

EXECUTIVE PRODUCERS: STEVEN BOCHCO  
DAVID MILCH  
CO-EXECUTIVE PRODUCER: GREGORY HOBLIT  
SUPERVISING PRODUCER: MICHAEL M. ROBIN  
PRODUCER: TED MANN  
COORDINATING PRODUCER: BOB DOHERTY  
CO-PRODUCER: BURTON ARMUS  
CO-PRODUCER: GARDNER STERN  
CO-PRODUCER: STEVEN DEPAUL  
DIRECTOR: LESLI LINKA GLATTER

Script No. 19

NYPD Blue

"Serge The Concierge"

Story by

Bill Clark

Teleplay by

David Milch

&

Gardner Stern

&

Burton Armus

Prod. # OK21

Feb. 10, 1994

Feb. 14, 1994 Blue

FOR EDUCATIONAL  
PURPOSES ONLY

NYPD Blue

"Serge The Concierge"

CAST

JOHN KELLY  
LAURA MICHAELS  
ANDY SIPOWICZ  
ARTHUR FANCY  
JANICE LICALSI  
JAMES MARTINEZ

Greg Medavoy  
Donna Abandando  
Sylvia Costas  
Robin Wirkus  
Eddie  
Det. Terry McCabe  
Andy Sipowicz, Jr.  
Savino  
Willy  
Junie  
Seymour Gould  
Roberta Taub  
Serge Deschanel  
Lenny  
Desk Sergeant (Eighth Precinct)

NYPD Blue

"Serge The Concierge"

SETS

INTERIORS

PRECINCT

Squad Room  
Fancy's Office  
Interview Rooms One and Two  
Locker Room  
Hallway

KELLY'S APARTMENT

EIGHTH PRECINCT

Holding Cell Area

TENEMENT HALLWAY

APARTMENT

TAUB HOTEL PENTHOUSE

Library

RIKERS ISLAND INTERVIEW ROOM

RESTAURANT

EXTERIORS

PRECINCT HOUSE

KELLY'S APARTMENT BUILDING

EIGHTH PRECINCT

FRESH KILLS LANDFILL

STREETS

TAUB HOTEL

RIKERS ISLAND

RESTAURANT

NYPD Blue"Serge the Concierge"

FADE IN:

1 EXT. STATION HOUSE - DAY 1

To establish --

2 INT. SQUAD ROOM - DAY 2

Kelly crosses from the Coffee Area, spots ROBIN WIRKUS waiting by the Catching Bench. He moves to her --

KELLY

Hey Robin.

ROBIN

Hi Johnny.

She's drained, subdued. Kelly senses why she's come --

ROBIN (CONT'D)

Jimmy died.

Kelly hugs her --

ROBIN (CONT'D)

In his sleep. Peaceful.

KELLY

Good.

ROBIN

He's out of his pain now.

KELLY

That's right.

A beat, then she moves away from him slightly --

ROBIN

He's got me going to Aqueduct now,  
spread his ashes on the finish line.

(smiles)

Ashes on the finish and ninety-nine-  
to-one on the tote board. That's  
what Jimmy wanted.

(CONTINUED)

KELLY  
(on the chance this  
is why she's come)  
How about some company?

ROBIN  
(shakes her head no)  
Thanks.  
(beat)  
I'm going to go away for a while  
Johnny.

KELLY  
That's a good idea.

ROBIN  
My plane leaves eleven tonight. Any  
chance we can grab some dinner  
before I go?

KELLY  
Sure. I'll call you later.

She nods --

ROBIN  
See you Johnny.

KELLY  
See you.

Kelly watches her go. Donna approaches Sipowicz as  
Kelly moves back to his desk --

DONNA  
You and Kelly are up Detective?

SIPOWICZ  
Yeah.

Donna indicates a nervous, one-rung-up-from-the-street  
type, late-twenties, at the Catching Area --

DONNA  
He wants to talk to someone.

CUT TO:

3 INT. INTERVIEW ROOM - DAY

3

Kelly and Sipowicz listen to the guy, Eddie --

EDDIE

Here's what I need to know. If a person was involved in a type of situation, and he didn't know, now he came forward afterward, cooperating, trying to assist, how would he stand?

SIPOWICZ

Give us more hints.

KELLY

What was the situation?

EDDIE

A possibility of disposing a body. And the person had no idea that's what it was.

KELLY

But he knows it was a body now.

EDDIE

He figured it out, subsequently. Or even at the situation, he's thinking, "this is a pretty heavy rug."

SIPOWICZ

So let's say he knew it was a body, but maybe he didn't have anything to do with getting it dead.

EDDIE

Or say that then. How jammed up would he be then?

KELLY

Coming forward now, being cooperative, if it proved out he didn't have anything to do with the death ....

EDDIE

Absolutely not. I'm at a party, guy asks me to help with something, he's my host ....

(CONTINUED)

SIPOWICZ

He asks you to take out a rug.

EDDIE

He asked me to help him take a rug outside.

KELLY

And someone else from the party's inside the rug?

EDDIE

That's my guess afterward, after the fact.

KELLY

Who do you think it was?

EDDIE

I think a girl, Marilyn, 'cause she wasn't around afterward.

KELLY

What was she to the guy?

EDDIE

His girlfriend, and they'd been beefing all night, and then they were in his bedroom going at each other. And maybe even I saw the top of her head, rolled up in the rug. I mean afterward, going over it in my mind maybe I glimpsed something like that.

SIPOWICZ

You got a name on the guy?

EDDIE

I mean but first tell me what my situation would be.

SIPOWICZ

(hard)

Probably okay, but you gotta stop playing Tommy Dimwit here.

KELLY

What's the guy's name?

(CONTINUED)

EDDIE

Ricky Testa.

SIPOWICZ

Where'd you put the rug?

EDDIE

A dumpster, an alley across from the apartment, outside the Post Office garage. Fifth between B and C.

KELLY

And this is last night?

EDDIE

Three nights ago.

SIPOWICZ

(pissed off)

Three nights ago. Three nights?

KELLY

(likewise)

Thanks for rushing right over.

SIPOWICZ

You know where that body's gonna be now? That body's going to be in a garbage dump. And you know who's going to have to go look for it? Picking through millions of tons of rotten garbage? --

KELLY

Us.

SIPOWICZ

Getting laughed at and crapped on by a bunch of overweight sea gulls.

In his relief at unburdening himself Eddie doesn't really register the cops' irritation --

EDDIE

But in terms of me being jammed up, you figure I'd be all right?

Off Kelly and Sipowicz --

SMASH CUT TO:

MAIN TITLES

FADE IN:

4

INT. FANCY'S OFFICE - DAY

4

Kelly and Sipowicz run the case down --

SIPOWICZ

The story sounds good. Girl who fits the description got reported missing by her mother two nights ago --

KELLY

(off notes)

The girl's Marilyn Amico, her mother says she dates this guy Bobby Testa.

SIPOWICZ

No answer at Testa's, we contacted the super, he said Testa took off two days ago, asked him to feed his cat.

KELLY

We checked on the dumpster where this Eddie said they dumped the rug, it's serviced by a city crew Tuesdays, so this load's either on a garbage scow on the river or at the Fresh Kills landfill.

FANCY

Sanitation helping you on the location?

KELLY

(nods)

They're tracking it, they're going to get back to us. Then we'll get the okay and start looking.

FANCY

Have Medavoy and Martinez help you, and I'll also try to get you some uniforms.

SIPOWICZ

Three days, this idiot waited.

Off Fancy, as Kelly and Sipowicz exit --

CUT TO:

5 INT. LOCKER ROOM - DAY

5

Sipowicz, Medavoy and Martinez are changing into work overalls -- Sipowicz has just realized that his don't fit and is in the process of removing them --

SIPOWICZ

(checking the label  
with injured vanity)

Large in Taiwan is not large in  
America.

MEDAVOY

Make book on it Andy -- I'm going to  
get a skin-reaction. Half-an-hour  
after we're out at that dump you're  
going to see me come down with  
dizziness and an allergic skin-  
breakout.

SIPOWICZ

I'll keep a close eye on you  
Medavoy.

MARTINEZ

(cheerful)

They say they dump thirteen thousand  
tons of garbage at the city  
landfills every day.

Kelly's come in --

KELLY

Sanitation says that load should be  
at Fresh Kills -- sector 6-7.

SIPOWICZ

See that Martinez? -- we know what  
sector we're looking for. We're  
only going to have to pick through  
four or five hundred tons out of  
that whole thirteen thousand.

MEDAVOY

(his own wavelength)

Those places are like a giant Petrie  
dish.

A knock from outside --

DONNA (O.S.)

Everybody decent?

(CONTINUED)

5 CONTINUED: (2)

5

Kelly opens the door for her. Donna looks in --

DONNA

Detective Sipowicz, Terry McCabe  
from the Eighth Precinct is on the  
phone, he says it's urgent.

Off Sipowicz, overalls off, moving to the door --

CUT TO:

6 INT. SQUAD ROOM - DAY

6

Sipowicz moves to his desk --

DONNA

(to Sipowicz)

Line two.

Sipowicz picks up the receiver --

SIPOWICZ

Sipowicz -- how's it going Terry?

(beat)

Yeah, that's my son.

As Sipowicz' features cloud --

TIME CUT TO:

7 INT. LOCKER ROOM - DAY

7

Kelly, Martinez and Medavoy have completed their change  
into work overalls. Medavoy's trying the Sanitation  
Department-issue breathing mask on for size as Sipowicz  
returns --

SIPOWICZ

I gotta meet you guys at the dump.

KELLY

What's the matter Andy?

SIPOWICZ

Problem with my kid.

(to Medavoy and  
Martinez)

Sorry.

(CONTINUED)

7 CONTINUED: (2)

7

MEDAVOY

Don't worry about it.

MARTINEZ

Take care of your business.

Sipowicz has put on his sport coat, grabbed his overcoat  
-- nods for Kelly to follow him outside --

8 INT. HALLWAY - DAY

8

They exit the Locker Room --

SIPOWICZ

You know a Nick Savino? -- Manhattan  
North Narcotics?

KELLY

No.

SIPOWICZ

He popped Andy for selling coke.

KELLY

You talk to the guy?

SIPOWICZ

(shakes his head no)

He's undercover, they said he'll be  
back in a couple hours.

KELLY

(provisional)

That doesn't sound like Andy, huh?

An embarrassed Sipowicz doesn't feel qualified to speak  
with certainty on what does or doesn't sound like his  
son --

SIPOWICZ

I don't know what he's into lately.

(beat)

I'm going over to the Eighth. I'll  
see you later, huh?

KELLY

Yeah.

Off Kelly, as Sipowicz descends --

CUT TO:

9 EXT. EIGHTH PRECINCT - DAY

9

To establish --

10 INT. EIGHTH PRECINCT - DAY

10

New uncluttered walls that could easily double for a hospital lobby. Sipowicz approaches DET. TERRY MCCABE, forty-seven --

SIPOWICZ

Thanks for calling me, Terry.

MCCABE

(nods)

I know how this feels. I got a brother who's a mess, every time I think he's squared away I get one of these calls and it starts all over again.

Sipowicz knows McCabe means well but can't help defending his son --

SIPOWICZ

My kid's never been arrested.

McCabe nods awkwardly --

MCCABE

Savino's on his way back in. I asked around about the pop, they said a month ago he made three buys and got a warrant on a John Doe dealer. Today he spots your son in the same area, I.D.'s him as the pusher. He had some uniform cops bring him in.

SIPOWICZ

What kind of cop's Savino?

MCCABE

Top guy. Makes about twenty collars a month.

SIPOWICZ

That stand up?

McCabe nods, gaze averted --

(CONTINUED)

10 CONTINUED: (2)

10

MCCABE

Yeah, they tend to stand up.

(beat)

Do you want to see your boy?

Sipowicz marshals resolve --

SIPOWICZ

Yeah.

They move from the room and into the holding cell area --

22 INT. HOLDING CELL ROOM - ON SIPOWICZ

11

He flinches silently as he sees Andy, Jr. in a cage.  
His son reacts with defiant reticence --

SIPOWICZ

Are you all right?

ANDY, JR.

Yeah.

SIPOWICZ

What happened?

ANDY, JR.

I was on my way to work and I got  
arrested by two cops.

SIPOWICZ

You know what for?

ANDY, JR.

Selling coke.

SIPOWICZ

Did you do that?

ANDY, JR.

No.

(beat)

You believe me?

SIPOWICZ

Why wouldn't I believe you?

ANDY, JR.

Why would you? -- you don't know me...  
very well.

(CONTINUED)

11 CONTINUED: (2)

11

Sipowicz takes the hit --

SIPOWICZ

I believe you 'cause you're telling me you didn't do it. If you did do it Andy, tell me now and we'll take things from there.

ANDY, JR.

I didn't sell any coke. I don't have anything to do with drugs. Or alcohol.

Sipowicz' relief is palpable. He collects himself --

SIPOWICZ

You got a recent picture?

ANDY, JR.

(headshake no)

They've got my wallet. What do you want a picture for?

SIPOWICZ

There's got to be a mix-up. I'm going to talk to the cop who arrested you.

(beat)

You need anything?

ANDY, JR.

I'd like to get out of here.

This is offered with an attempted off-handedness which doesn't entirely conceal a note of fear --

SIPOWICZ

Try to take it easy. I'll see you in a little while.

Off Sipowicz --

CUT TO:

12 INT. EIGHTH PRECINCT - DAY

12

Sipowicz exits the Holding Area, notes the Detective we'll come to know as Savino, thirties, street-smart, dressed appropriately for his undercover deals. He's vouchering his latest "buys."

(CONTINUED)

12 CONTINUED: (2)

12

McCabe nods to Sipowicz that this is who Sipowicz is looking for. Sipowicz approaches --

SIPOWICZ

Savino, I'm Andy Sipowicz from the one-five squad.

Savino turns and faces Sipowicz. Neither one shows any animosity but they are both a little cautious as they shake hands --

SIPOWICZ (CONT'D)

You took my son down this morning.

Savino points to a quieter corner. They head for it --

SAVINO

I'm sorry it was your kid.

SIPOWICZ

My son says he didn't do it.

SAVINO

He sold to me.

SIPOWICZ

I believe my son.

Savino considers Sipowicz. His voice stays even --

SAVINO

I made three "directs" off him before the warrant. I spotted him in the same area this morning and we took him.

SIPOWICZ

He works in that neighborhood.

SAVINO

When I saw him he was selling drugs in that neighborhood.

Their eyes hold --

SIPOWICZ

Just do me this. Keep the kid in holding for the rest of today. Don't run him through the system yet. Let me look around a little on the street.

(CONTINUED)

12 CONTINUED: (3)

12

SAVINO

You're wasting your time. He's it.

SIPOWICZ

Then it's my time getting wasted.

(beat)

Savino, we're all in the same job  
and I'm not asking for anything  
illegal.

McCabe calls over from the desk --

MCCABE

Savino, phone.

SAVINO

(to Sipowicz)

I got a call ...

SIPOWICZ

Yeah, I heard. How about it?

A beat, then --

SAVINO

Go ahead. I'll stall the paperwork.

SIPOWICZ

I need to access his wallet.

SAVINO

What for?

SIPOWICZ

I want to show his photo on the  
street.

(ashamed)

I don't have a recent likeness.

Savino studies Sipowicz a beat, then calls to McCabe --

SAVINO

(re phone call)

Take a message.

(to Sipowicz)

Property's over here.

As Savino and Sipowicz move toward the Property Room --

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

13 EXT. FRESH KILLS LANDFILL - SECTION 6-7 - DAY

13

Kelly, Medavoy, Martinez and six uniforms, all wearing Styrofoam breathing masks, stand more-or-less in a line five yards apart from each other, turning the ground over with shovels --

MEDAVOY

Join the police department and stand up to your knees in gooey condoms.

MARTINEZ

(to Kelly)

It's not like we should just look for the rug, right?

KELLY

(agreeing)

No.

MARTINEZ

'Cause I keep thinking she could've rolled out of the rug when the garbage truck turned the dumpster over.

KELLY

(miserable)

Yeah.

A bird shits on Medavoy --

MEDAVOY

That's it! That's it! I'm taking these birds out!

He staggers in the garbage, struggling to unholster his .38 --

KELLY

Greg, do not shoot your gun. Do not shoot your gun off.

MEDAVOY

I've been crapped on three times in the last twenty minutes John.

(CONTINUED)

13 CONTINUED: (2)

13

KELLY

(gaze invoking the  
presence of the  
uniform cops)

Do not discharge your weapon Greg.

Medavoy gradually masters his temper, rubs the left arm  
of his coveralls with his gun-butt --

MEDAVOY

I'm broken out in a rash. I can  
feel it under my overalls.

They go back to digging. Martinez pulls a bent "big  
wheel" tricycle out of the dirt --

MARTINEZ

(cheerful)

Hey! -- remember these?

Kelly's used his shovel to lift the top off a flattened  
big-screen TV crate. There's something inside. Kelly  
peers in --

KELLY

We're looking for a female, right?

MEDAVOY

Blonde, about twenty-five.

KELLY

Here's about a sixty-five-year-old  
gray-haired male.

Off Kelly, flipping the top of the box off, revealing  
for the others an elderly white male corpse --

CUT TO:

14 EXT. STREETS - DAY

14

Sipowicz speaks to a street kid, shows him a picture.  
The kid barely looks. Sipowicz grabs him and shoves the  
picture under his face. The kid shakes his head in the  
negative. Sipowicz looks around, crosses the street and  
approaches a twenty-year-old street-type who holds his  
hands away from his body and speaks before he is asked  
anything. His name is WILLY --

(CONTINUED)

WILLY

I know you're the man and I want you to know that I'm clean, empty, and working. I'm on the last eighteen days of a six-month probation and you'll never run into a better citizen.

SIPOWICZ

I want you to look at a photograph.

WILLY

Can't hang around my building. Everybody there's either shooting or smoking and I could end up like one of them Dolphins.

Sipowicz recognizes the guy's a little nuts --

SIPOWICZ

So you stay here all day?

WILLY

(nods)

Turning and turning around. I follow the rays. Keep my face in the sun.

Sipowicz shows him the photo of Andy, Jr. --

SIPOWICZ

Pay attention to me. You know the guy in this picture?

Willy studies the picture, mugs a little, then --

WILLY

Sure I seen him. He works around here. Right across the street.

SIPOWICZ

(reacting)

You mean down the block?

WILLY

No, I mean right across the street. 622 Harding.

(points)

He sold dime bags, right in that hallway.

(CONTINUED)

14 CONTINUED: (3)

14

Sipowicz reacts like he's been hit in the chest --

SIPOWICZ

This kid never even "did" drugs.  
Don't sell him down to make yourself  
look good to a cop.

WILLY

Okay, no sweat. You say it, I  
believe it. Sun was in my eyes. I  
don't recognize the guy.

Sipowicz glares at him, is about to walk away --

WILLY (CONT'D)

Anyway, where'd you get such a nice  
clean-looking graduation picture.  
I didn't even know Lenny could read  
and write.

Sipowicz stares at Willy. Shows the picture again --

SIPOWICZ

This is Lenny?

WILLY

Yeah, clean him up, cut his hair and  
that's Lenny.

SIPOWICZ

He selling around here now?

WILLY

Ain't seen him for a while.

SIPOWICZ

He got a last name?

WILLY

None that I know of.

SIPOWICZ

Where can I find him?

WILLY

(shrugs his  
ignorance)

He's got a girlfriend Junie, she  
lives over to the Edison.

Sipowicz takes two twenties from his wallet --

(CONTINUED)

14 CONTINUED: (4)

14

SIPOWICZ

You stay around here.

WILLY

I ain't moving.

Off which --

CUT TO:

15 INT. TENEMENT HALLWAY - DAY

15

A worn-out shithouse with the apartment numbers painted on the doors freehand and barely legible. Sipowicz moves down the hall to "3E," knocks on the door, then bangs with his fist. Finally the voice of Lenny's girl friend, JUNIE, can be heard through the door --

JUNIE (V.O.)

Who is it?

SIPOWICZ

Police, open the door.

JUNIE

You got a warrant?

SIPOWICZ

Yeah, open up or I'll make it a ramp.

JUNIE

Don't break it, there's nothing in here. Wait a minute.

The door opens to show a small drug-wrecked Junie, twenty, and once a shapely "7 or 8." Sipowicz steps into the apartment --

16 INT. APARTMENT - DAY

16

One room, a kitchenette and a bathroom. It matches the hallway in decor and cleanliness. Sipowicz quickly goes through it looking for Lenny. Junie just watches him --

JUNIE

You got no warrant.

(CONTINUED)

16 CONTINUED: (2)

16

SIPOWICZ

I musta lost it. Where's Lenny?

JUNIE

You mean you did all this cha-cha stuff just to find Lenny? You must not be too bright.

SIPOWICZ

I can spell soap, can you?

Sipowicz shows her the picture of Andy, Jr. --

SIPOWICZ (CONT'D)

Is this him?

Junie studies the picture for a long beat, softens --

JUNIE

Maybe once. But he hasn't looked that good for a long time.

Sipowicz takes the picture back --

SIPOWICZ

I want to know where he is.

JUNIE

Where you guys put him -- in Rikers. He got busted two weeks ago for a stick-up. Prick owed me eighty-five dollars.

SIPOWICZ

I got that for you, but you gotta tell me the truth about something. I'm not asking you to give this guy up. All I'm asking, when he was out, if I was looking to cop from Lenny, if I knew he dealt coke, where would I go to score?

JUNIE

Over on Harding Street. 622.

SIPOWICZ

That's the eighty-five dollar answer.

JUNIE

He was screwing the super's  
(MORE)

(CONTINUED)

16 CONTINUED: (3)

16

JUNIE (CONT'D)  
daughter. I wish he'd've borrowed  
the money from her.

Off which --

CUT TO:

17 EXT. PRECINCT HOUSE - DAY

17

To establish --

18 INT. SQUAD ROOM - DAY

18

Kelly's on the phone still in garbage-dump clothing --

KELLY

(to phone)

We're sure, huh? -- it's a definite  
I.D.?

(beat)

No, we found him by accident, we  
were working on a different case.  
'Kay, tell the M.E. I appreciate him  
getting back so fast.

Kelly hangs up. Fancy's joined him at his desk --

KELLY (CONT'D)

It's Maurice Taub. M.E. confirmed  
off fingerprints and dental records.

FANCY

How'd he die?

KELLY

Iffy 'cause of the decomposition,  
but they're calling it  
strangulation. They still got to do  
toxicology.

FANCY

There's going to be a lot of heat on  
this.

KELLY

(nods)

Big shot like that, winds up in a TV  
crate.

(CONTINUED)

18 CONTINUED: (2)

18

FANCY  
 (considering  
 assignments)  
 Andy's still got that personal  
 situation, huh?

KELLY  
 Yeah, I think he's going to be on  
 that a little while.

FANCY  
 You mind talking to Taub's widow  
 yourself?

KELLY  
 No, no problem.

FANCY  
 I just talked to Medavoy and  
 Martinez -- no luck yet on the  
 original body.

KELLY  
 I feel bad them still being at that  
 dump.

FANCY  
 (deadpan)  
 Wanna go back?

KELLY  
 (grins, busted)  
 I gotta go see this woman.

Donna's joined them --

DONNA  
 Detective Kelly? That's Seymour  
 Gould.

She indicates a fiftyish suit at the Catching Bench.  
 Fancy moves back to his office as we follow Kelly toward  
 the newcomer --

KELLY  
 Hi Mr. Gould. I've been out all  
 day, I just got your message.

GOULD  
 I'm sure you're a busy man. Is  
 there somewhere we could talk for a  
 (MORE)

(CONTINUED)

18 CONTINUED: (3)

18

GOULD (CONT'D)

few minutes?

KELLY

A few minutes is all I've got.

Off which --

CUT TO:

19 INT. INTERVIEW ROOM - DAY

19

They enter --

GOULD

I was Jimmy Wexler's lawyer and his  
business manager --

KELLY

He nearly held up the wedding so you  
could get back.

GOULD

(nods, opening his  
briefcase)He had me in Singapore negotiating a  
contract. And I was in the Cayman  
Islands when he died. The S.O.B.  
croaks while I'm busy burying his  
money.Gould tries to keep his voice gruff but can't hide the  
note of sadness --

GOULD (CONT'D)

So now I'm executing his will.  
(holds out a letter)

Read this.

Kelly takes the envelope, opens it, scans it. Looks up --

GOULD (CONT'D)

Whatever he asks you to do in there,  
I'm supposed to set you up for a  
thousand dollars a week for as long  
as you agree to do it.

Kelly's off stride --

(CONTINUED)

19 CONTINUED: (2)

19

KELLY

What he asks me to do in this letter  
I'd do for nothing.

GOULD

Never admit you'd do anything for  
nothing Detective. How do you want  
to receive the funds?

KELLY

Hang on a second, I gotta have a  
conversation about this. I gotta  
get back to you on this.

GOULD

Okay.

(studies him a beat;  
grins)

I hope Jimmy's not asking you to  
kill anybody. Unless it's this guy  
we were dealing with in the Caymans.

Off which --

CUT TO:

20 EXT. TAUB HOTEL - DAY

20

To establish --

21 INT. TAUB HOTEL PENTHOUSE - DAY

21

ROBERTA TAUB -- mid-fifties, attractive -- unbolts the  
front door, opens it, revealing Kelly --

KELLY

Mrs. Taub, I'm Detective John Kelly.

TAUB

Is there news about Maurice?

KELLY

May I come in?

Taub steps aside, Kelly enters. She closes the front  
door, leads him into a library just off the entry hall --

22 INT. TAUB LIBRARY - DAY

22

There is a large-screen TV in one corner. They sit --

KELLY

I wish there were some easy way to tell you this. We've recovered your husband's body.

TAUB

Oh my God.

KELLY

I'm sorry.

TAUB

Where was he? Where did you find him?

KELLY

Staten Island ....

TAUB

(over)

Maurice was never in Staten Island in his life.

KELLY

His body was found in the Fresh Kills Landfill.

TAUB

(emotional)

How did he die?

KELLY

He appears to have been strangled.

She takes this in, then --

TAUB

I'd hoped we'd find out he'd run away --

KELLY

That was kind of the outlook we were taking on it ....

TAUB

Even if that meant he was unhappy with me.

(beat)

Do you have any suspects?

(CONTINUED)

22 CONTINUED: (2)

22

KELLY

Not at the moment. Are you up to talking about that at all? -- terms of enemies your husband might've had, anyone might want to harm him?

TAUB

I don't know of anyone.

KELLY

So no business associates, no personal feuds, nothing like that.

TAUB

Nothing like that. If this weren't some random act of street violence don't you think the criminal would've asked for ransom, for some of my jewels or our art?

KELLY

He disappeared in Central Park, correct? He went out for his walk?

TAUB

Yes.

KELLY

On these walks, did your husband ever get off the beaten path?

TAUB

What do you mean by that?

KELLY

I'm not trying to pry Mrs. Taub, my only interest in your husband's sexual habits or preferences pertains to how he died.

TAUB

As far as I'm aware, my husband had no sexual preferences. I suppose I could always be surprised.

Under which WE HEAR the deadbolt and doorknob opened from outside. SERGE DESCHANEL -- the handsome, suave, mid-thirties concierge -- enters casually, then notes Kelly --

(CONTINUED)

SERGE

(indeterminate  
European accent;  
suddenly deferential)

Excuse me Mrs. Taub. I'll return  
later.

TAUB

(urgent tone)

This is a police Detective Serge.  
They found Maurice. He's been  
strangled.

The color suddenly drains from his face --

SERGE

I'm so sorry.

KELLY

Could I talk to you a minute? --  
what's your name?

SERGE

Serge Deschanel.

KELLY

You're the concierge.

SERGE

That's correct.

KELLY

(nods)

You know with this turning out a  
homicide you could help us a lot  
with names of service personnel and  
so forth, if you'd come down to the  
Station.

SERGE

I am on duty now.

KELLY

(flat-voiced)

And Mrs. Taub owns the hotel, am I  
right?

TAUB

Serge, please cooperate.

(CONTINUED)

22 CONTINUED: (4)

22

SERGE

Of course.

KELLY

I'm sorry for your loss Mrs. Taub.

(hands Taub card)

If you'll call this number they'll  
tell you the procedure with your  
husband's remains.

She nods. As Kelly moves with Serge toward the door --

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

25 EXT. RIKERS ISLAND - DAY 25

To establish --

CORRECTIONS GUARD (V.O.)

Batista to Interview one. Move in  
Lenny ...

26 INT. RIKERS ISLAND INTERVIEW ROOM - DAY 27

Lenny moves into the Interview Room room where Sipowicz is waiting. He studies Sipowicz as Sipowicz does the same. He bears a similarity to Andy, Jr. but harder -

LENNY

Who are you?

SIPOWICZ

My name's Sipowicz. I'm a cop --

LENNY

(feigns surprise with  
hard-voiced sarcasm)

Go on.

SIPOWICZ

I want to talk to you a few minutes.

LENNY

Talk to my lawyer.

Sipowicz contains himself. He takes the Andy, Jr. picture out of his pocket and lays it on the table. Points to it. Lenny looks at it, then his gaze returns to Sipowicz --

SIPOWICZ

He looks like you, doesn't he?

LENNY

Lucky him.

SIPOWICZ

He got nailed for you. A John Doe warrant for selling coke.

LENNY

Maybe he sold it.

(CONTINUED)

27 CONTINUED: (2)

27

SIPOWICZ

Out of the hallway of 622 Harding?  
That's your spot Lenny.

LENNY

What's the point?

SIPOWICZ

He's my son.

Lenny senses he may be able to help himself --

LENNY

And?

SIPOWICZ

I want you to cop to the drug buys  
in the warrant.

LENNY

Cop to a felony? You're crazy.

SIPOWICZ

If you take it now I'll get you  
sentenced concurrent to the beef  
you're popped for. You won't do a  
day's extra time, and I'll let 'em  
know you cooperated. You let my son  
get arraigned and I'll make sure you  
go separate on every charge, three  
counts of sale.

LENNY

Why put me on the spot? -- you could  
beat your kid's case in court.

SIPOWICZ

By then he'll have a "B" number.

LENNY

It ain't a tattoo.

SIPOWICZ

It might as well be. Even off a  
dismissal he'll have that arrest-  
number the rest of his life. Every  
time he's fingerprinted for a  
license or a security clearance that  
number'll come up, and he can tell  
people he was innocent all he wants,  
the case-file'll be sealed, they'll

(MORE)

(CONTINUED)

27 CONTINUED: (3)

27

SIPOWICZ (CONT'D)  
just think he beat it. Every time  
he files a loan or job application  
they're going to ask was he ever  
arrested, and he's going to have to  
say yes.

(beat)

Give him a break.

Lenny holds a few beats then takes a rumpled card out of  
his shirt pocket and hands it to Sipowicz --

LENNY

That's my lawyer. He says okay,  
then it's okay.

Sipowicz takes the card, nods to Lenny --

SIPOWICZ

Okay.

Off which --

CUT TO:

28 EXT. PRECINCT HOUSE - DAY

28

To establish --

29 INT. INTERVIEW ROOM - DAY

29

Serge is seated at the table, hands folded on top of a  
yellow legal pad. Kelly enters --

KELLY

How'd you do with the names of those  
service people at the building?

SERGE

I finished that list half-an-hour  
ago.

KELLY

Yeah, sorry to hold you up.

(beat; re list)

Serge, is there anything you could  
tell me about any of these people  
might connect them in some way with  
Mr. Taub getting killed?

(CONTINUED)

29 CONTINUED: (2)

29

SERGE

I'm sorry, no.

KELLY

(seemingly at a loss)

I'll tell you, case like this, no obvious motive, any help you could give us --

SERGE

Mr. Taub's death is a mystery to me as well as yourself Detective.

Kelly considers him --

KELLY

In her missing-person statement Mrs. Taub said you saw her husband leave the building for his walk.

SERGE

Yes. About nine p.m.

KELLY

So you were the last person to see him alive.

SERGE

Obviously not.

KELLY

I mean the last one who can help us, the last one we know of so far. Can you get real specific for me on Mr. Taub leaving?

SERGE

Unfortunately Detective we had the Al-Fassis arrive that evening -- he's a Saudi prince, it's quite a project getting them settled. I was up and down between the lobby and the eleventh floor -- so was Roland  
....

KELLY

That's the doorman.

SERGE

Yes.

(CONTINUED)

KELLY

He didn't see Mr. Taub leave.

SERGE

I don't blame him for momentarily deserting his post. Al-Fassi is an extraordinary tipper. As for Mr. Taub leaving, there was nothing distinctive. We exchanged waves. I wished him a pleasant walk.

KELLY

You know what I noticed Serge, when I was up in Mrs. Taub's apartment? How you let yourself in.

SERGE

Yes, I have a master key. Many of the guests, I drop things off, leave important documents ....

KELLY

And you help out Mrs. Taub the same way.

SERGE

(forced chuckle)

Of course I help Mrs. Taub. She is my boss.

KELLY

I didn't notice you had anything with you -- what were you dropping off when you came in today?

SERGE

Actually I was going to pick something up, some material Mrs. Taub wanted to mail.

KELLY

And you knew she was in the apartment, and you didn't knock or ring the bell.

(beat)

You get along with Mrs. Taub pretty well?

SERGE

She is a perfectionist. But I am Swiss, and it is in our nature to be

(MORE)

(CONTINUED)

29 CONTINUED: (4)

29

SERGE (CONT'D)  
perfectionists also.

KELLY  
Birds of a feather.

SERGE  
Ah, yes. We don't have that saying  
in Switzerland.

KELLY  
You know anything about that  
Mitsubishi big-screen in the Taubs'  
apartment Serge? D'you let yourself  
in to help deliver that?

SERGE  
No, I don't recall that.

KELLY  
Mr. Taub's body was found in a  
fifty-two-inch Mitsubishi TV box.

SERGE  
I would not know that. I'm sorry.

A beat. Kelly stares at him --

KELLY  
(flat-voiced)  
Serge, I'm going to ask you to stick  
around awhile longer.

SERGE  
For what reason?

KELLY  
I want you to write up what happened  
that night -- the Al-Fassis  
arriving, Mr. Taub going out, the  
whole shot. Maybe you'll jog your  
memory a little bit.  
(as Serge hesitates;  
slightly more  
amiable)  
I'm really grateful for your  
cooperation, then we won't have to  
bother you anymore.

Off Serge, reluctantly picking up the pen as Kelly exits --

30 INT. HALLWAY OUTSIDE INTERVIEW ROOM - DAY

30

Kelly exits the Interview Room, joins Fancy, who's been watching through the one-way window --

FANCY

What do you think?

KELLY

The murder I don't know. The wife and this guy were definitely involved. He don't fluster too easy.

FANCY

That's his job.

KELLY

Yeah.

FANCY

What about bringing in the widow?

KELLY

Yeah, I'm going to do that.

FANCY

Maybe shake her up a little.

KELLY

Yeah. Any word from Martinez and Greg?

FANCY

They're winding up out there.

KELLY

No luck on the original body.

FANCY

No luck so far.

KELLY

Boy, are they going to be pissed off.

(beat)

Let me call this Mrs. Taub.

Off Fancy, as Kelly moves for the phone --

CUT TO:

31 EXT. EIGHTH PRECINCT - DAY

31

To establish --

32 INT. EIGHTH PRECINCT - DAY

32

Sipowicz enters. Savino has been at the front desk, moves to join him --

SAVINO

I'm sorry I made that mistake.

SIPOWICZ

It happens.

SAVINO

We got a problem here with your boy.

SIPOWICZ

What do you mean?

SAVINO

They took him to Central Booking.

SIPOWICZ

You said you'd keep him here.

SAVINO

I was in the street. I told the Desk Sergeant I'd take him the end of my shift. The guy's a hard-on, he sent him over with a uniform.

SIPOWICZ

Son of a bitch! Is he printed?

SAVINO

Yeah.

From another desk McCabe calls --

MCCABE

Savino. State police.

SAVINO

(to Sipowicz)

I'm on a joint task force with the state cops --

SIPOWICZ

What are you gonna do about my kid?

They're moving to a desk. Savino indicates the phone --

SAVINO

That's what this is about. I'm trying to reach out on the prints.

(CONTINUED)

32 CONTINUED: (2)

32

Savino picks up the receiver --

SAVINO (CONT'D)

(into receiver)

Savino.

(listens)

Terry, I need a favor. I collared a kid, it was a wrong collar, the kid just got put in the system. I'm trying to get his prints back so he don't get a NYSISS number.

(beat)

Just like within the last half-hour they would've come in. No, I know, I know ....

SIPOWICZ

What if they're smudged?

SAVINO

I'm wondering if they could get rejected for quality, you know, if there's someone you could reach out to to say they were blurred, ask for a reprint, by that time we'd have the arrest voided down here.

(beat)

Would you let me know? I appreciate it.

He hangs up, looks to Sipowicz --

SAVINO (CONT'D)

He'll see what he can do.

SIPOWICZ

He's going to call you back?

SAVINO

Yeah.

SIPOWICZ

Are they bringing my son back?

SAVINO

(indicates Desk  
Sergeant)

Yeah I asked him to.

Sipowicz moves to the Desk Sergeant --

(CONTINUED)

32 CONTINUED: (3)

32

SIPOWICZ

When is my son getting back?

DESK SERGEANT

This is Detective Savino's case?

SIPOWICZ

Yeah. You sent him over on a wrong bust.

DESK SERGEANT

You want to change your tone of voice?

SIPOWICZ

(to Sergeant, re Savino)

He told you he was gonna take him to Booking.

DESK SERGEANT

This desk is run by the Uniform Force Detective, not the Bureau. And I didn't make a wrong bust, evidently Detective Savino did.

McCabe has joined Savino and Sipowicz --

MCCABE

(familiar with Sipowicz' temper)

Andy why don't we wait over here?

SIPOWICZ

So you get my kid a case-number 'cause you want to bust this guy's balls?

SAVINO

Take it easy Detective.

MCCABE

Andy let's wait here, maybe this is going to work out.

SIPOWICZ

(to the Desk Sergeant)

When is he going to get back?

(CONTINUED)

32 CONTINUED: (4)

32

DESK SERGEANT

On the next run. And that's the last answer you get from me till you change your tone of voice.

SIPOWICZ

I want my son back.

Off Sipowicz, grudgingly letting himself be led from the desk --

CUT TO:

33 EXT. RESTAURANT - DAY

33

To establish --

34 INT. RESTAURANT - DAY

34

Robin's waiting. Kelly shows up --

ROBIN

Hi Johnny.

KELLY

Hi.

ROBIN

(indicates bar)

They can take us right away if we sit at the counter.

KELLY

You mind? I got someone coming to the Station House in a little while for an interrogation.

ROBIN

No problem.

They take seats at the counter --

KELLY

You all packed?

ROBIN

(smiles)

Shorts, t-shirts, and a bathing suit.

(CONTINUED)

34 CONTINUED: (2)

34

KELLY

Sounds good to me. I spent the morning digging in a garbage dump.

ROBIN

Come on.

KELLY

(grins)

Can't do it.

The bartender arrives for their order --

ROBIN

White wine.

KELLY

Club-soda please, and if we could see one menu.

The bartender moves away. After a beat --

ROBIN

Soon as Jimmy passed I started thinking I had to figure out the rest of my life --

KELLY

You took care of him four years Robin, you gotta cool out a little.

ROBIN

If I had to make all those decisions now, do I keep the apartment ....

KELLY

There's no rush on any of that.

ROBIN

Yeah, the best plan I could come up with right now was sit on a beach and sip drinks with little umbrellas in them.

The bartender brings drinks and menus. They toast --

KELLY

Jimmy.

They sip their drinks. Then --

(CONTINUED)

ROBIN

I'm glad you were Jimmy's friend  
Johnny.

(as Kelly nods)

And I'm glad you're my friend too.

KELLY

Can we talk about something?

ROBIN

Sure.

KELLY

Seymour Gould came by the Station  
House today. He brought me a  
letter.

ROBIN

From Jimmy?

KELLY

Yeah. Jimmy asked me to look out  
for you. You know, kind of a formal  
request.

Robin tries to react positively, can't quite make it --

ROBIN

A formal request huh.

KELLY

He indicated in general terms how  
he'd taken care of you in the will  
....

ROBIN

Is that the big bonus now that he  
left me some money? -- I'll need a  
bodyguard all the time? Maybe I  
don't want a bodyguard Johnny.

KELLY

(calmly)

Then you won't have one. Robin,  
that's why I wanted to talk to you  
about this. As much as I want to  
honor Jimmy's request, it's gotta be  
how you're comfortable.

ROBIN

I suppose he'd be paying you for  
(MORE)

(CONTINUED)

34 CONTINUED: (4)

34

ROBIN (CONT'D)  
this "looking out for me."

KELLY  
That's the rest of what I wanted to  
talk to you about.

ROBIN  
Jimmy Wexler, still arranging  
everyone's life even from beyond the  
grave.

Kelly's beeper sounds. He shuts it off --

ROBIN (CONT'D)  
Is that your interrogation?

KELLY  
Probably. Let's finish talking  
about this.

ROBIN  
You know what Johnny? Let's not.  
Let's talk about it some other time,  
all right?

He studies her --

KELLY  
Sure. All right. We'll talk about  
it when you get back.

She nods, rises --

KELLY (CONT'D)  
Robin, don't be upset. That's the  
last thing I wanted.

ROBIN  
Or what Jimmy would've wanted too,  
right Johnny? Isn't that him,  
pulling the marionette strings from  
up above the building somewhere?

Kelly puts money on the bar --

KELLY  
Come on, I'll get you a cab.

ROBIN  
My driver's outside.  
(MORE)

(CONTINUED)

34 CONTINUED: (5)

34

ROBIN (CONT'D)

(beat)

How stupid does that sound?

Off Kelly, reacting as Robin chooses to move ahead of  
him toward the door --

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

35 EXT. PRECINCT HOUSE - NIGHT 35

To establish --

36 INT. INTERVIEW ROOM - DAY 36

A nervous Mrs. Taub is seated at the table. Kelly enters with coffee and cookies, gives them to her --

KELLY

Here's your coffee, and these are in case you get hungry.

TAUB

(subdued)

Thank you.

KELLY

Probably not like you get in your building -- our chef's a vending machine.

Which is accompanied by a friendly smile as he seats himself --

KELLY (CONT'D)

We've got to go through a formality now Mrs. Taub -- I'm going to read you your rights.

TAUB

(frightened)

Why? I thought you just wanted to ask me some questions.

KELLY

Let me just do this and I'll explain what's going on. You have the right to remain silent. You have the right to an attorney. If you cannot afford an attorney one will be appointed for you. Anything you say can and will be used against you in a court of law. Okay, you understand those rights?

TAUB

Yes I do.

(CONTINUED)

KELLY

Mrs. Taub, can you think of any reason why Serge Deschanel might be hostile to you? Any grudge or grievance he might have?

TAUB

No. Why are you asking me that?

KELLY

He'd have no reason to tell untruths as regards to you?

TAUB

What is going on here?

KELLY

Mrs. Taub, I'm going to be very candid with you. I'm not going to compromise what may or may not have been said in other conversations to this point, but I am going to say this would be a very good time for you to tell the entire truth of what transpired involving your husband. If the truth is you didn't do this  
....

TAUB

Is he saying I did this?

KELLY

Excuse me. Please let me finish. If you did not do this -- if you were involved but not in the way other people may have been saying you were involved, this is your opportunity, and you may not have it much longer. Without giving chapter and verse of these other discussions, I want to tell you if you want to help yourself you ought to step up to the plate right now.

TAUB

He's accusing me? He's saying it was my idea?

KELLY

Tell me the truth Mrs. Taub. Let me hear it from your point of view.

(CONTINUED)

36 CONTINUED: (3)

36

A beat --

TAUB

He kept saying, "If Maurice weren't around everything would be perfect." He said he would take care of everything, I would never even know.

KELLY

Who are we talking about?

TAUB

You know who we're talking about. Serge.

KELLY

Did Serge kill your husband Mrs. Taub?

TAUB

(nods)

Maurice was sleeping in his bedroom. Serge went in and choked him. It was so quick, it seemed like seconds. Then he carried Maurice out, like you would carry a baby ....

KELLY

And did he instigate the plan?

TAUB

There was no plan. Not that I knew of. Only what he'd said, that he'd take care of everything. Or he said that Maurice should have an extra glass of wine, I should make sure he drank a third glass.

KELLY

You'd never discussed doing away with your husband.

TAUB

Is he saying I planned this?

KELLY

Did you plan to do away with your husband Mrs. Taub?

TAUB

No I did not.

(CONTINUED)

36 CONTINUED: (4)

36

KELLY

You just gave him the extra glass of wine to soften him up.

Kelly's tone is neutral, but she realizes the import of his words.

TAUB

You have to understand. Serge treated me like a woman. I was in love with him.

KELLY

I understand.

Off which --

CUT TO:

37 INT. INTERVIEW ROOM TWO - DAY

37

Kelly enters. Serge is waiting --

SERGE

I have had enough being detained. Either you release me or I demand legal representation.

KELLY

Well option one is definitely out Serge, so I better get you a lawyer.

Which sets Serge back on his heels --

SERGE

For what reason?

KELLY

Roberta just gave you up. You want to read her statement? How you strangled Maurice in the bedroom?

Kelly lets this sink in a beat, then --

KELLY (CONT'D)

You got your own guy or you want a public defender?

Kelly's at the door --

(CONTINUED)

37 CONTINUED: (2)

37

SERGE

And did she tell you whose idea it was to begin with? Did the Jew-bitch tell you that?

Kelly pauses --

KELLY

Whose idea was it Serge?

SERGE

Hers! Do I get to give a statement too?

KELLY

Yeah. You get to give a statement.

Off which --

CUT TO:

38 EXT. EIGHTH PRECINCT - NIGHT

38

To establish --

39 INT. EIGHTH PRECINCT - NIGHT

39

McCabe and Savino are seated near Savino's desk in postures which indicate their long period waiting. A few paces away Sipowicz listens to Costas, who's just completed a phone conversation at another desk --

COSTAS

The hiccup on the plea-agreement for this perp is the armed robbery was pulled on the subway -- it's a Transit P.D. case ....

SIPOWICZ

I told that guy I'd get him put together.

COSTAS

Andy, calm down. The case on the drug-sale is Joint Narcotics Task Force -- I've just got to get clearance from Savino's boss for the fold-in. My boss is okay with it.

(MORE)

(CONTINUED)

39 CONTINUED: (2)

39

COSTAS (CONT'D)

(placating)

It's going to work out.

Sipowicz nods distractedly -- he's just seen his son  
being brought through the front door --

SIPOWICZ

(to Costas)

Thanks.

COSTAS

Glad I could help.

She watches as Sipowicz moves toward Andy, Jr. --

SIPOWICZ

How ' you doing?

ANDY, JR.

What's going on?

SIPOWICZ

You're okay on the arrest. We found  
the right guy.

Under which Savino has joined them --

SAVINO

(to Andy, Jr.)

I'm the officer who lodged the  
warrant. I apologize, I made a  
wrong I.D.

SIPOWICZ

We're trying to retrieve your  
prints, so you don't get a case  
number.

McCabe calls from the desk --

MCCABE

Savino.

Savino moves to the phone --

ANDY, JR.

They already took my prints.

SIPOWICZ

Yeah we're trying to get 'em back.

(MORE)

(CONTINUED)

39 CONTINUED: (3)

39

SIPOWICZ (CONT'D)

(beat)

I don't know what your plans are,  
your future or so forth, you get an  
arrest-number it could screw up  
applications and so forth, security  
clearances. We're trying to reach  
out to someone.

Sipowicz has said this with gaze averted, now looks to  
Savino as he hangs up the phone, raises his thumb in the  
air --

SIPOWICZ (CONT'D)

(to Andy, Jr.)

You're okay.

Off his son, looking at Sipowicz with gratitude and  
surprise --

CUT TO:

40 EXT. EIGHTH PRECINCT - NIGHT

40

Sipowicz and Andy, Jr. enter Sipowicz' car --

SIPOWICZ

I can drive you out to Jersey.

ANDY, JR.

If you just take me to the Port  
Authority, that's okay.

Sipowicz looks out the window of the car --

ANDY, JR. (CONT'D)

I appreciate what you did for me.  
That must have taken a lot of doing.

SIPOWICZ

We found the right guy.

ANDY, JR.

Really?

SIPOWICZ

Yeah, really. What the hell does  
that mean Andy?

(CONTINUED)

40 CONTINUED: (2)

40

ANDY, JR.

I didn't know if you just got 'em to  
dump the charge 'cause you were a  
cop.

SIPOWICZ

Maybe you don't believe this, but I  
wouldn't do that, and they wouldn't  
have gone for it if I tried.

ANDY, JR.

I thought you just got them to  
smudge some fingerprints or  
something.

SIPOWICZ

'Cause you were innocent, and you  
shouldn't have to suffer 'cause some  
asshole Desk Sergeant was looking to  
squeeze a Detective's shoes. You've  
been caught in the middle enough.

His son looks over at Sipowicz --

SIPOWICZ (CONT'D)

This is where we are now. Bad  
enough I was the kind of father I  
was -- I'm not going to sit here and  
piss and moan about it. But I was  
glad enough for this chance to maybe  
help you. I'd like to be a better  
father now, or a friend, or whatever  
the hell you need.

(looks over)

Let me drive you to Jersey.

ANDY, JR.

Yeah, okay.

Sipowicz nods, starts the car --

CUT TO:

41 INT. SQUAD ROOM - NIGHT

41

Kelly's at his desk, watching attorneys counsel Mrs.  
Taub and Serge. Fancy's approached --

FANCY

I think you've got a fifty-fifty  
(MORE)

(CONTINUED)

41 CONTINUED: (2)

41

FANCY (CONT'D)  
chance of meeting Alan Dershowitz  
before this is all over John.

KELLY  
Yeah.

Under which Medavoy and Martinez return. Even though they've disposed of their overalls their arrival prompts a wince from Donna --

DONNA  
You guys smell like Provolone.

MEDAVOY  
Oh I expect that aroma will stay with us several days Donna. Despite we've disposed of our overalls. Not to mention my itching, even with cortisone cream.

Martinez has moved to join Kelly --

MARTINEZ  
We found the body John.

KELLY  
You found it? Lieutenant said you were wrapping up.

MARTINEZ  
Medavoy took a guess it might be section 7-6 instead of 6-7 -- we went over the other section ....

Medavoy's joined them --

MEDAVOY  
Yes we extended our little visit, because why would anyone have given us correct information on the body's location, when this way we could extend our exposure to the stink and bird-doo.

Kelly is backing away slightly --

MEDAVOY (CONT'D)  
I smell, don't I John?

(CONTINUED)

41 CONTINUED: (3)

41

KELLY

No, I was just looking for a pencil.

MEDAVOY

(to Martinez, ready  
to hold out one or  
two fingers)

Odds or evens for the shower.

MARTINEZ

Go ahead, I'll put the pick-up out  
on Ricky Testa.

MEDAVOY

God bless you for an optimist James.  
See if we've got a sector car in the  
Dominican Republic.

Medavoy heads for the Locker Room. Sipowicz has  
arrived, makes a face --

SIPOWICZ

Somebody puke in here?

DONNA

I'm going to go get some air  
freshener.

KELLY

Hey Andy.

SIPOWICZ

They said downstairs you found  
Maurice Taub at that dump?

KELLY

(nods)

We're going to file on his wife and  
the concierge.

Sipowicz raises his eyebrows approvingly --

KELLY (CONT'D)

It worked out okay with Andy, huh?

SIPOWICZ

Yeah. It was a wrong pop.

KELLY

Good. Is he okay?

(CONTINUED)

41 CONTINUED: (4)

41

SIPOWICZ

Yeah, he seems okay.

(beat)

We actually had a pretty good talk.  
I drove him all the way to Jersey.

Off Kelly, looking at his partner, whose gaze is averted  
in hope and paternal pride --

CUT TO:

42 EXT. KELLY'S APARTMENT BUILDING - NIGHT

42

To establish --

43 INT. KELLY'S APARTMENT - NIGHT

43

He answers the door. It's Robin --

KELLY

Hey.

(checks his watch)

You're going to miss your flight.

ROBIN

I got time. I felt terrible about  
before.

KELLY

Don't worry about it.

ROBIN

The thing is Johnny, I was kind of  
thinking of you .... I don't have  
that many friends, that I made since  
I've been grown up. You know, I was  
with Jimmy since I was eighteen, and  
I didn't that many people more or  
less my own age, and so I was  
thinking of you as my friend ....

KELLY

I am your friend.

ROBIN

I know. But I think I reacted like  
that 'cause that letter from Jimmy  
kinda complicated everything. But I  
mean that's not your fault, and it's

(MORE)

(CONTINUED)

ROBIN (CONT'D)

probably a good idea having someone in my corner like Jimmy talked about, and it's right you should get paid for that.

KELLY

I'll tell you what I was thinking on that score. 'Cause I do want to be your friend, and I don't want anything lousing that up. So, I'd like to have children, I hope to have children, and I was thinking this lawyer could open a trust, the unnamed children of John Kelly, and he could deposit the money in that, for their education and so forth. How would you feel about that?

Robin meets his eyes --

ROBIN

Great.

KELLY

Okay.

ROBIN

I'm really glad I stopped Johnny.

KELLY

Yeah, I'm airport-convenient, I'm glad I live in Queens.

(beat)

Don't miss your flight.

ROBIN

I'll see you when I get back.

KELLY

See you. Get some rest.

ROBIN

See you when I get back.

She comes forward, kisses him beside the mouth. Off Kelly, as she leaves --

FADE OUT.

THE END