



SIMONE SAYS



EXECUTIVE PRODUCERS: STEVEN BOCHCO
DAVID MILCH
GREGORY HOBLIT
CO-EXECUTIVE PRODUCER: CHARLES H. EGGLE
CHANNING GIBSON
CREATIVE CONSULTANT: WALON GREEN
SUPERVISING PRODUCER: MICHAEL M. ROBIN
PRODUCER: TED MANN
COORDINATING PRODUCER: BOB DOHERTY
CO-PRODUCERS: BURTON ARMUS
GARDNER STERN
CO-PRODUCER: STEVEN DEPAUL
CONSULTING PRODUCER: BILL CLARK
DIRECTOR: GREGORY HOBLIT

Script No. 5

NYPD Blue

"Simone Says"

Story by

Steven Bochco

David Milch

Walon Green

Teleplay by

David Milch

Walon Green

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NYPD Blue

"Simone Says"

CAST

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

Adrienne Lesniak
Jimmy Abruzzo
Uniform
Goldman
Miss Savino
Thelma Levy
Paula Anderson
Mrs. Davis
Mr. Davis
Allison Davis
Phillip Fox

Paddy Perkins
Crane Operator
Supervisor
Vincent Quinn

NYPD Blue

"Simone Says"

SETS

INTERIORS

PRECINCT

Squad Room
Fancy's Office
Lavatory
Locker Room
First Floor Visitor's Area
Visitor's Room
Interrogation Room
Interview Room

GROUND-FLOOR APARTMENT

GARMENT SHOWROOM (7TH AVENUE)
Dressing Room

COP BAR

EXTERIORS

PRECINCT

CONSTRUCTION SITE

13TH STREET AND 3RD AVE.

NYPD BLUE

"Simone Says"

FADE IN:

1 EXT. PRECINCT - DAY 1

To establish --

2 INT. LAVATORY - LOCKER ROOM - DAY 2

Sipowicz enters from the hallway wearing his jacket and carrying a small paper bag from a drug store. He goes to his locker, opens it, takes his jacket off and hangs it on the open locker door. Crossing to the sink with the bag, he glances around as he steps in front of the mirror, removes a pair of drug store reading glasses from the bag and puts them on. A large tag hangs from the glasses, dangling against his cheek as he unhappily studies himself in the mirror. Sipowicz snatches away the glasses and stuffs them back in the paper bag as someone comes in. He turns and sees Bobby Simone moving to the bank of lockers to the left of the door, checking a small piece of paper in his hand on which a locker number's been written --

SIMONE

'Morning.

SIPOWICZ

How's it going?

Sipowicz steps over to him --

SIPOWICZ (CONT'D)

Andy Sipowicz.

Simone regards him, smiles and extends his hand --

SIMONE

Bobby Simone, nice to meet you,
Andy.

SIPOWICZ

Yeah.

Sipowicz clears his throat, steps to the door and exits. Hold a beat on Simone, crossing Kelly's name off the locker, inscribing his own, then --

CUT TO:

3 INT. SQUAD ROOM - DAY

3

Sipowicz crosses the Squad Room directly to Fancy's Office --

4 INT. FANCY'S OFFICE - DAY

4

Fancy looks up to see Sipowicz --

FANCY

'Morning Andy.

SIPOWICZ

That's no good. That's not gonna work.

FANCY

What isn't?

SIPOWICZ

I just met this new guy.

FANCY

Simone.

SIPOWICZ

Yeah that's not gonna work out.

FANCY

What happened?

SIPOWICZ

(waves dismissal)

Don't get me started.

Fancy watches Sipowicz pace. B.g. in the Squad Room we see Simone meeting Medavoy, Martinez --

SIPOWICZ (CONT'D)

The whole attitude's wrong. "How you doing," this type of thing.

Fancy's phone rings. As he picks up the receiver --

FANCY

He asked how you were doing?
(into receiver)

Lieutenant Fancy.
(beat)

Okay.

(hangs up)
We've got a homicide.
(MORE)

(CONTINUED)

4 CONTINUED: (2)

4

FANCY (CONT'D)

(beat)

You're senior in the Squad, I want him with you, at least till he learns the precinct.

Sipowicz shakes his head, disaffected with his entire lot --

SIPOWICZ

I need glasses and everything else.

Off Fancy, as Sipowicz exits his office --

5 INT. DONNA'S DESK - DAY

5

Donna looks up from her desk to see James Abruzzo stepping up --

ABRUZZO

Yeah, I'm here to see Adrienne Lesniak.

DONNA

Your name is ...

Abruzzo ignores her question, crosses to Lesniak at her desk. Lesniak, just arrived, is putting her things away. She sees him and a look of weary desperation crosses her face --

LESNIAK

Jimmy

ABRUZZO

What? It's not like you give me a choice.

Lesniak faces him from her desk --

LESNIAK

Not here. Please.

He settles in a chair facing her --

ABRUZZO

Then where? I can't talk to you outside work 'cause I don't know where you're staying anymore, I can't call you here 'cause you've

(MORE)

(CONTINUED)

ABRUZZO (CONT'D)

told that bitch at the desk not to
put me through ...

(louder)

Where am I supposed to talk to you?

LESNIAK

We've got nothing left to talk
about.

Abruzzo sees Donna staring at him --

ABRUZZO

What are you looking at?

Donna looks back to her desk. She lifts the phone.
Abruzzo leans close to Lesniak, grips her wrist --

ABRUZZO (CONT'D)

You don't know how much I love you.
You don't know what I'd do for you.

LESNIAK

You're drunk. Let go.

She tries to snatch her wrist away as Fancy steps up
behind Abruzzo --

FANCY

All right, you get up and you get
the hell away from Detective Lesniak.

Abruzzo slowly turns his head and looks at Fancy --

ABRUZZO

No, you get back. I'm holding a .38
pointed straight at her guts.

LESNIAK

Jimmy.

ABRUZZO

Let's go. You want to keep this
private, we'll talk in private.

He brings her to her feet. People in the room are
frozen until Fancy lunges, grabs Abruzzo's gun hand and
swings the pistol toward the ceiling. A shot is fired,
but Fancy hangs onto the gun, preventing the cylinder
from rotating to fire again. Abruzzo punches at Fancy
who hangs on with both hands.

(CONTINUED)

5

CONTINUED: (3)

5

Sipowicz lunges for him but a kick from Abruzzo catches him in the stomach, he's hurled back and his lower spine slams against a desk. Abruzzo is pulling at the gun, swinging it wildly from side to side while Fancy hangs on. From over a desk, Simone flies through the air and hits Abruzzo with a tackle that hurls him to the ground. Fancy pulls away with the gun as Simone spins Abruzzo around and twists his arms behind him. As Sipowicz comes forward with obvious lower back pain, Simone cuffs Abruzzo. Abruzzo is hauled to his feet in the circle of people --

LESNIAK

(miserably protective)

He's from the two-seven Lieutenant,
he's on the job.

FANCY

He's under arrest.

(to Donna)

Get a D.A. down here.

(to the newcomer)

You're Simone?

SIMONE

How you doing Lieutenant?

FANCY

(to Simone and the
other Detectives)

I got this, get to your homicide,
Thirteenth and Third.

ABRUZZO

(to Lesniak)

Are you happy? Look what you've
done to me now.

FANCY

Shut up!

SIMONE

(to Sipowicz)

Are you hurt?

SIPOWICZ

I'll live.

(beat)

C'mon, ride with me.

Off which --

SMASH CUT TO:

MAIN TITLES

6

EXT. STATION HOUSE - DAY

6

Sipowicz and Simone move toward Sipowicz' car as in b.g.
Medavoy and Martinez do the same --

SIMONE

Lesniak and Abruzzo were going out?

SIPOWICZ

(nods)

She broke up with him, got
transferred, he went half-wacky.

SIMONE

Looks to me like he made the whole
trip.

SIPOWICZ

(beat)

What was your last assignment?

SIMONE

Intelligence, I drove for the
Commissioner.

They've reached Sipowicz' car, are about to enter --

SIPOWICZ

You were one of those guys got grade
promotions?

SIMONE

Yeah.

SIPOWICZ

(flat-voiced)

That was nice.

Off Simone, getting in, taking the hit --

CUT TO:

7

EXT. 13TH STREET AND 3RD - DAY

7

Sipowicz' car pulls up at the crime scene and parks
beside Medavoy's car, from which we see Medavoy and
Martinez exiting. Sipowicz and Simone get out. In
front of a remodeled apartment building, a body is on
the street half under a bloody sheet. Two units are
parked with their bubble gums flashing and a paramedic
van is at the curb. Sipowicz and Simone step up to the
body.

(CONTINUED)

CONTINUED: (2)

A man in his thirties, dead in a blood-soaked linen suit --

SIMONE

Anyone check for I.D.?

UNIFORM

Waited for you.

MARTINEZ

(to Sipowicz)

Want me to get started on the canvass?

SIPOWICZ

Yeah, and have a uniform run the plates on these parked cars.

During which Simone has pulled his gloves on, crouched to look in the D.O.A.'s pockets for I.D. Sipowicz also crouches effortfully beside the body --

SIPOWICZ (CONT'D)

(to Simone)

Two in the chest. You see any other hits?

SIMONE

No.

(reads I.D.)

Raymond Alphonse Martarano, Jr., Bensonhurst.

(looks up)

The wise guy's son?

SIPOWICZ

Or someone too stupid to change his name.

(to Medavoy)

Greg, find out if the M.E.'s responding and let Fancy know we've got a mobbed-up stiff.

MEDAVOY

Yeah, all right.

As Medavoy moves off --

UNIFORM

(to Sipowicz)

We found a shell over by that curb ...

(CONTINUED)

SIMONE

I got that.

Simone turns to go check it out, remarks to the Uniform re the on-lookers --

SIMONE (CONT'D)

Could you move the crime scene back twenty feet and get me a traffic cone to put over this shell?

UNIFORM

Sure.

Meanwhile Martinez has approached Sipowicz, points to a man on the sidewalk --

MARTINEZ

That man's the super, he said the victim knew one of the tenants.

Sipowicz steps over to Goldman, a middle-aged man in a blue baseball jacket --

MARTINEZ (CONT'D)

Mr. Goldman, this is Detective Sipowicz.

GOLDMAN

Yeah, hi ...

SIPOWICZ

(re body)

Did you know this man?

GOLDMAN

Mr. Big Shot Ray Martarano Jr.? He'd tell the lamp-post who he was if nobody else was around.

SIPOWICZ

Who did he know in the building?

GOLDMAN

2C ... Miss Anderson.

SIPOWICZ

You know where we can find her?

GOLDMAN

She's a model, I'm supposed to call
(MORE)

(CONTINUED)

7

CONTINUED: (4)

7

GOLDMAN (CONT'D)
her agency number for emergencies.

SIPOWICZ
I need that.

Suddenly O.S. shouts. Sipowicz turns. Across the street a woman shouts from a doorway --

MISS SAVINO
Help me! ... Help! My mother's been shot!

From the street, Simone races toward the building. He faces a woman, thirties, who is standing in the doorway of an apartment. Her hand is covered with blood --

SIMONE
Where's your mother?

MISS SAVINO
In there ... in there ...

8

INT. GROUND-FLOOR APARTMENT - DAY

8

Simone rushes into the ground-floor apartment. In the room by the window, an elderly woman is sitting in a chair, her head to one side. Miss Savino stands in the doorway as Simone rushes to her mother --

MISS SAVINO
I was at the grocery store.

Simone looks at the woman, who is obviously dead --

MISS SAVINO (CONT'D)
She's dead, isn't she?

SIMONE
(puts his hand on the woman's shoulder)
She is. I'm sorry.

MISS SAVINO
She was in our own apartment, she was at her own window.

(CONTINUED)

8 CONTINUED: (2)

8

SIMONE

Why don't you sit down.

MISS SAVINO

That's my mother.

SIMONE

I know, I'm sorry.

Miss Savino raises her hands to her face and sobs as Sipowicz comes through the doorway slightly out of breath, followed by E.M.S. personnel, who go directly to the body --

SIPOWICZ

What happened?

Simone pushes back the window curtain. A hole is revealed in the glass where a shot entered, killing the woman --

*

SIMONE

Stray from the street.

*

Off which --

CUT TO:

9 EXT. PRECINCT - DAY

9

To establish --

10 INT. SQUAD ROOM - DAY

10

Fancy clears the stairs, enters the Squad, approaching Lesniak at her desk. He keeps his voice quiet --

FANCY

How are you feeling?

Lesniak gestures defeatedly -- doesn't say much so she won't cry --

LESNIAK

I'm upset.

Fancy nods --

(CONTINUED)

10 CONTINUED: (2)

10

FANCY

I.A.B. just took him to Bellevue on
a seventy-two hour evaluation.

LESNIAK

And he's a collar, right?

FANCY

(nods)

I alerted the D.A. and Corrections,
if he goes into the system we're
going to be notified.

A beat, then --

LESNIAK

What happened, that's the thing I
kept seeing in my mind. I kept
being afraid that was going to
happen.

FANCY

Adrienne, you want to put a twenty-
eight in, try it again tomorrow?

She shakes her head no --

LESNIAK

I'd like to try it today.

FANCY

Pay attention to how you're feeling.

LESNIAK

Okay. Thanks.

Fancy nods, moves off, joining the just-arrived
Sipowicz. Off Lesniak --

11 ANGLE - SIPOWICZ AND FANCY

11

FANCY

I heard there was a second D.O.A.

SIPOWICZ

Eighty-two year old woman sitting at
her window.

FANCY

The world's coming up here 'cause
(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

FANCY (CONT'D)
it's Martarano's son. Organized
Crime, Intelligence

SIPOWICZ
(sarcastic)
Now I know the case'll clear.

FANCY
Anything off canvass?

SIPOWICZ
No witnesses. He was banging a
model lived in the building,
Simone's finding out where we can
pick her up.

They look toward Simone at Kelly's old desk --

FANCY
How's that going?

SIPOWICZ
(re Simone)
You know he drove for the P.C.?

FANCY
(nods)
I saw that was his last detail.

SIPOWICZ
(more trying this
attitude on than
genuinely irritated)
I take twenty-two years making
second grade, he gets it for shooing
away Squeegee-bums.

Fancy lets it go, heads for his office. Sipowicz moves
to Simone at his desk --

SIMONE
(covers the receiver
with his hand)
The agency told me where she's
working. Give me half a minute.

Sipowicz nods, looks to where Costas has just entered,
moves to her --

(CONTINUED)

11 CONTINUED: (3)

11

SIPOWICZ

How's it going?

COSTAS

I was just seeing to Abruzzo.

(re Simone)

Is that the new Detective?

SIPOWICZ

(nods)

Simone, what kind of name is that?

COSTAS

First or last?

SIPOWICZ

If it was his first he'd be a girl.

COSTAS

Last name Simone sounds French.

SIPOWICZ

Yeah, maybe.

They're both looking toward Simone, react as he raises his voice --

SIMONE

Hey, I went through a lot of effort getting that red cock, I don't want to lose its color.

(beat)

I don't want to argue about this. You tell Billy he can't be around my place with his blue-barred cock. Okay thanks.

Simone hangs up. He sees them looking at him --

SIMONE (CONT'D)

I breed birds. Racing pigeons.

Costas nods. Then quietly, to Sipowicz --

COSTAS

Tell him you keep fish.

Sipowicz shakes his head no. Simone's collected his materials, approaches --

(CONTINUED)

11 CONTINUED: (4)

11

SIPOWICZ
 (indicates Costas)
 Assistant D.A. Costas.

SIMONE
 How do you do?

COSTAS
 How do you do.

SIPOWICZ
 (to Simone)
 They gave you that address?

SIMONE
 Yeah, she's working on Seventh
 Avenue.

A beat, then --

COSTAS
 Must be interesting raising pigeons.

SIMONE
 It's a lot of fun, gets you
 outdoors.

COSTAS
 You people and your hobbies.

SIPOWICZ
 (to Simone)
 Let's go.

Off which --

CUT TO:

12 INT. A GARMENT SHOWROOM - 7TH AVENUE - DAY

12

The place is chaos, hung with cigar smoke as buyers move among sellers and brokers beside a flood-lit ramp, where models, pouty-faced, wearing a veneer of boundless energy, parade a spring line. Sipowicz and Simone push their way through, following Thelma Levy, a tailored fiftyish woman, wearing a no-nonsense expression --

LEVY
 How long will this tie her up?

(CONTINUED)

12 CONTINUED: (2)

12

SIPOWICZ

We won't know till we talk to her.

LEVY

And it couldn't wait until after she finishes work.

SIPOWICZ

No.

She leads them into --

13 INT. A DRESSING ROOM - DAY

13

Sipowicz and Simone can't help but look around as they are suddenly amidst a plethora of nubile bodies in various stages of undress. Dressers move excitedly in front of them, as clothes are whipped on and off. Ms. Levy stops them --

LEVY

Wait here, I'll get her.

The work is so concentrated and frenetic that for the most part they are ignored by the nude models attended by ranks of fey male dressers and a few female fitters. The talk level is deafening. As Sipowicz mops his brow Simone observes good-humoredly --

SIMONE

What a country huh?

Thelma appears with Paula Anderson, good-looking, lots of make-up and a pill-assisted figure --

LEVY

Make it as quick as you can.

Levy moves off --

SIPOWICZ

I'm Detective Sipowicz, this is Detective Simone.

PAULA

What's going on?

SIPOWICZ

Do you know Raymond Martarano, Jr.?

(CONTINUED)

13 CONTINUED: (2)

13

PAULA

Yes.

SIMONE

When's the last time you saw him?

PAULA

We partied last night, then I had to come to work. *

SIMONE

You left him at your apartment?

PAULA

What's going on?

SIPOWICZ

He was murdered this morning outside your building. Your downstairs neighbor was killed by a stray bullet. *

Paula takes this in --

PAULA

Which downstairs neighbor?

SIPOWICZ

Mrs. Savino.

It seems like a struggle for Paula to keep her hard edge --

PAULA

I don't know anything about it.

SIPOWICZ

Why don't you come to the Station House so we can get the background on this.

PAULA

I'm working.

SIPOWICZ

Well now you're not working. Now you're coming with us to the Station House.

Simone holds a robe out for her to cover herself -- *

(CONTINUED)

13 CONTINUED: (3)

13

SIMONE

Why don't you get dressed Paula?

*

The tone of which seems to circumvent her resistance.
As Paula puts the robe on --

*

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

14 EXT. PRECINCT - DAY

14

To establish --

15 INT. FIRST FLOOR VISITOR'S AREA - DAY

15

A woman, Mrs. Davis, sits at the downstairs bench. Prim-looking, early forties, she clutches a white bag that matches her belt and shoes. Lesniak approaches --

LESNIAK

Mrs. Davis?

MRS. DAVIS

Yes.

LESNIAK

My name's Adrienne Lesniak. You asked to speak with a Detective?

MRS. DAVIS

Yes. But ... Is there a male detective I could speak with?

LESNIAK

I'm the Detective available right now. Why don't you tell me why you're here.

MRS. DAVIS

I can't be here too long. I work.

LESNIAK

Why do you feel you need to speak with a Detective Mrs. Davis?

MRS. DAVIS

I just wondered if someone ... like a police detective could talk to my husband.

LESNIAK

About what?

MRS. DAVIS

We have a daughter who's fourteen.

She pauses --

(CONTINUED)

LESNIAK

And?

MRS. DAVIS

Since she was a little girl ...
Well, Walter would help her say her
prayers. He'd be in her room for
... oh ... sometimes twenty minutes.
About three years ago he started
closing the door and staying in
there.

LESNIAK

Staying for how long?

MRS. DAVIS

(beat)

He doesn't come to our bed anymore.
He doesn't sleep with me, he sleeps
with her.

She needs a beat to compose herself --

MRS. DAVIS (CONT'D)

I don't know what goes on in there.

LESNIAK

Have you asked him about it?

MRS. DAVIS

I can't do that. It would sound
like an accusation.

LESNIAK

What about your daughter, what does
she say?

MRS. DAVIS

I haven't mentioned it to her.

LESNIAK

Why not?

MRS. DAVIS

She's still a child.

(shifting gears)

If a male police Detective could
just tell my husband he shouldn't
sleep with her, I think that would
be the end of it.

(CONTINUED)

15 CONTINUED: (3)

15

LESNIAK

Mrs. Davis, are you saying your husband is molesting your daughter?

MRS. DAVIS

I haven't said that. I can't say that for certain.

LESNIAK

We can't investigate unless you or your daughter alleges a crime.

MRS. DAVIS

(fighting off tears)

You can't just talk to him?

A beat, then --

LESNIAK

(quietly)

Mrs. Davis. I think you need to bring your daughter in.

The woman looks away. Finally nods frightened acquiescence --

CUT TO:

16 INT. INTERVIEW ROOM - DAY

16

Simone sits across from Paula, who's wary but apparently willing. Sipowicz is to one side --

PAULA

I left my place about six a.m. I didn't wake up Raymond, he liked to sleep late.

SIMONE

Raymond talk about meeting anybody this morning?

PAULA

No.

SIMONE

Did you know any of his friends?

PAULA

I don't know about friends. I knew
(MORE)

(CONTINUED)

PAULA (CONT'D)

his business partners. I wouldn't call them friends. Not lately.

SIMONE

Why's that?

PAULA

(shrugs)

I don't know, Raymond didn't talk about it. I just know they weren't getting along.

SIMONE

So who were his partners? *

PAULA *

The only one I actually knew is Jerry Littman, he's a jobber. "Heather's Heavenly's" bridal wear. That's how I met Raymond, I was doing their fall show. He was hitting on the models.

SIMONE *

Can you think of anyone else who Raymond didn't get along with? *

PAULA *

I don't know. I wasn't really seeing him for that long. I never met anyone from his family, but ... I mean you know who they are.

SIMONE *

Yeah who? *

PAULA *

Come on, his father's totally mobbed up. *

SIMONE *

How do you know that? *

PAULA *

Raymond bragged about it. *

SIMONE *

Did that bother you? *

(CONTINUED)

16

CONTINUED: (3)

16

PAULA

Why would it bother me? You know how wise guys like to spend money. Every time we went to clubs they treated us like royalty. Raymond would spend fifty dollars before we even got to the table and think nothing of it.

SIMONE

Did he ever tell you he was afraid of anybody?

PAULA

No, he would never admit to me he was afraid of anybody. That just wasn't him.

A beat of silence, then --

PAULA (CONT'D)

It's so weird talking about him like this. I still can't believe he's dead.

SIMONE

Aside from Raymond, were you seeing anyone else?

PAULA

I'm working twelve-hour days. When I get home I collapse. Look, I'm pretty wiped, can I go?

SIMONE

Just relax for a while. You want coffee or a coke or anything?

PAULA

(miffed)

Yeah, a diet coke. And can I get something to eat ... a yogurt or a salad?

SIMONE

I'll take a walk down to the corner and get you a yogurt.

Sipowicz and Simon leave the room --

17 INT. HALLWAY - DAY

17

Simone and Sipowicz move toward the Squad --

SIMONE

Think there's a second boyfriend?

SIPOWICZ

She may tell us after she eats.

Which gets Simone's back up --

SIMONE

Meaning I'm going too slow.

SIPOWICZ

I don't generally cater for 'em till they give something up.

SIMONE

(flat)

Yeah, well everyone's got their own approach.

Under which Fancy's come up --

FANCY

Raymond Martarano's lawyer's at the catching bench. One of you guys talk to him, I've got Organized Crime in my office.

Fancy moves off. A beat, then --

SIMONE

You worked a long time with your last partner. We're not always going to start on the same page.

SIPOWICZ

I'd've scared her more about the gumbahs, better cooperate with us than take a beating from them. But like you say, everyone works his own way.

SIMONE

I was leaving room if there's another boyfriend, maybe she wouldn't want him to take the beating.

(CONTINUED)

17

CONTINUED: (2)

17

SIPOWICZ

Yeah, that's a way to go.

(beat; by way of
gruff apology)I hope you're not the sensitive
type.

SIMONE

Not usually.

(half-grin)

You take the lawyer, I'll get the
yogurt?

Sipowicz nods. As Simone heads down the stairs, follow Sipowicz to the Catching Area, where we see Phillip Fox, a lifer mob lawyer, plump, forties, wears suits cut for less full-figured guys --

SIPOWICZ

I'm Detective Sipowicz.

FOX

Phillip Fox representing Raymond
Martarano. Is there somewhere we
could talk?

SIPOWICZ

How about here?

FOX

Let's not make this adversarial
Detective. I'm asking the police to
provide some basic facts so Mr.
Martarano can begin to understand
this tragedy.

SIPOWICZ

How about I speak directly to Mr.
Martarano and get some basic facts
back? Has he got any ideas what
this might've been about?

FOX

He's grief-stricken -- he's in no
condition to talk to you.

(CONTINUED)

17 CONTINUED: (3)

17

SIPOWICZ

Okay tell Mr. Martarano Raymond Jr. was shot leaving an apartment building and one of the bullets ricocheted and killed an eighty-two year old woman. Tell him we're at a preliminary stage with our investigation, any developments we'll let him know.

FOX

Do you have witnesses? Are you questioning anyone?

SIPOWICZ

We got nothing else to tell him at this time.

FOX

Detective Sipowicz, whatever your prejudices are about Raymond Martarano, this is a father who just lost his eldest son

SIPOWICZ

Hey Lawyer Fox, you want me to give up some names so your client can kick ass in the street and maybe get another bystander killed? Tell Mr. Martarano I'm sorry for his loss and he'll get the cooperation he gives.

FOX

I'll report our conversation.

SIPOWICZ

Good, I'll go back to work.

Off which --

CUT TO:

18 EXT. PRECINCT - DAY

18

Simone returns with the yogurt he bought for Paula. Recognizes the daughter of the elderly woman who was shot at the Martarano homicide --

SIMONE

Miss Savino?

(CONTINUED)

18 CONTINUED: (2)

18

MISS SAVINO

Yes.

SIMONE

I'm Detective Simone.

MISS SAVINO

Oh yes, you were there this morning. I came to see how things were going, and maybe I could provide some information.

SIMONE

What sort of information?

MISS SAVINO

After you left I remembered some facts that might help on the case. I remembered something my mother told me the day before, that she'd seen a black pickup truck not normally parked on the block that was there two times or more last week.

SIMONE

Uh-huh --

MISS SAVINO

See what I mean? She might have seen something pertaining to this truck, and the people involved, maybe they're the ones who did it. This morning when I went out it was there again. A black pickup truck with tinted windows. You know, so people can't see in --

SIMONE

(writing)

Okay. So that's a black pickup, tinted glass, front and rear?

MISS SAVINO

Just rear. I wrote down the license --

SIMONE

It's still parked there.

MISS SAVINO

Yes.

(CONTINUED)

18 CONTINUED: (3)

18

She passes Simone the slip of paper --

SIMONE

I have to tell you Miss Savino, it's unlikely there's a connection here, but we'll check it out --

A beat, then --

MISS SAVINO

I think it pretty much had to be something my mother saw.

SIMONE

Now that you gave me the information, the best thing for you is go be with somebody. If anything comes up we'll call you.

MISS SAVINO

Should I photograph that truck, do you think?

SIMONE

I think we have all we need on that.

MISS SAVINO

I've never been involved in anything like this.

SIMONE

The more you love someone the harder it is to understand when they're taken.

MISS SAVINO

I know there's a chance it was an accident, just an accident. I tell myself that, but then I think, well, how many people's mothers get shot by accident. It doesn't make sense.

SIMONE

No.

A beat --

MISS SAVINO

I'm sorry -- if I wasted your time --

(CONTINUED)

18 CONTINUED: (4)

18

SIMONE

No, not at all. You've got my card
....

MISS SAVINO

You mean I should've called you.

SIMONE

No, I'm just reminding you you've
got it. Get in touch whenever you
want.

MISS SAVINO

All right. Thank you.

She moves off. As Simone goes inside --

CUT TO:

19 INT. SQUAD ROOM - DAY

19

Donna smiles at Simone as he enters with the yogurt --

DONNA

Detective, in all the hub-bub we
didn't get to say hello.

SIMONE

Bobby Simone.

DONNA

Donna Abbandando, pleased to meet
you.

SIMONE

Pleased to meet you Donna.

Medavoy watches this exchange with covert jealousy.
Meanwhile Sipowicz has gotten off the phone, joins
Simone --

*

SIPOWICZ

So Jerry Littman with two t's says
Ray Jr. was a deadbeat, stiffed him
on dough they were going into
business with, but Ray had such a
bright personality, they had such a
happy time with the bims and
recreational stimulants Jerry could
never stay mad.

*

(CONTINUED)

19 CONTINUED: (2)

19

SIMONE

What did he say about Paula?

*

SIPOWICZ

She modeled for him, she's from Elizabeth, New Jersey, and before Raymond she was seeing some guy who hauls bricks. Came into Jerry's showroom with cement on his shoes.

*

Simone and Sipowicz head back toward the Interview Room

--

SIMONE

Did he know the guy's name?

*

SIPOWICZ

(shakes his head no)

Uh-uh. But he said Paula and the guy seemed like a heavy item.

(beat)

Good thing you left room for the boyfriend.

*

Off which --

CUT TO:

20 INT. INTERROGATION ROOM - DAY

20

Paula looks up with frightened impatience as Simone and Sipowicz re-enter --

SIMONE

How are you doing?

PAULA

(clearly pissed)

Great.

SIMONE

Here's your yogurt.

Simone opens the bag and removes a yogurt --

PAULA

When can I go?

SIMONE

Shouldn't be long.

PAULA

If you have more questions why don't you just ask me. I'm going crazy in here.

She looks at him --

PAULA (CONT'D)

I mean what's the problem?

SIMONE

My problem, Paula, is that I just don't believe you.

PAULA

I don't get what you're saying. You don't believe I was seeing Raymond?

SIMONE

Yeah, I heard about the clubs, how you were treated like royalty ... How you liked hangin' out with a wise guy. Then I heard about Elizabeth, New Jersey.

PAULA

What does that mean? Everybody's got to be from somewhere.

(CONTINUED)

SIMONE

You go back there every weekend,
Paula?

PAULA

My family's over there.

SIMONE

Just your family? You think if we
go over there and start asking
people about you we're not going to
find something else?

PAULA

There's nothing to find. I sat over
there for years and looked across
the river. This is where I wanted
to be. And I wanted to be with
Raymond. You've got no right to say
I didn't care about him. I wish he
was still alive.

SIMONE

Paula, listen to me. Whoever did
this, we're not the only people who
are looking for him. You understand
what I'm saying?

PAULA

Raymond's family ...

SIMONE

(nods)

Whoever did this, he'd have a better
chance with us than if he was out on
the street. If it was somebody you
cared about ...

He waits and watches her --

SIMONE (CONT'D)

It's somebody you care about, isn't
it? I understand that. Maybe I'd
be doing what you're doing. But you
got to think of the position that
person is in. Sooner or later
someone is going to find him.

Paula squirms. She wants to tell him --

(CONTINUED)

20 CONTINUED: (3)

20

PAULA

He'd go to jail.

SIMONE

No one can say anything at this point. We don't know the circumstances. If Raymond had a gun and had threatened him, that could change things.

Paula just sits staring at Simone. He finally speaks --

SIMONE (CONT'D)

You remember if Raymond had a gun?

PAULA

I didn't see it. Maybe in his car.

SIMONE

Who's your boyfriend Paula?

Paula says nothing --

SIMONE (CONT'D)

I know you love him. You want to protect him. I respect that, but what you're doing won't help him. It might get him killed.

She sits for a long time --

PAULA

It's not his fault. It's my fault. It's because of what I was doing.

SIMONE

Let's get him off the street, before something happens.

PAULA

His name's Paddy Perkins. I can tell you where he works.

Off which --

CUT TO:

21 OMIT

*

21A EXT. PRECINCT - DAY

21A *

Sipowicz and Simone head for the car. Sipowicz moves gingerly --

SIPOWICZ

I've got about twelve percent mobility left in my back.

SIMONE

Want me to drive? I'll show you how I got that promotion to second grade.

Off Sipowicz, taking the good-natured return --

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

22 EXT. CONSTRUCTION SITE - DAY

22

Simone and Sipowicz arrive in an unmarked radio car. They get out and enter a gate. They approach a Supervisor bossing a digging crew. He tins him as he speaks --

SIPOWICZ

Hey ... We're looking for Paddy Perkins.

The guy looks at them for a beat, then--

SUPERVISOR

He's an oiler. That's him over there. You need hard hats to go over there.

SIPOWICZ

Yeah, okay.

They ignore him and head toward the crane. As they approach a crane where several men are working, Sipowicz calls out over the noise of the machine --

SIPOWICZ (CONT'D)

Paddy around?

A couple of heads turn toward a young well-muscled guy with Irish good looks. He reluctantly answers --

PADDY

Yeah, that's me.

SIPOWICZ

You got a minute?

Paddy looks around at his fellow workers, then approaches the cops --

(CONTINUED)

22

CONTINUED: (2)

22

SIMONE

Paddy, you're going to have to take
a ride with us.

Paddy stiffens --

PADDY

What's this about?

SIMONE

Your name came up in an
investigation we're working on. We
can probably straighten it out at
the Station House.

The crane operator, fortyish, overweight, followed by
four of his men, now approach --

CRANE OPERATOR

Everything all right, Paddy?

PADDY

These guys want me to go with them.

CRANE OPERATOR

Yeah, what do you want to do?

SIPOWICZ

Why, are you writing a book?

CRANE OPERATOR

I know the law. If they got no
warrant you don't have to go
anywhere Paddy.

Simone moves on the guy --

SIMONE

You stay out of this. Nobody asked
you anything.

CRANE OPERATOR

Come on, make me some money. Give
me a police brutality settlement.

SIMONE

Are you gonna mind your business?

They stare at each other a beat, then grabs Paddy's arm
--

(CONTINUED)

22 CONTINUED: (3)

22

SIPOWICZ

Let's go.

They push through the workers and leave the site --

CUT TO:

23 INT. INTERROGATION ROOM - DAY

23

Allison sits in the Interrogation Room with Lesniak. An untouched coke is in front of her -- *

LESNIAK

Allison, your mother talked to us this morning about some things going on in your home.

ALLISON

I don't know why she came here and I don't know why she brought me here.

LESNIAK

She told us that your father sleeps with you in your bedroom.

Allison is silent --

LESNIAK (CONT'D)

Is your father having relations with you Allison?

ALLISON

Don't I have the right to talk to an attorney or something?

LESNIAK

We're not accusing you of anything. If anyone was doing anything wrong it would be your father.

Allison takes a long beat --

ALLISON

My mother lies.

LESNIAK

Why would she lie about something like that?

(CONTINUED)

23 CONTINUED: (2)

23

ALLISON

I don't know, but it's not true.

LESNIAK

Your father isn't having relations
with you.

ALLISON

No.

Allison is fighting back tears --

ALLISON (CONT'D)

My mother had no right talking to
you. Whatever she said is a lie.

LESNIAK

Why don't I bring your mother in
here?

Allison sulks as Lesniak gets up and steps to the door --

24 INT. SQUAD ROOM - DAY

24

Lesniak appears and the door and speaks to Mrs. Davis,
who is sitting on a visitor's bench --

LESNIAK

Could you come in for a second Mrs.
Davis?

The mother gets up and crosses to the room --

25 INT. VISITOR'S ROOM - DAY

25

Allison looks at the table as her mother enters.
Lesniak settles her --

LESNIAK

Sit down.

She sits opposite her daughter --

LESNIAK (CONT'D)

Allison said her father hasn't been
intimate with her.Mrs. Davis is quietly hurt by this. She speaks matter-
of-factly --

(CONTINUED)

25 CONTINUED: (2)

25

MRS. DAVIS

Well, I don't think that's true.

ALLISON

(to her mother)

How can you do this?

MRS. DAVIS

I have to do this. It can't go on.

ALLISON

You know what they'll do. They'll take me away.

LESNIAK

That isn't so Allison.

MRS. DAVIS

It can't go on, Allison. I can't live with it anymore.

Allison, in a high state of agitation, turns to Lesniak

--

ALLISON

You can't make me say anything. You can put me in jail, but I'll never say anything.

MRS. DAVIS

(to Allison)

Please honey, I'm only trying to help you.

Allison shakes her head. She's in tears --

ALLISON

No ... no. I'm not afraid, I'll go to jail.

LESNIAK

No one is going to put you in jail. But you can't hide from this anymore Allison. We have to do something about this. Don't you want it to stop?

Allison finally nods, tearfully --

LESNIAK (CONT'D)

Tell me what he did to you.

*

(CONTINUED)

25 CONTINUED: (3)

25

ALLISON

He'd touch me. And he showed me how
to touch him.

Mrs. Davis lowers her head and mutters --

*

MRS. DAVIS

Oh God.

ALLISON

What could I do? He's my father.

LESNIAK

When did it start?

*

ALLISON

I don't know exactly. It was before
I got my periods.

LESNIAK

When he began sleeping with you,
what did he do?

*

ALLISON

He does everything. You know,
everything.

Mrs. Davis begins quietly sobbing. Off this --

*

CUT TO:

26 INT. FANCY'S OFFICE - DAY

26

Vincent Quinn, O.C.C.B., stands beside a large cardboard card on a wooden chair; the card's face is covered with an opaque sheet of paper. Quinn's on the phone as Sipowicz and Simone enter -- Sipowicz approaches Fancy behind his desk --

FANCY

(to Sipowicz, for
Quinn's consumption)

I want you to listen to this.

SIPOWICZ

(low-voiced)

Lieutenant, we got a kid in One we think is live.

FANCY

(low-voiced,
insistent)

Andy, you gotta do this.

Quinn's hung up --

FANCY (CONT'D)

Detectives Sipowicz and Simone,
Captain Quinn, Organized Crime.

QUINN

Would you lower the blinds
Detective?

Sipowicz moves to do so --

QUINN (CONT'D)

In re the Martarano killing, I'm going to be showing you current operations and activities status of O.C. families currently operating in the five boroughs.

Sipowicz finishes with the blinds --

SIPOWICZ

(re blinds)

This should foil any lip-readers currently planted in the Detectives' Squad Room.

FANCY

Go ahead, Captain.

(CONTINUED)

26 CONTINUED: (2)

26

Quinn flips the cover of his elaborate chart, connected with yellow, green, and red lines, various obscure symbols and incomprehensible diacritical markings --

QUINN

Over here's my leading candidate for Martarano Jr.'s hit -- Tommy "Bucco-man" Tonelli -- a Sambucca drunk implicated in at least two other hits carried out at the behest of Paul Gabelli here. Now looking across to Gabelli, follow the blue line up, we also see that approximately a month ago, one of his policy writers, Tony Grub, was killed coming out of a social club. We've got it on good authority Gabelli believes the hit came out of Martarano Sr.'s operation.

FANCY

(skeptically)

Taking Martarano's son out as payback for a dead policy writer
....

QUINN

Martarano's son for Tony Grub, that's upping the ante considerably, but consider -- Gabelli well may want to up the ante.

FANCY

How hooked up was Raymond Alphonse Martarano Jr.?

QUINN

(beat)

The kid was a bit of a screw-up. The old man had him in a few things -- they didn't all work out, not the ones we know about, but there's no telling what the old man may have had him in on the Q.T.

SIPOWICZ

(beat)

Okay, well that's gonna be helpful.

SIMONE

Real interesting, thanks Captain.

(MORE)

(CONTINUED)

26 CONTINUED: (3)

26

SIMONE (CONT'D)

If you'll excuse us, we better get
on this interview

Sipowicz and Simone split. Quinn looks to Fancy --

QUINN

I got a fallback theory with Jackie
"Size Nine" Bugelli, but I figure
let 'em start with that.

Off Fancy's stupefied-with-boredom nod --

CUT TO:

27 INT. INTERROGATION ROOM - DAY

27

Paddy sits in the room facing Sipowicz and Simone --

PADDY

So am I under arrest?

SIPOWICZ

No, you're not under arrest.

PADDY

So what's going to get me back to
work? What's this about? I'm
losing a day's pay.

SIPOWICZ

Paddy, where you were between six-
thirty and eight this morning?

PADDY

That's easy. I was sitting in
traffic in the tunnel.

SIPOWICZ

Did you drive in with anyone?

PADDY

No but you can check with Tommy
Doyle, he's an oiler on the same
crew. He was late too.

SIPOWICZ

Yeah, maybe we'll talk to him.

Paddy brightens --

(CONTINUED)

27 CONTINUED: (2)

27

SIPOWICZ (CONT'D)

Paddy, we've been talking to Paula.

PADDY

Paula Anderson?

SIPOWICZ

Yeah.

PADDY

What, she's in some kind of trouble?

SIPOWICZ

A guy named Raymond Martarano was shot in front of her place.

PADDY

But she's okay.

SIPOWICZ

Yeah, she's okay. She ever talked to you about this guy, Raymond Martarano?

PADDY

Naw, I don't see too much of her since she moved away from Elizabeth.

SIPOWICZ

She gave us the impression at one time you two were close.

Paddy likes hearing this --

PADDY

Yeah, well we were.

SIPOWICZ

Did you know she was going out with Raymond for the past three months?

PADDY

No, I didn't know that. I guess since she moved to the city I don't know that much about what she does.

SIPOWICZ

This Martarano's a mob guy. Real scumbag.

(CONTINUED)

27 CONTINUED: (3)

27

PADDY

Huh, guess they caught up with him.

SIPOWICZ

An elderly woman who lives in one of the apartments was sitting in the window. She was hit by a stray bullet.

Sipowicz studies Paddy. He sees the glimmer of a shadow pass over his face --

PADDY

Jees, she gonna be all right?

SIPOWICZ

She's dead.

SIMONE

I'm sure no one meant to kill that woman. But until we know why the guy was killed we have to treat that one as an intentional murder too.

SIPOWICZ

But we know it wasn't.

PADDY

Well, I didn't shoot anybody.

SIPOWICZ

Paddy, we gotta go check on a few things. Take the time, and think if there's any way you can help us.

Paddy, concealing a state of agitation, watches them leave --

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

27A INT. SECOND FLOOR - HALLWAY - DAY

27A

Medavoy and Arthur Davis, early forties, come up the stairs to the Squad --

MR. DAVIS

I'm sure someone transposed license plate numbers. I've never had an auto accident and I've never been in Albany in my life.

MEDAVOY

Yeah there may be some clerical mix-up. Straight ahead Mr. Davis --

Medavoy shepherds Mr. Davis toward an interview room --

MR. DAVIS

In any case, I don't know why we couldn't've done this by phone --

MEDAVOY

They like a personal interview for the files. Step in here --

Medavoy opens the door of an interview room. As they enter --

27B INT. INTERROGATION ROOM - DAY

27B

Mr. Davis precedes Medavoy into the room. As Medavoy closes the door --

MEDAVOY

I'll tell you the truth Mr. Davis, we're not going to be talking about any auto accident in Albany.

MR. DAVIS

What do you mean?

MEDAVOY

I think you know what we're going to be talking about.

MR. DAVIS

I have absolutely no idea. Are you saying you brought me here under

(MORE)

(CONTINUED)

27B CONTINUED: (2)

27B

MR. DAVIS (CONT'D)
false pretenses?

MEDAVOY
Sit down.

A beat, then Mr. Davis complies --

MEDAVOY (CONT'D)
One of our other Detectives has taken a complaint about you from your wife and daughter. They've made some very disturbing statements.

MR. DAVIS
I'm dumbfounded by this. Did Allison accuse me of something? You know her mother's got her very confused.

MEDAVOY
You know, some people have very strong feelings about the things your daughter says you've done --

MR. DAVIS
I want to talk to Allison.

MEDAVOY
(as if Davis hasn't spoken)
-- they tend to focus on punishment, which in your case would be prison.

Mr. Davis has stiffened --

MR. DAVIS
Prison.

MEDAVOY
That's right. Now I'm a family man. I know how important it is to keep families together.

MR. DAVIS
Well that's certainly true.

MEDAVOY
And based on what your daughter said, I think you being forthcoming
(MORE)

(CONTINUED)

27B CONTINUED: (3)

27B

MEDAVOY (CONT'D)

would be the best chance of keeping this situation under control.

MR. DAVIS

I don't know. Maybe I should speak to a lawyer.

MEDAVOY

Yeah, well, that's the other way you could go. Then it goes to the D.A. and it's out of my hands.

MR. DAVIS

What would be the alternative? Something like counseling?

MEDAVOY

You'd have to help me on something like that. You'd have to make a statement of corroboration.

MR. DAVIS

... an admission that I've done something.

MEDAVOY

It would have to conform to what your wife and daughter have said.

MR. DAVIS

What did they say?

MEDAVOY

You know, about spending the nights with your daughter, the physical touching and penetration and so forth. Otherwise, if the facts are in dispute it'd have to go to the D.A.

MR. DAVIS

I love my daughter. I would never do anything to hurt her.

MEDAVOY

Getting a sense you feel remorse is an important part of this. That's what our whole effort here's about.

Mr. Davis is thinking about it --

(CONTINUED)

27B CONTINUED: (4)

27B

MR. DAVIS

And then you think I might qualify
for counseling.

MEDAVOY

In that regard a statement's
absolutely your best shot.

Mr. Davis thinks about this for a moment --

MR. DAVIS

My family is everything to me.

(beat)

I'll do it.

MEDAVOY

All right, we've got to have a
formality here. I'm going to give
you your Miranda rights, then you'll
do your statement. You have a right
to an attorney

MR. DAVIS

I know my rights.

MEDAVOY

Let me just finish

Off Medavoy, as Mr. Davis picks up the pad and pencil in
front of him --

CUT TO:

28 OMIT

29 INT. INTERROGATION ROOM - DAY

29

Simone and Sipowicz enter the room. Paddy looks up at
them. He's obviously done some thinking. They sit at
the table --

SIPOWICZ

Paddy, I know you're a decent guy.
I think you want to do the right
thing and help the people lost their
mother. You got to know what
they're going through.

PADDY

(shakes his head)

Paula an' I have been going together

(MORE)

(CONTINUED)

29 CONTINUED: (2)

29

PADDY (CONT'D)

since we were eleven years old. I loved her. Guys made fun of me, 'cause I loved her so much I'd never fool around. I got money saved. I was gonna buy a house in Rahway.

SIMONE

How did you find out she was seeing Raymond?

PADDY

Guy from over in Elizabeth, he's an electrician, works on Seventh Avenue. He saw 'em. He told me what was goin' on. I didn't believe him ... had to see it myself. I had money saved. I was gonna buy a place in Rahway with a nice yard.

SIPOWICZ

So you waited in front of her place and saw him come out.

PADDY

Yeah, he came out, yeah.

SIMONE

Did he see you?

SIPOWICZ

Did he threaten you or anything?

PADDY

It was just the way he walked, that prick. Like he'd just taken away my life and he felt good about it. Sees me, I tell him I want to talk to him. He tells me to kiss his ass. I tell him he should leave her alone, he probably doesn't even love her. He sees I've got a gun

SIPOWICZ

Did you have the gun out?

PADDY

No. No. But he sees it in my belt, and he tries to go for me, raises his hand to me

(CONTINUED)

29 CONTINUED: (3)

29

SIMONE

Was there a struggle?

PADDY

No. Not really.

(looks away)

He made like these little burping noises when the bullets hit him.

Paddy sits back --

PADDY (CONT'D)

I'm really sorry about that woman.

SIPOWICZ

Well, what you just did will make it easier for her family.

Paddy nods --

SIMONE

Take a little break, and then we'll talk to the D.A.

PADDY

Sure.

SIMONE

You want anything, some coffee?

PADDY

No, I'm okay.

SIPOWICZ

In your statement, if you remembered there was a struggle for the gun, if that came back to you, remember to say that.

They've gotten up --

PADDY

One thing. Is there any way I can see Paula?

The cops register a slight apprehension --

PADDY (CONT'D)

I just want to tell her I just want to see her.

(CONTINUED)

29 CONTINUED: (4)

29

SIMONE

We'll see if we can work something out.

SIPOWICZ

Did you hear what I said, with the struggle?

PADDY

(not really
comprehending)

Yeah.

Off which, as the cops exit --

30 INT. HALLWAY - DAY

30

Sipowicz and Simone move toward the Squad --

SIMONE

I'll get the Lieutenant's okay.

SIPOWICZ

(nods)

Try to help the guy, he wants to hold hands with his girlfriend.

The gruffly saddened Sipowicz goes into the bathroom --

30A OMIT

30AA INT. INTERROGATION ONE - DAY

30AA

Medavoy looks up after reading Mr. Davis' statement --

MR. DAVIS

(without emotion)

Is that satisfactory?

MEDAVOY

Yeah, this'll do the trick.

Medavoy gets up and steps around to Mr. Davis --

MEDAVOY (CONT'D)

Get up.

He lifts Mr. Davis out of the chair and speaks as he cuffs him --

(CONTINUED)

30AA CONTINUED: (2)

30AA

MEDAVOY (CONT'D)
I'm placing you under arrest Mr.
Davis.

MR. DAVIS
(confused,
apprehensive)
This is just another formality?

MEDAVOY
Yeah, this is the formality that
puts you in jail.

MR. DAVIS
What are you saying? You promised
I'd get off with counseling.

MEDAVOY
Someone else'll make that decision.
I'm putting you under arrest.

MR. DAVIS
You lied to me. You promised me if
I made a statement I wouldn't go to
jail.

MEDAVOY
I said a statement's your best shot.
The D.A. makes the decision. You
want my opinion, I hope they put you
away, you sick son of a bitch.

Medavoy shoves him out of the room --

CUT TO:

30B INT. SQUAD ROOM - DAY

30B

Medavoy exits from the Interrogation Room with Mr. Davis
in handcuffs. As he moves him toward the Holding Area,
Davis' wife and daughter can be seen b.g. Davis sees
them --

MR. DAVIS
Miriam, call our lawyer. I'm going
to need bail.

His wife and daughter stop in their tracks and stare --

(CONTINUED)

30B CONTINUED: (2)

30B

MR. DAVIS (CONT'D)

Allison honey, don't worry.
Daddy'll be all right.

Mrs. Davis launches herself past her daughter directly
at him --

MRS. DAVIS

You bastard, don't you talk to her!

Lesniak and Martinez restrain her --

MARTINEZ

Take it easy Mrs. Davis. You did
what you had to do.

MR. DAVIS

It's all right. We'll be all right.
We're a family.

Medavoy pushes him toward the stairs --

CUT TO:

31 - 31A OMIT

32 INT. INTERROGATION ROOM - DAY

32

Paddy is sitting in the room. He has picked at but not
eaten a sandwich. At the sound of the door he looks up
and sees that Simone has opened the door for a nervous
Paula. Paddy gets up from his chair --

PADDY

Hi Pa'.

She crosses to him and he sits down. She sits in front
of him. Simone seats himself at a side desk, busies
himself with a folder. Paula's hand goes out and
settles on Paddy's hand. He tries a weak smile --

PADDY (CONT'D)

So here we are.

PAULA

Yeah.

PADDY

From one minute to the next,
everything's just ... just gone.

Paula suddenly grabs him and hugs him.

(CONTINUED)

32 CONTINUED: (2)

32

She starts to sob --

PAULA

I'm so sorry ... I'm sorry for hurting you. I love you. I'm so sorry.

Paddy buries his face in her hair. He chokes back sobs as he speaks --

PADDY

It's okay, baby. It's okay.

PAULA

Don't hate me. Try not to hate me.

PADDY

I could never hate you. That's just something I could never do. You know that.

A finger to her chin, he raises her face to look in her eyes --

PADDY (CONT'D)

Don't you know that?

She nods. She does --

PADDY (CONT'D)

Sure, you know that.

A beat, then Paddy looks toward Simone --

PADDY (CONT'D)

Thanks a lot.

Off which, as Simone rises --

TIME CUT TO:

32A OMIT

32AA INT. SQUAD ROOM - DUSK

32AA

End of the shift. Medavoy comes from the Booking Area, approaches Lesniak --

MEDAVOY

He's printed.

(CONTINUED)

32AA CONTINUED: (2)

32AA

LESNIAK

I'll take him to Central Booking.
Thanks for the hand.

MEDAVOY

So this new guy Simone invited
everyone for a beer. Maybe after
you get done with booking.

Lesniak shakes her head no --

LESNIAK

I'm going to get home afterward, lie
in my own bed.

MEDAVOY

Yeah, you been staying in a motel,
huh? This Abruzzo's been making
your life hell.

LESNIAK

(without conviction)
Maybe that's over now.

MEDAVOY

Yeah.

LESNIAK

Tell Simone thanks anyway, okay?

MEDAVOY

Yeah, sure.

(beat; touches her
shoulder as he moves
away)

Hang tough Adrienne.

Off Lesniak --

32B - 33 OMIT

34 ANGLE - SIMONE AT HIS DESK

34

putting on his coat. Martinez approaches from the
Locker Room --

MARTINEZ

Andy's in the hall.

SIMONE

Let's go.

(CONTINUED)

34 CONTINUED: (2)

34

They're joined at Simone's desk by the departing Fancy --

FANCY

Good job today.

SIMONE

Thanks Lieutenant.

FANCY

(good-natured)

Lucky I gave you the full orientation.

SIMONE

(nods, grins)

Is it always this quiet?

As they move toward the Catching Area --

35 INT. HALLWAY - NIGHT

35

Sipowicz waits with Costas --

COSTAS

(low-voiced)

So I'll see you later?

SIPOWICZ

(also low-voiced)

I'll see you at Georgetti's. He wants to buy us a beer.

COSTAS

He seems like a really nice guy Andy. You want to invite him to dinner?

SIPOWICZ

I'm working with this guy, I'm not looking to adopt him.

The others exit from the Squad --

SIPOWICZ (CONT'D)

We ready?

Off which --

CUT TO:

36A INT. COP BAR - NIGHT

36A

Six-thirty or so. Simone returns to the table,
dispenses a round --

SIMONE

Draft, draft, and a soda.

MEDAVOY

Thanks Bobby.

MARTINEZ

Thanks a lot.

Simone toasts with his own beer --

SIMONE

Thanks for making me welcome.

They drink --

SIPOWICZ

(to Medavoy and
Martinez, re Simone)

So he raises pigeons.

MARTINEZ

Is that right?

SIMONE

(nods)

Racing homers, I've flown 'em since
I was a kid.

MEDAVOY

So what's the actual limit there? --
the farthest they'd actually return
from.

SIMONE

I've had 'em come back from five
hundred miles.

MEDAVOY

You must be some trainer.

SIMONE

It isn't training, it's inside 'em.
I took ten birds up to Maine and let
'em go. An hour after I got home, I
was up on my roof watching 'em come
in.

(CONTINUED)

36A CONTINUED: (2)

36A

SIPOWICZ

(to Simone)

I raise fish.

SIMONE

Is that right?

MEDAVOY

Oh that's a big hobby with Andy.

SIPOWICZ

Salt-water tropicals.

MARTINEZ

See there's a hobby I never understood. I had buddies raised pigeons

SIPOWICZ

(proprietary)

I got a clown fish couple just had eggs. In the morning while I'm having coffee that male cleans each egg with his mouth. He never breaks one. The whole day while I'm working, him and the wife guard that nest and fan water over their eggs. Those are dedicated fish.

(looks to Simone)

You see that kind of thing in pigeons?

SIMONE

(nods)

Pigeons are good parents.

As Sipowicz looks to Martinez with vindication --

MEDAVOY

Anyways, I gotta go.

MARTINEZ

Yeah, I gotta go.

Martinez shakes hands with Simone, who's stepped out of the booth to let him leave --

MARTINEZ (CONT'D)

Thanks for the beer Bobby.

(CONTINUED)

36A CONTINUED: (3)

36A

MEDAVOY
(also on his feet,
shaking hands)

Same here.

SIMONE
See you tomorrow.

MEDAVOY
Okay.

Medavoy and Martinez split. Simone sits back down --

SIMONE
It's good being back on the street.
I forgot how much I missed it.

SIPOWICZ
You took that P.C. job for what -- a
fast career track?

SIMONE
I needed something with regular
hours. I had some problems at home.
(decides he'll
reveal)
My wife had breast cancer. She died
last year.

SIPOWICZ
That had to be tough. I'm sorry.

Simone nods --

SIPOWICZ (CONT'D)
Look, I'm meeting a friend for
dinner. You wanna join us?

SIMONE
Thanks Andy, no. I'm going to go
back and do the fives on the case.

SIPOWICZ
Don't let me discourage you there.

Simone grins. They get up --

SIMONE
I'll see you tomorrow.

(CONTINUED)

36A CONTINUED: (4)

36A

SIPOWICZ

Yeah.

Off which --

CUT TO:

36B EXT. PRECINCT HOUSE - NIGHT

36B

To establish --

36C INT. SQUAD ROOM - NIGHT

36C

The room is quiet except for a few night shift cops. Simone is alone at his desk, working on the forms. Sipowicz enters carrying a bag of take-out food. He crosses to his desk. Simone looks up --

SIPOWICZ

I figured maybe I'd do my own paperwork.

Simone doesn't know if this is another sign of Sipowicz' not trusting him --

SIMONE

(curt)

Sure.

Sipowicz puts the bag down on the desk --

SIPOWICZ

This is some stuff from a Greek place. You know, those grape leaf rolls.

SIMONE

Dolma.

SIPOWICZ

Sylvia got it. That A.D.A. you met.

Simone opens the bag. He likes dolma --

SIMONE

Thanks.

SIPOWICZ

Yeah, it was her idea.

(CONTINUED)

36C CONTINUED: (2)

36C

Simone hands him the DD-9 forms that he's done --

SIMONE

I'm about half-way through the interviews.

SIPOWICZ

Let's just divvy up what you got left.

Sipowicz takes some papers and sits at his desk. After a short beat he removes his glasses from his pocket and puts them on. Seeing Simone --

SIPOWICZ (CONT'D)

I got to wear glasses now.

SIMONE

It's all the paperwork.

SIPOWICZ

Yeah, I just need 'em for reading.

Simone acknowledges with a nod and Sipowicz and he begin their work. Off which --

FADE OUT.

THE END