT. SQUAD ROOM - DAY

40

Simone steps up to Christy at the Catching Area --

CHRISTY  
(anxious)  
When I got to the office they told  
me you'd called, so I came right  
over.

Simone settles her --

SIMONE  
We've got the kid who did the  
shooting. His name is Bruce Mackie.  
He confessed.

CHRISTY  
Nick can go home?

(CONTINUED)

40 CONTINUED: (2)

40

SIMONE

Christy, Nick won't retract his statement.

CHRISTY

He's a stupid kid trying to be tough.

SIMONE

The problem is that Mackie's defense attorney would use that in court. Nick would be dragged in and the District Attorney might come at him with an accessory charge for taking the gun.

(beat)

I'm thinking maybe you should try talking to him ...

CHRISTY

Yeah, sure, I'll talk to him.

Off which --

CUT TO:

41 INT. NICK'S ROOM - DAY

41

Christy and Nick sit looking sullenly in opposite directions. They look up as Simone enters. There is silence as he sits opposite them. He glances at Christy who nods a negative --

CHRISTY

I've talked for half an hour. Nick doesn't care enough to listen.

SIMONE

You disappointed Nick?

NICK

No, why?

SIMONE

Bruce confessed. He's the big shot now.

NICK

I don't believe that.

(CONTINUED)

41 CONTINUED: (2)

41

SIMONE

I can play you the tape. Said he killed Eddie then gave you the gun and told you to ditch it. Said he should have known better than to give it to some little wimp.

NICK

He didn't say that.

SIMONE

He must be some guy, this Bruce. What did he ever do for you that's worth three to five years in prison?

NICK

I don't rat. It's respect.

SIMONE

Yeah, how did he earn that respect? Did he feed you or house you? Did he work to support you? What exactly did he do?

NICK

It's not what he did. It's what he is.

SIMONE

What? He's some king of bad ass? Right now he's down the hall bawlin' his eyes out. He used you and you went for it. It's got nothing to do with respect.

NICK

Yeah, it does.

SIMONE

Your mother works to feed you, to put a roof over your head. She's earned respect and all you've given her is grief.

NICK

I know what my mom does for me.

SIMONE

You know, but do you care? You were ready to leave her on her own. A single woman in New York. You

(MORE)

(CONTINUED)

41 CONTINUED: (3)

41

SIMONE (CONT'D)  
figure you owe some punk more than  
you owe her?

Christy looks away, fighting tears --

SIMONE (CONT'D)  
What happened in the schoolyard  
Nick?

Nick looks at his mother. Christy doesn't look back at  
him.

NICK  
It was like you said. Bruce shot  
him an' handed me the gun.

Christy looks at him, relieved --

CHRISTY  
Nick.

SIMONE  
You did the right thing, Nick. You  
acted like a man.

Nick is still wound pretty tight --

SIMONE (CONT'D)  
(to Christy)  
He'll give a statement to an A.D.A.  
in the matter of hiding the gun.

CHRISTY  
He won't go to jail.

SIMONE  
We'll talk to them. I'm pretty sure  
they'll either drop it or plead him  
down.

Simone looks at the kid --

SIMONE (CONT'D)  
Nick, I'm still in that same  
building out in Brooklyn. I still  
keep a loft.

Nick looks at him --

(CONTINUED)

41 CONTINUED: (4)

41

NICK

You still got the big red turbot,  
the one that used to fly up the pin?

SIMONE

Yeah, I still got her.

NICK

(brightens a bit)

Huh.

Off the kid's look --

CUT TO:

42 OMIT

43 INT. LOCKER ROOM - DUSK

43

Sipowicz readies to leave. Simone enters --

SIPOWICZ

Finish the fives?

SIMONE

Yeah.

SIPOWICZ

I'm glad it came out like this.  
Glad for that woman.

SIMONE

Thanks Andy.

A beat --

SIMONE (CONT'D)

Thing about the job, why I'm glad  
I'm back in a precinct and all -- no  
matter what else is going on in your  
life, you feel like you've got a  
chance to do some good.

SIPOWICZ

Hey I was a drunk twenty-seven  
years. Some mornings you'd get up,  
didn't know where the hell you were,  
or trying not to remember what you'd  
been doing ... If you could drag  
your ass to work, at least you'd

(MORE)

(CONTINUED)

43 CONTINUED: (2)

43

SIPOWICZ (CONT'D)  
 have a chance making some sense out  
 of something. Or like you said,  
 maybe you help somebody out .....

SIMONE

Yeah.

(beat; a sudden,  
 unexpected  
 exclamation of  
 anguish)

I'll tell you, I really miss my  
 wife.

Simone looks away. Sipowicz considers him a beat, pats  
 him on the shoulder as he moves past --

SIPOWICZ

Good job today.

Sipowicz exits the locker, leaving Simone to grapple  
 privately with his grief as we --

CUT TO:

44 INT. COSTAS' APARTMENT - NIGHT

44

Sipowicz is in the bedroom. He has removed his jacket  
 and is removing his tie. Costas enters from the living  
 room wearing a nightie. She steps up to him with a  
 glass of water and a palmfull of vitamins --

COSTAS

Our vitamins.

SIPOWICZ

Yeah, thanks.

Sipowicz takes some, she takes others. They talk as  
 they swallow sharing gulps of water from the same glass  
 --

COSTAS

I notice when we came in you still  
 wouldn't look at the fish tank.

SIPOWICZ

Yeah, that was stupid. I realize  
 that. I'm actually over it now.

(CONTINUED)

44 CONTINUED: (2)

44

Costas smiles and begins unbuttoning his shirt --

COSTAS

Good.

SIPOWICZ

Yeah, in fact I'm thinking about some new fish. There's some beautiful tangs that AI wanted, but they wouldn't have worked out in that tank with those other fish.

Costas has slipped her hands under his shirt --

COSTAS

You're my big bear, aren't you ...

SIPOWICZ

Of course I can't put 'em in until I recycle the tank.

Costas is now kissing his neck. Sipowicz raises his hands to her shoulders. He's looking directly into her face. He speaks as her lips come up to his own --

SIPOWICZ (CONT'D)

Guess there's plenty of time for that.

Sipowicz holds her and kisses her, wanting her mightily --

FADE OUT.

THE END