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NYPD Blue

"Where's 'Swaldo?"

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&

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NYPD Blue"Where's 'Swaldo?"

FADE IN:

1 EXT. STREET - DAY 1

Two murder victims in a car, one in the front seat, one in the back. The car's been driven into a light pole, at no great speed, probably in a futile effort at escape. The D.O.A.'s are both black. Simone and Sipowicz approach the uniform standing guard, as, b.g., Martinez, Medavoy, and Russell deploy to begin a canvass --

UNIFORM

Looks like some kind of drive-by. D.O.A. in the back's holding a nine millimeter and maybe half a gram of coke.

Both Sipowicz and Simone are mildly irritated --

SIMONE

Half a gram, huh?

SIPOWICZ

You safeguard the crime scene -- you don't go through nobody's pockets.

UNIFORM

(sheepish)

I happened to notice.

SIMONE

Andy.

Simone's gone to the driver's side. Sipowicz look into the front seat from the passenger's window --

SIPOWICZ

My man Kwasi.

(to Uniform)

We happen to know this man was a wonderful community activist, otherwise this could look drug related.

Simone's found a piece of paper on Kwasi's body --

SIMONE

(reads)

"Aisha, four-thirty."

(CONTINUED)

1 CONTINUED: (2)

1

SIPOWICZ

Some tribal name?

SIMONE

(doesn't like it)

It's a woman's name.

SIPOWICZ

Susan's a woman's name.

Off which --

CUT TO:

2 EXT. APARTMENT BLDG. - DAY

2

A young girl wearing a Little League baseball uniform sits on the stoop of a four-story multiple-family residence on Ludlow Street. Sipowicz and Simone exit their car, approach the stoop --

SIMONE

(to Sipowicz)

I don't want that to be her.

They reach the steps --

SIMONE (CONT'D)

(to the girl)

Hi.

GIRL

Hi.

She sees which door buzzer they're ringing --

GIRL (CONT'D)

Are you looking for my Dad? He'll be back at ten-thirty.

SIPOWICZ

Your Dad's Kwasi Olushola?

GIRL

Yes.

SIMONE

What's your name?

(CONTINUED)

2 CONTINUED: (2)

2

GIRL

Hanna.

Simone's irrationally relieved --

SIMONE

Hanna, huh?

GIRL

My Dad calls me Aisha.

SIMONE

Is your Mom around Hanna?

GIRL

She lives in the Bronx, my Dad's taking me to my Little League game.

SIPOWICZ

Hanna, we were supposed to tell you your Dad's involved with something else just now --

SIMONE

Have you got your Mom's phone number Honey?

Simone hands her a pad and pen. As she writes --

GIRL

(to Sipowicz)

What's my Dad involved with?

SIMONE

We didn't actually get to talk to him. Right now we've got to call your Mom and she'll be able to tell you what's going on.

She hands the pad back --

GIRL

Would you like to use my Dad's phone?

SIMONE

That'd be good, thanks Hanna.

Off Simone and Sipowicz, avoiding each other's eyes as they stand back for the girl to unlock her front door --

SMASH CUT TO:

MAIN TITLES

3 EXT. PRECINCT - DAY 3

To establish --

4 INT. FANCY'S OFFICE - DAY 4

Russell, Medavoy and Martinez run the results of their canvass for Fancy; b.g., Simone and Sipowicz have just finished collecting information from B.C.I. --

MARTINEZ

(off notes)

Some skel wino saw a late-model car pull up to the car Kwasi's in, guys in that car start blasting. Kwasi tries to pull away, drives into the stoop. Skel says two black guys in the hit-car, three guys in Kwasi's car.

FANCY

Three guys.

MARTINEZ

Also says the hit-car was green or red, so I don't make him that reliable.

Simone and Sipowicz have entered --

RUSSELL

Crime Scene recovered eleven three-eighty casings off the street, lifted some paint off the right front of Kwasi's car might've come from the hit-car.

SIPOWICZ

(to Fancy)

D.O.A. in the back seat's Marcus Cameron, street name's Prince, three collars for sale, one pending's an A-felony so it had to be decent weight. Narcotics is coming up with the guy's associates.

(flat-voiced)

Kwasi you know.

Fancy's phone rings; he answers --

(CONTINUED)

4 CONTINUED: (2)

4

FANCY

Yeah.

As Fancy writes Medavoy looks to the others --

MEDAVOY

Guess the one D.O.A., now he's The
Dealer Formerly Known As Prince.

No reaction from the others. Medavoy pats his belly
nervously. Fancy's hung up --

FANCY

Bodega shooting on Avenue D, one
D.O.A.

MARTINEZ

I'm up.

FANCY

(to Russell, re
Simone and Sipowicz)
Narcotics'll be helping with theirs,
want to work the bodega with James
and Greg?

Simone's noted the arrival in the Catching Area of
Kwasi's daughter Hanna and an attractive black woman,
late thirties --

SIMONE

Can Diane stay on ours Boss? We
were with his little girl till the
mother got there, didn't tell her
Kwasi was dead, she may not want to
talk to us no more.

RUSSELL

(to Fancy)

No problem.

(to Sipowicz and
Simone)

Give me a second.

She splits, heads for the Locker Room. Fancy looks to
Medavoy and Martinez --

FANCY

Let me know if you need help on
canvass.

(CONTINUED)

4 CONTINUED: (3)

4

MARTINEZ

Okay Loo.

They move for the door --

MEDAVOY

(mildly aggrieved,
low-voiced)I happen to think that Prince crack
was funny.

Sipowicz looks to Fancy as Medavoy and Martinez exit --

SIPOWICZ

Got anything to help us with Kwasi's
wife?

FANCY

(shakes his head no)

They must've split up before I knew
him.

SIPOWICZ

(more or less to
himself)Left him early, maybe she's got some
sense.

Off Fancy, as Simone, Sipowicz and Russell exit --

5 INT. SQUAD ROOM - DAY - CONTINUOUS

5

SIMONE

Andy, don't be pissing on every
hydrant, all right?

SIPOWICZ

Fancy had this guy up for sainthood.
I'm giving some back.

SIMONE

Maybe we'll fit in clearing the
case.

They've reached the mother and child --

SIMONE (CONT'D)

(carefully)

Hi Hanna.

(CONTINUED)

HANNA

(withdrawn)

Hi. What do you want to ask me?

SIMONE

We're sorry about your Dad, is the first thing --

No answer from her. Russell's joined them --

SIMONE (CONT'D)

We need to talk to you about what your Dad was doing before he left the apartment, Hanna, and some other things, and we also need to talk to your Mom We wanted you two to have some time to yourselves before we did that --

HANNA

So you lied he was alive.

MRS. TORRENCE

We talked about that Hanna.

SIPOWICZ

We thought your Mom should tell you about your Dad.

MRS. TORRENCE

(to Sipowicz)

I've found out who you are, and I don't want you talking to her.

Sipowicz looks away --

SIMONE

Hanna, this is Detective Russell. Maybe you could talk to her while we talk to your Mom.

Russell offers her hand to Mrs. Torrence --

RUSSELL

Diane Russell. Hanna, I'm so sorry about your Dad.

She nods, looks away --

(CONTINUED)

5 CONTINUED: (3)

5

MRS. TORRENCE
 (to Hanna, re Russell)
 Do you want me with you while you
 talk to her?

HANNA
 (trying not to cry)
 You weren't with Daddy.

The answer's uncharacteristic, comes from a gentle
 soul's sorrowing loss and confusion; as Mrs. Torrence
 looks away --

RUSSELL
 (indicates Coffee
 Room)
 We can talk in here Hanna.

HANNA
 Okay.

As they move off --

RUSSELL
 I don't know if you're hungry, we've
 got some things in the refrigerator.

Simone looks to the mother, indicates his desk --

SIMONE
 Will you be comfortable talking here
 or would you rather go to an
 interview room?

MRS. TORRENCE
 We can talk here.

SIPOWICZ
 (no attitude)
 You want me to excuse myself?

MRS. TORRENCE
 I've dealt with people like you.
 It's Hanna we tried to protect.

Simone indicates the chair beside his desk --

SIMONE
 You have any idea why this happened
 to your husband Mrs. Torrence?

(CONTINUED)

5

CONTINUED: (4)

5

MRS. TORRENCE

No.

She sits --

SIMONE

Did you know Marcus Cameron, the man who was shot with him?

MRS. TORRENCE

We didn't have many friends in common, and we'd been separated three-and-a-half years.

SIMONE

His street name was Prince, this Marcus Cameron.

MRS. TORRENCE

I didn't know him.

SIMONE

Mind if I ask about you and Kwasi not having friends in common?

MRS. TORRENCE

I'm a nursing supervisor. It takes a lot of time, and so did Hanna.

SIMONE

Kwasi had a note in his pocket about your daughter's Little League game, called her Aisha.

MRS. TORRENCE

And what do you want to know about that?

SIMONE

I was interested that you call her different names.

MRS. TORRENCE

Don't play detective games with me please. People separate for reasons. None of the things Kwasi and I disagreed about had anything to do with your investigation.

Sipowicz shifts the gears, willing to suit her notion of him --

(CONTINUED)

5

CONTINUED: (5)

5

SIPOWICZ

You're sure about that.

MRS. TORRENCE

I'm sure.

SIPOWICZ

Is that 'cause you know why he was murdered?

She doesn't feel they have a right to see her anger, pain and grief --

MRS. TORRENCE

I know he wasn't murdered for any of the reasons you'd like to think. My husband was an honorable and good-hearted man and he was brave enough to believe in people others wanted to keep in the junk-heap. That's what got him killed, somehow, trying to help.

(to Sipowicz,
angrily)

Trying to help.

SIMONE

What work was Kwasi involved with most recently?

MRS. TORRENCE

He was involved with Hanna. That's what I know about.

She puts her hand on her forehead, trying not to cry --

SIMONE

Okay. Okay.

Russell's come out with Hanna --

RUSSELL

Hanna wants to say something to her Mom.

She comes forward, rubs her mother's shoulder --

HANNA

I'm sorry for what I said to you.
I'm sorry if I hurt your feelings.

(CONTINUED)

5 CONTINUED: (6)

5

MRS. TORRENCE

All right Pumpkin.

HANNA

I'm sorry I was mean to you, and please don't be mad at me.

MRS. TORRENCE

I'm not. I understand.

Russell looks to Simone and Sipowicz --

RUSSELL

Hanna wanted her Mom to know that.

SIMONE

Uh-huh.

It's clear Russell's got a second purpose --

RUSSELL

And she told me about her uncle too, and how her Dad was trying to help him --

MRS. TORRENCE

(to her daughter)

Who was Daddy trying to help?

HANNA

Uncle Jerome. He called Daddy.

SIMONE

(to Mrs. Torrence)

Jerome's Kwasi's brother?

RUSSELL

No.

MRS. TORRENCE

He's my brother.

HANNA

(to her mother)

Daddy went to meet Uncle Jerome in his car and said he'd be back in time for the game.

SIMONE

Did he say what he was trying to help your uncle about?

(CONTINUED)

5 CONTINUED: (7)

5

HANNA

He just said he'd be back.

SIMONE

(to the mother)

Where 'we going to find your brother?

MRS. TORRENCE

(gaze averted)

I don't know. I haven't been able to reach him for two days.

Off which --

CUT TO:

6 INT. BODEGA - DAY

6

The shelves are empty; there's almost no inventory. The cash register is behind heavy glass. At the rear of the store is a body in a pool of blood. Medavoy and Martinez enter the store, approach a uniform, BURKE --

BURKE

Nine-one-one from an anonymous male. Place is empty when we get here except the D.O.A. and some four-year-old kid wandered in from next door.

(re skel proximate to his partner)

This one says he saw a woman run out right after the shots went off.

They've drifted in the skel's direction --

MEDAVOY

Who'd you see?

DRUNK

Lisa. Does this --

He makes a gesture with his fist to indicate fornication --

MEDAVOY

She was in the store when the shots were fired.

(CONTINUED)

6 CONTINUED: (2)

6

DRUNK
(confidential, man-
to-man)

I think she was doing this --

He repeats the gesture --

DRUNK (CONT'D)
-- couple guys in nice clothes.

Burke moves to protect himself with the Detectives --

BURKE
First he said about the guys.

MARTINEZ
(to drunk; indicates
body)
Who is this guy? Is this the owner?

DRUNK
'Swaldo's the owner.

BURKE
Oswaldo Mendoza. We got his number
off the beer license, no answer at
his house.

Medavoy looks to the drunk, perfunctorily imitates his
gesture --

MEDAVOY
Where 'we gonna find Lisa-does-this?

The drunk sees an opportunity --

DRUNK
I'm not looking for trouble. I'm
ill and the rest of it.

MEDAVOY
(knows where it's
going)
How're you ill?

DRUNK
I need cough medication. Got a
scrip and no money.

MEDAVOY
Ten bucks toward the scrip if you
(MORE)

(CONTINUED)

6 CONTINUED: (3)

6

MEDAVOY (CONT'D)

take us to Lisa's stroll.

DRUNK

I need the full charge on the scrip,
fourteen dollars.

Martinez is impatient, brought down by the whole scene --

MARTINEZ

So there's fourteen bucks in it.

DRUNK

Let's go.

MARTINEZ

(to the uniform)

Wait for C.S.U.?

BURKE

Yeah.

Medavoy takes in the half-empty shelves, general
disarray --

MEDAVOY

Garbage bags, condoms, and sweet
pickles. What else would a shopper
need?

BURKE

We get here, that four-year-old's
two feet from the body, three feet
from the gun.

MEDAVOY

Yeah, hooray for Neighborhood Watch.

Off which --

CUT TO:

7 EXT. BROWNSTONE RESIDENCE - DAY

7

To establish --

8 INT. BASEMENT APARTMENT - DAY

8

Mrs. Torrence opens the door; she, Simone and Sipowicz enter her brother's basement apartment. The furniture's threadbare but the apartment's well-kept. We note some wavering of Mrs. Torrence's self-possession --

MRS. TORRENCE

He's very good about his responsibilities, he's worked at this building six years.

Simone and Sipowicz are looking around -- peruse the few pieces of mail on the kitchen table, the note pad beside the phone --

MRS. TORRENCE (CONT'D)

I don't know where he would be.

Her voice is quavering, maybe she moves her hand through her hair in a superfluous gesture at keeping it neat --

SIMONE

You said he had the one problem a while back.

MRS. TORRENCE

That was twenty-two years ago. They asked him to be a lookout. He didn't even know what they were doing, necessarily.

She looks away --

MRS. TORRENCE (CONT'D)

If Jerome was involved getting Kwasi hurt I don't know. Then I don't know anything.

SIPOWICZ

Bobby.

At the closed door of a closet Sipowicz listens closely for breathing. Simone gestures for Mrs. Torrence to move back, draws his weapon --

MRS. TORRENCE

Oh God --

Her voice is low, almost incoherent --

MRS. TORRENCE (CONT'D)

Oh don't kill anybody.

(CONTINUED)

8 CONTINUED: (2)

8

It's not certain who she's addressing --

SIPOWICZ

It's the police and it's your
sister. I'm going to open this
door.

Sipowicz opens the door. We see Jerome, mid-forties,
standing hunched forward, arms crossed before him,
shivering. From Sipowicz's reaction (it was the smell
coming from the closet which first drew his attention)
we can tell Jerome's lost control of his bowels --

JEROME

(tears rolling down
his face)
I messed myself.

MRS. TORRENCE

Jerome, what happened? How did he
get shot?

SIPOWICZ

C'mon. C'mon out of there.

Off Jerome, terrified and in misery, slowly coming
forward --

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

9 EXT. PRECINCT - DAY 9

To establish

10 INT. FANCY'S OFFICE - DAY 10

He's with Simone and Sipowicz. B.g., in the Coffee Room, we see Russell with Mrs. Torrence and Hanna --

FANCY

He didn't give you anything in the car?

SIPOWICZ

Just some stains to clean up.

SIMONE

Josh is with him in the Locker while he gets together.

FANCY

Narcotics says Marcus Cameron, D.O.A. in the car with Kwasi? -- he was in Gerard Markham's crew --

SIMONE

This is Prince.

FANCY

(nods)

Markham's street name's Fat Cat. They gave us his usual places.

(to Sipowicz)

D'you run Jerome through B.C.I.?

SIPOWICZ

Six months for burglary when he was eighteen, clean since.

SIMONE

Super at the same building seven years, what the sister said he's regular at church.

FANCY

Anything pass between them in the car?

(CONTINUED)

10 CONTINUED: (2)

10

SIMONE

Told her he's ashamed and he's
sorry.

Detective Josh Astrachan enters Fancy's Office --

ASTRACHAN

He's cleaned up. I got him in Two.

Fancy drifts toward the door with Simone and Sipowicz,
glances toward the Coffee Room --

FANCY

(re Mrs. Torrence)

When's she gonna take that little
girl home?

SIMONE

She don't wanna leave till she finds
out what the brother had to do with
it.

Off which --

CUT TO:

11 INT. POKEY ROOM - DAY

11

Jerome's seated at the table. Simone and Sipowicz enter --

SIMONE

How's it going Jerome? You want a
soda or something?

He shakes his head no --

SIMONE (CONT'D)

You sure you don't want nothing to
drink.

JEROME

No.

SIMONE

'Cause we gotta find out your part
in this Jerome, we want you pulled
together. Your niece Hanna puts you
with her dad just before him and
another guy get murdered, witness at
the scene says there was a third

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

SIMONE (CONT'D)

person in the car past the two
victims -- we gotta make the third
guy you.

SIPOWICZ

Why'd the shooters let you get away?
Were you the set-up guy?

JEROME

No.

SIMONE

Say something past no Jerome.

JEROME

I'm afraid to say.

SIMONE

Well you gotta get over that.

JEROME

'Cause I got him killed, and if
more's going to happen.

SIMONE

You got Kwasi killed.

JEROME

Yes.

SIMONE

Tell how you think you got him
killed.

JEROME

I had found drugs in my building, it
was hidden in a boom-box under the
landing, and I called it to the
police attention.

SIPOWICZ

When was this?

JEROME

Four nights, which I found out later
was cocaine. I told in a note where
to find it.

SIMONE

This is at the two-seven.

(CONTINUED)

11 CONTINUED: (3)

11

JEROME

(shakes his head no)

I couldn't look for what happened after 'cause I'm downstairs, but next day it was gone. Then here come the drug dealer looking for me say he's gonna kill me either if I don't give his drugs back or money, thirty-seven thousand dollars. Said he knew it was me 'cause of the storage area.

SIMONE

What was his name?

JEROME

He didn't say.

SIMONE

Was it him in the car with you and Kwasi?

JEROME

Yes.

SIPOWICZ

How did Kwasi get into it?

JEROME

I had went to him 'cause I was afraid. I was supposed to meet him today at Fourth and B --

SIMONE

This is Prince -- the guy wanted his drugs back.

JEROME

(nods)

Or either he said he was gonna kill me. And I been afraid to tell him I

(MORE)

(CONTINUED)

11 CONTINUED: (4)

11

JEROME (CONT'D)

called the police about it. I didn't know what to do, and I called Kwasi.

SIPOWICZ

Did he know Prince?

JEROME

(shakes his head no)

I just wanted Kwasi to tell what happened.

(voice slightly stronger)

And he did it for me.

SIPOWICZ

The other guy met you?

JEROME

(nods)

Got out of his car at Fourth and B, got in Kwasi's back seat. And Kwasi said I called nine-one-one to take the drugs away, and that was the right thing, and if he harmed me over it Kwasi'd call the police himself. But he said he'd been fronted for half those drugs, and who he owed's after him, but Kwasi saying that's between him and them. Then hell broke loose, car drove up doing weird stuff with their doors, opening and closing 'em weird, and then the shooting started. Kwasi drove away but he just drove into the front of the building, then they come shot the guy in the back seat from close, then they drove off.

SIMONE

They didn't try to shoot you.

JEROME

Kwasi fell over me on the seat, I don't know if they even saw me. Seemed like they were after the other one.

SIPOWICZ

You get any kind of look at them?

(CONTINUED)

11 CONTINUED: (5)

11

JEROME

Not much.

SIMONE

What does that mean Jerome?

JEROME

I don't know how much a look I got.
I got a look at 'em but I don't know
how much.

(beat)

I'm not trying to lie. I'll help
you if I can.

SIPOWICZ

You know someone named Fat Cat?

JEROME

No. But he said something about
him, the Prince. Said his name
about the drugs, Fat Cat was who
fronted him.

(beat)

Could I get a soda?

SIMONE

Yeah.

Off which --

CUT TO:

12 INT. STAIRWELL - DAY

12

Martinez and Medavoy shepherd Lisa, the whore from the
bodega, into the Squad. She's mid-thirties, used up by
her crack habit, maybe missing some teeth. As they move
through the Catching Area --

LISA

I'm giving full cooperation,
whatever you want to know.

MARTINEZ

That's great Lisa.

LISA

I don't know nothing about what
happened.

(CONTINUED)

12

CONTINUED: (2)

12

MARTINEZ

C'mon, sit down over here.

They've reached Martinez's desk; Lisa's taken a seat. She's noted the Coffee Room --

LISA

I'd like a coffee with plenty of sugar.

Medavoy's noted the presence in the Coffee Room of Mrs. Torrence, Hanna and Russell --

MEDAVOY

We'll get your coffee in a little while.

Lisa's capacity for self-denial is on the order of ten to fifteen seconds; deprived of the prospect of coffee, getting high goes back to its usual place on her priority list --

LISA

I need to use the facility.

Medavoy and Martinez know what this is about --

MARTINEZ

For what?

LISA

Do you want me to draw you a diagram?

Her empty, blowsily flirtatious tone makes the detectives want her out of their sight --

MEDAVOY

Don't do nothing wrong in there Lisa or we'll lock you up.

LISA

I'm here voluntarily. Or am I confused about that?

MARTINEZ

Just hurry up.

She rises, heads for the Locker Room. Off Medavoy and Martinez, as, b.g., we see Simone and Sipowicz, who, on leaving the Interview Room, have navigated the hallway behind the atrium, as they enter the Coffee Room --

13 INT. COFFEE ROOM - DAY

13

Mrs. Torrence rises expectantly as Simone and Sipowicz join Hanna and Russell --

MRS. TORRENCE

What happened? Was he involved?

She senses her daughter's presence is the reason for Simone's reticence --

MRS. TORRENCE (CONT'D)

It's all right.

SIMONE

Your brother turned in some drugs he found in his building. When the dealer who stashed the drugs figured out Jerome had found 'em and started threatening Jerome, Jerome asked Kwasi to talk to the dealer. Kwasi stood up for your brother and told the dealer to leave Jerome alone, but while that was going on it looks like people the dealer had the drugs from came and shot him --

MRS. TORRENCE

And they shot Kwasi too.

SIMONE

That's what it looks like.

HANNA

So my Dad was being a good person.

SIMONE

That's right Hanna.

It's relief to Mrs. Torrence to hear confirmation of her idea of her former husband's nature and her brother's --

MRS. TORRENCE

(drained)

All right. All right.

SIMONE

(trying to nudge her
toward this)

I know you probably want to get home --

MRS. TORRENCE

I want to know my husband's killers
(MORE)

(CONTINUED)

13

CONTINUED: (2)

13

MRS. TORRENCE (CONT'D)
are going to be arrested.

SIMONE
We've got a good idea who to look
for.

RUSSELL
(to the mother)
Do you have someone to be with you
Margaret? --

MRS. TORRENCE
I don't want you-all arranging my
grieving any more than my husband
would.

The stiff-backed answer issues more from her emotional exhaustion and idea of loyalty to her husband's nature than her genuine feelings -- of which latter her daughter's behavior is the more accurate barometer. Her mother's taken Hanna's hand, leads her out --

HANNA
'Bye.

The daughter's tone, while cold enough to be respectful to what she senses are her mother's wishes, sustains no genuine bitterness. After they're gone --

SIMONE
Get this Fat Cat's places from the
Boss?

RUSSELL
Probably no point looking till
midnight.

SIPOWICZ
Yeah, they don't like being out
early if they're not doing murders.

Off which --

14

INT. SQUAD ROOM - DAY - CONTINUOUS

14

Lisa's returning to Martinez's desk, where he and
Medavoy await. Her carriage is tenuously philosophical --

(CONTINUED)

14 CONTINUED: (2)

14

LISA

I'm back.

MARTINEZ

Sit down.

LISA

Whatever you say.

She sits --

MEDAVOY

Lisa, guy hangs on the street
outside the bodega says right after
the murder happened you came running
out, right after the shots went off.

Lisa tries to be haughty --

LISA

If you want to believe a cough-syrup
junkie and juice-head.

MARTINEZ

You're saying you weren't in the
bodega?

LISA

I'm telling you what Lonny is, and I
happened to have been in the bodega
for a female product.

MEDAVOY

Lonny says you were doing some guys
in there.

LISA

Lonny wouldn't know sex from an
uptown bus.

MARTINEZ

You don't make yourself a witness
Lisa we're gonna make you an
accomplice, so stop bum-rapping
Lonny and tell us what went on.

LISA

(self-pitying)

I was in there to get a female
product, and two gentlemen asked to
ask me something in the basement.

(MORE)

(CONTINUED)

14 CONTINUED: (3)

14

LISA (CONT'D)

So I was down there with one after the other one, and the other one yells down "It's him."

MARTINEZ

Which was Oswaldo Mendoza?

LISA

Not Oswaldo. The first gentleman in the basement.

MARTINEZ

Lisa, the guy you were down with that went back upstairs, I'm asking who was he talking about.

LISA

Not Oswaldo. They were waiting for someone to come in.

MEDAVOY

The well-dressed guys were waiting for the guy who got murdered.

LISA

That's what I would gather.

MARTINEZ

And what did Oswaldo have to do with it?

LISA

Oswaldo said I should party with 'em.

MARTINEZ

So now the guy you're done partying with shouts out "It's him." What's the guy you're still doing do?

LISA

He's straightening himself out, then there's shots and crying and moaning. And he runs upstairs and I gather they both ran out the alley door.

MEDAVOY

And where's Oswaldo?

(CONTINUED)

14 CONTINUED: (4)

14

LISA

Oswaldo was gone.

MARTINEZ

And the two well-dressed guys
Oswaldo had you party with, they
were gone. It's just the guy
whacked that's left.

LISA

Bleeding and crying "madre," in
Spanish.

MARTINEZ

And you book.

LISA

And that turd Lonny gives me up.

A beat --

LISA (CONT'D)

I cooperated fully, I want to go.

MARTINEZ

You're staying here till we find
Oswaldo.

LISA

Oh brother. Can I at least get some
stuff from my girlfriend's?

MEDAVOY

Who're you kidding Lisa?

MARTINEZ

Forget about your pipe till we get
Oswaldo in here.

LISA

Well Oswaldo's probably at his
numbers room, over here on Ninth.

Off which --

CUT TO:

15 EXT. STREET - NIGHT

15

To establish --

16 INT. NIGHTCLUB FOYER - NIGHT

16

All our Detectives plus Fancy, Gotelli and Gotelli's partner enter the foyer of an upscale night club. They're wearing windbreakers and vests. Patrons pay their money at a table; get a metal detector waved over them, and head up a narrow stairwa. Sipowicz and Simone walk past the line, heading for the steps when a BOUNCER who seems to be in charge steps up --

BOUNCER

What's going on fellas?

SIPOWICZ

We're pickin' a guy up.

BOUNCER

Who you looking for?

SIMONE

Hey, get the lights up, turn the music off, and stay out of our way.

They go up the stairs, Sipowicz and Simone at the front. As Martinez passes the bouncer --

MARTINEZ

(to Medavoy)

I think that guy's on the Job.

Which Fancy can tell off the barest of glances at the bouncer as he too heads up the stairs --

17 INT. NIGHTCLUB - NIGHT

17

Twenty-five to forty people, largely black, distributed among tables, a bar and dance floor. Maybe a D.J. and some near-topless go-go dancers. The detectives fan out as Fancy oversees. Medavoy makes his way to the D.J. --

MEDAVOY

Turn it off.

The music ceases. Patrons start bitching. The lights go up. One big woman on the floor sees the cops. Simone signals Sipowicz and Russell. They move to a corner table where Fat Cat, mid-thirties, justly named, sits with his hired hitters and two babes --

SIMONE

Keep your hands on the table.

(CONTINUED)

17 CONTINUED: (2)

17

FAT CAT
(amiable)
What's going on men?

SIMONE
Gerard Markham?

FAT CAT
Call me that, my Mom must've sent
you.

SIMONE
Stand up. Hands in front of you.

Simone searches Markham, who stands the toss without concern. Sipowicz and Martinez search the others. Sipowicz picks up a nine millimeter in a clip-on holster under the table --

RUSSELL
(to the bims)
You drop this?

Both girls are in tight-fitting outfits --

WOMAN
From where?

FAT CAT
(to Simone)
We going in?

SIMONE
Yeah, we're going in Fat Cat.

FAT CAT
See now I know who you mean.

SIPOWICZ
(into his ear)
Keep talking like we're chums,
Blimpy. We'll show you the secret
handshake in the Station House.

The cops shepherd Fat Cat and his Lieutenants out --

18 INT. NIGHT CLUB FOYER - NIGHT

18

Sipowicz and Simone lead Fat Cat past the bouncer.
Fancy's bringing up the rear.

(CONTINUED)

18 CONTINUED: (2)

18

The bouncer stands in their way --

BOUNCER

I'll tell you, I searched 'em all
when they came in.

Fancy steps forward --

FANCY

You want to be a defense witness for
these guys?

The off-duty cop pretends to be respectful --

BOUNCER

I was just concerned you had
probable cause.

FANCY

They got you way in their pocket,
don't they?

BOUNCER

My C.O. knows I'm doing off-duty
security Sir.

FANCY

In an unlicensed premise serves
liquor to felons.

BOUNCER

I don't really get upstairs.

FANCY

Well that's what's going on up
there, and I'm coming back off-duty
so you can pick between an ass-
kicking or having your C.O. in my
office while I.A.B. takes your
statement.

The Detectives move past with Fat Cat and the others in
tow. Sipowicz looks to the cop, indicates Fat Cat --

SIPOWICZ

This guy's a collar, hope you
already got your bribe.

Off which --

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

19 EXT. PRECINCT - NIGHT 19

To establish --

20 INT. POKEY ROOM - NIGHT 20

Fat Cat's in the cage when Sipowicz and Simone enter --

FAT CAT

Let's talk men. I don't need this
cage.

They unlock it. As he comes out --

FAT CAT (CONT'D)

I get claustrophobic walking in the
park.

21 INTERCUT - INT. OBSERVATION ROOM - NIGHT 21

Fancy's watching, along with A.D.A. Cohen --

SIMONE

You're a collar for the gun, Fat Cat --

FAT CAT

(colleagueal)

Gun was on the floor, I don't think
you can put it on me.

Cohen looks away, not wanting to be a witness, as
Sipowicz grabs Fat Cat --

SIPOWICZ

He's telling you something. Shut
your mouth or I'll shut it for you.

COHEN

(to Fancy)

I'm going to get a coke.

As Cohen moves for the door --

22 RESUME - POKEY ROOM - DAY

22

SIMONE

(slow, specific)

You're a collar for the gun, but the conversation's about Prince.

Which doesn't surprise Fat Cat --

FAT CAT

Connection with what?

SIMONE

Connection with selling coke for you Fat Cat, 'cept maybe Prince's got eyes to step out or he pissed you off some other way 'cause when he comes up late paying off a front you get some of the other guys in your crew to take him out.

FAT CAT

I spent all yesterday at the Javits boat show with my mother.

SIPOWICZ

You know he got hit yesterday.

FAT CAT

What the papers said. Negroes read.
(beat)

How about those models at the boat show, with their titties half out? White women, smiling at the brothers. Got me excited, Detective Sipowicz.

Fat Cat lands on Sipowicz's name to let Sipowicz know he's aware of Sipowicz's racist reputation --

SIPOWICZ

Did you get excited, Fat Cat? How could you tell, with your belly hanging over your joint?

SIMONE

(to Fat Cat)

Back in the cage.

SIPOWICZ

I don't know, Fat Cat gets claustrophobic in there.

(CONTINUED)

22 CONTINUED: (2)

22

FAT CAT

I'm asking my lawyer what time he
got here. You better tell him where
I'm at.

SIPOWICZ

Shut your mouth.

They lock him up. Off which --

CUT TO:

23 INT. SECOND FLOOR STAIRCASE - NIGHT

23

Martinez and Medavoy bring Oswaldo Mendoza up the
stairs. Mendoza puts a nitroglycerin tablet under his
tongue --

MENDOZA

That's the third pill sublingual,
you're both witness.

MEDAVOY

What brought the pressure on,
Oswaldo? -- waiting for the Brooklyn
number?

MARTINEZ

How about acting in concert on a
murder?

They've brought him into the Squad --

24 INT. SQUAD ROOM - NIGHT

24

MENDOZA

I got angina, up for bypass.

They seat him at Medavoy's desk --

MARTINEZ

Why'd that guy in your bodega get
shot?

MENDOZA

Don't ask me.

B.g., we see Simone, Sipowicz and Fancy move through the
Squad into Fancy's Office --

(CONTINUED)

MEDAVOY

Oswaldo, you were having that whore keep those button-guys happy in your grocery's basement. You want us to believe you don't know what they were doing there?

MENDOZA

(rubs his chest)

I'm experiencing tightness now, and the nitro don't relieve it. I gotta get cut.

MARTINEZ

That's from not telling the truth Oswaldo. That shuts your system down.

MENDOZA

(beat)

You're never gonna hear this in a courtroom.

MEDAVOY

We're not in a courtroom.

MENDOZA

That guy who got shot was shaking me down. What happened was beyond my control, but that's what he was doing there. My understanding, those guys were gonna talk to him. The other happened it was like a horse was on me, the middle of my chest.

MEDAVOY

You hired the two guys?

MENDOZA

Completely not.

MARTINEZ

Let's say it was just for a conversation --

MENDOZA

I did not hire them.

MEDAVOY

So who were they Oswaldo? --

(MORE)

(CONTINUED)

24 CONTINUED: (3)

24

MEDAVOY (CONT'D)

concerned relatives?

MENDOZA

I pay a guy to look out for me, all right? I already pay someone.

MARTINEZ

And?

MENDOZA

And those guys work for him.

(beat)

And if you guys think I'm getting between that, I got enough death looking me in the face.

MARTINEZ

You gotta find a way to give 'em up Oswaldo.

MENDOZA

No way.

MEDAVOY

You gotta do it, or you're our chief suspect.

MENDOZA

Then you prosecute me.

(pats his forehead

with a handkerchief)

I'm going to my physician, and I don't want to be hindered. Dr. Felix Moscoso. I don't want no trouble.

He rises unsteadily --

MARTINEZ

Don't be avoiding your apartment Oswaldo -- we gotta go looking for you we'll shut that numbers joint down.

MENDOZA

I'll be grateful to be in my apartment. I'm probably looking at hospitalization.

(beat)

Am I pale?

(CONTINUED)

24 CONTINUED: (4)

24

MEDAVOY

I don't know what your natural color
is.

Off our guys, as Mendoza heads out, past the returning
Cohen --

CUT TO:

25 INT. FANCY'S OFFICE - NIGHT

25

Simone and Sipowicz across the desk from Fancy --

SIPOWICZ

Wouldn't expect to move Fat Boy.

SIMONE

(same thought)

We gotta flip one of the soldiers.

Cohen enters --

COHEN

Want to try your witness on a line-
up?

Fancy nods ambivalently, looking toward the Coffee Room,
where Russell babysits Jerome. He answers his phone --

FANCY

(into receiver)

Yeah.

(beat)

Okay.

He hangs up, looks to the others --

FANCY (CONT'D)

Markham's lawyer's downstairs. Kick
Markham, put the soldiers in a line-
up, see if Jerome picks 'em out for
the shooters.

Simone and Sipowicz exit. Cohen looks to Fancy, who's
looking toward Jerome --

COHEN

He's cooperating, right? If he
recognizes them he'll say.

(CONTINUED)

25 CONTINUED: (2)

25

FANCY

Yeah.

The answer's not very persuasive, not that Fancy cares much about making Cohen believe him --

TIME CUT TO:

26 INT. OBSERVATION ROOM - NIGHT

26

Simone's hand raises the shade, revealing six blacks in the Pokey Room, among whom is TRENT, one of Fat Cat's Lieutenants, in the #5 position. Also present are Sipowicz, Russell, Fancy and Cohen --

SIMONE

They can't see you Jerome. Take all the time you need.

Jerome peers nervously through the window. He's unsure but trying hard --

JEROME

It's number three or number five.

SIMONE

Not telling you how to answer, I did explain if you're not sure picking one guy out the i.d. don't help us.

JEROME

I'm going with five.

SIMONE

And where do you recognize him from?

JEROME

Shooting up the car I was in where my brother-in-law got killed, my former brother-in-law.

(looks to Simone)

Is that right?

Fancy looks to Cohen (both are standing behind Jerome); Cohen makes a face in response to Jerome's i.d. as if to say "not even close to being usable and you know it." Off which --

27 INT. HALLWAY - NIGHT - CONTINUOUS

27

Simone, Sipowicz and Fancy exit --

SIPOWICZ

Waste of time trying him on the other hitter.

As Fancy nods --

SIMONE

That Fat Cat wasn't doing no somersaults getting these guys lawyered-up.

Sipowicz perfunctorily feigns surprise --

SIPOWICZ

You questioning the concept of mob-loyalty?

SIMONE

Trying to figure is he a bad-enough asshole they wouldn't believe he'd reach out to protect 'em.

Fancy begins to intuit the goal of Simone's thinking --

FANCY

He probably sold 'em some line.

SIMONE

Keep Trent in Two.

As Simone heads for Interview Room Three --

CUT TO:

28 INT. INTERVIEW ROOM THREE - NIGHT

28

Simone enters. The second soldier, HOLLIS, sits handcuffed at a table under N.D. Detective Harold's supervision --

SIMONE

Thanks Harold.

HAROLD

Want him uncuffed?

SIMONE

Yeah, take his cuffs off.

(CONTINUED)

28 CONTINUED: (2)

28

Simone paces as Harold takes Hollis' cuffs off. After Harold splits Simone speaks with quiet intensity -- *

SIMONE

I'm a friend of your boss, Hollis. You understand what I'm talking about?

HOLLIS

(guardedly)

Yeah.

SIMONE

Well then you're one-up on your buddy, and you better get his mind right. I can walk you guys out off illegal search, but Trent's saying he don't even work for Fat Cat. *

Hollis doesn't know what Simone's getting at but he's definitely willing to take a walk -- *

HOLLIS

Do what you gotta do Chief.

Simone keeps his voice down, makes a show of controlling his anger --

SIMONE

I can't, Hollis, because your asshole buddy isn't letting me. And I'm telling you, D.A. don't hear you vouch for this other guy the wrongful search goes away, then my hustle's gone and I'll blow your head off.

HOLLIS

I don't know what you're telling me.

SIMONE

(simmering)

You vouch Trent works for Fat Cat. The D.A.'s watching through the mirror. Then we go with illegal search.

HOLLIS

Vouch how?

(CONTINUED)

28 CONTINUED: (3)

28

SIMONE

(teeth clenched;
about to lose it)I lead you into the room. You vouch
he works for Fat Cat. I lead you
out --

HOLLIS

(panicky)

I don't know how to vouch.

SIMONE

"Yes that's him." That too tough
for you Hollis? The hell do I care
how you vouch.

HOLLIS

All right. All right.

SIMONE

You vouch, and you get out.

As he takes him by the arm, brings him to his feet --

SIMONE (CONT'D)

You screw me on this I'll crack your
head open.

Off which --

CUT TO:

29 INT. POKEY ROOM - NIGHT

29

Sipowicz sitting with Trent. Simone opens the door,
Hollis looks in. Off the prompting nod from Simone
which Simone's careful to make sure Trent can see --

HOLLIS

(re Trent)

That's him. He's the one.

Simone nods, escorts Hollis out. A beat as Sipowicz
looks to Trent --

SIPOWICZ

Sounds like your buddy just gave you
up Trent. Or am I taking that wrong?

Trent looks away --

(CONTINUED)

29 CONTINUED: (2)

29

SIPOWICZ (CONT'D)

Anything you want to do about that? *

TRENT

Damn straight. Damn straight they
is.

30 INT. OBSERVATION ROOM - NIGHT

30

Fancy and Cohen watching --

COHEN

(chortles)

What a country.

FANCY

(clipped)

Yeah.

COHEN

They come up with the note yet that
Super said he left about the drugs? *

FANCY

No note, no vouchered drugs. *

COHEN

You think some cop in the two-
seven's got an interesting second
job? *

FANCY

I don't know Cohen. *

They watch the interrogation continue --

COHEN

What a country. *

Off which --

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

31 INT. FANCY'S OFFICE - DAY (DAY TWO)

31

Simone, Sipowicz and Fancy. Sipowicz is hot --

SIPOWICZ

Why's it gotta be a wrong cop?

FANCY

Doesn't have to be a wrong cop --

SIPOWICZ

How about there was no note about the drugs? How about the Super's lying and him and Kwasi were in the deal with Prince from the jump?

FANCY

Possible, although it doesn't feel right to me.

SIPOWICZ

Yeah, well.

Fancy, pursuing his own agenda, lets it pass --

FANCY

Cohen's looking to deal with Fat Cat's lawyer.

SIMONE

Come on Boss.

SIPOWICZ

Say it was cops took the coke. Why does Fat Cat have to know who they are? How about he gives up some asshole took fifty bucks to let him double park?

FANCY

Are you ready to shut up now Andy?

SIPOWICZ

I'd rather run my mouth than listen to this crap.

FANCY

I don't want to deal with Fat Cat. I want you two back at Jerome.

(CONTINUED)

31 CONTINUED: (2)

31

A beat, during which Sipowicz sheepishly takes in his misimpression as to Fancy's intentions --

SIPOWICZ

All right then.

Off which --

CUT TO:

32 INT. SQUAD ROOM - DAY

32

Martinez and Medavoy have picked Lisa up at court, bring her in. Lisa's agitated, irritable --

LISA

See that's blackmail. I know you talked to the judge.

MARTINEZ

Relax Lisa.

LISA

If you're making Lonny the trick on the complaint against me that's a joke.

MEDAVOY

Shut your mouth Lisa and we'll get this straightened out.

LISA

(jonesing)

I want to be out. I'm supposed to see my girlfriend.

MARTINEZ

What you want to do outside can probably happen but first you do something for us.

LISA

I showed you where to find Oswaldo. I did something for you yesterday.

MEDAVOY

Lisa, uniforms picked a guy up last night, someone dropped a dime heard him talking in a bar how him and a buddy whacked a guy in a bodega.

(CONTINUED)

32 CONTINUED: (2)

32

Lisa knows where they're going --

LISA

Uh-uh, forget about it. No way.

MEDAVOY

We just want you to look at this guy in a lineup.

LISA

No way, I wouldn't recognize him.

MARTINEZ

No one's going to ask you to testify Lisa, you didn't see the shooting. We just want to know did you bang this guy in the basement.

LISA

I didn't bang anyone. I can prove I had a female situation.

MEDAVOY

Whatever you did in the basement.

LISA

No. No. No way.

She starts crying --

LISA (CONT'D)

Why don't you talk to Oswaldo instead of jamming me up. Talk to that asshole Lonny.

MARTINEZ

Lonny didn't see nothing.

LISA

Well I didn't either.

Off which --

TIME CUT TO:

33 INT. INTERVIEW ROOM - DAY

33

Simone, Sipowicz and Jerome --

(CONTINUED)

SIMONE

We gotta know more about that note Jerome, where you told the police about the drugs.

JEROME

I wrote it and I put it on the desk.

SIMONE

On the desk in the two-seven Station House.

JEROME

Two blocks and one over from my building -- I don't know the number.

SIPOWICZ

Was the sergeant at the desk?

JEROME

Nobody was at the desk.

SIPOWICZ

You lying piece of crap! There's always someone at the desk.

SIMONE

Describe the desk you're talking about Jerome.

JEROME

Little desk just when you walk in. There's flyers on it.

SIMONE

(to Sipowicz)

Community Relations desk.

Sipowicz nods, resigned at the corrupt-cop scenario's increase in probability --

SIMONE (CONT'D)

Jerome, what if I told you we heard you and Kwasi were part of this drug deal.

JEROME

That's not true.

SIMONE

No one's looking to put you in

(MORE)

(CONTINUED)

33 CONTINUED: (3)

33

SIMONE (CONT'D)

trouble for this Jerome, there's no kind of evidence we can use. But if you were involved we gotta know that for what we take to the D.A.

JEROME

It's not true.

SIMONE

Was maybe Kwasi involved and you just took the ride, didn't even know what it was about?

JEROME

He wasn't. He died trying to help me.

Jerome's confused, pained --

JEROME (CONT'D)

If I should've signed my name or took the drugs in myself that's on me. Don't do that to him.

Off Simone, looking to Sipowicz --

34 INT. OBSERVATION ROOM - DAY

34

Fancy looks away, his beliefs about Kwasi as well as Jerome confirmed --

CUT TO:

35 INT. SQUAD ROOM - DAY

35

A Puerto Rican, late thirties, wearing a suit, enters the Catching Area (the P.A.A.'s desk is unmanned). Medavoy's at his desk, Martinez is coming from the locker room --

MARTINEZ

Can I help you?

LAWYER

I'm Leonard Moscoso, Oswaldo Mendoza's attorney.

(CONTINUED)

35 CONTINUED: (2)

35

MARTINEZ

I thought Moscoso's his doctor.

LAWYER

I believe Felix Moscoso is his doctor. Mr. Mendoza's ill and can't look at the lineup.

Medavoy's joined them --

MEDAVOY

Can we bring him a photo-array on his sick-bed?

LAWYER

At present he's too ill.

MARTINEZ

Look, he can make the i.d. off the record if he wants and we'll go at the guy a different way. We just want an indication from him are we looking at the right guy.

LAWYER

Too ill.

MEDAVOY

So how come he picked the phone up at home when we asked him to come in?

LAWYER

People are sick at home.

MARTINEZ

Long as you're running errands, tell Oswaldo he's a lying scumbag --

The lawyer turns the race card, imputing to Martinez he's a sell-out --

LAWYER

Easy to have opinions not having to live and do business in that neighborhood.

MARTINEZ

Tell him he's a lying scumbag and he gets the neighborhood he deserves.

(CONTINUED)

35 CONTINUED: (3)

35

MEDAVOY

Yeah, don't ask me to believe your client wasn't looking the other way for drug deals out of that bodega Mr. Moscoso. Not with that grocery selection.

Moscoso's done with them --

LAWYER

Good day.

MARTINEZ

Yeah, very high class.

Moscoso heads out, past the arriving Cohen, whom he knows from court --

MOSCOSO

How's it going.

COHEN

Good, how's yourself?

Hold on Martinez and Medavoy as Cohen moves past and Moscoso splits --

MARTINEZ

Birds of a feather.

MEDAVOY

Yeah, vultures.

Medavoy calls it out, making his hands into a megaphone in a futile gesture at making the insult audible to the departed Moscoso --

36 INT. COFFEE ROOM - DAY

36

Cohen finds Fancy, Simone and Sipowicz --

FANCY

Looks like the Super's story's right --

COHEN

Meaning one corrupt cop minimum.

FANCY

That doesn't work out of this office.

(CONTINUED)

36 CONTINUED: (2)

36

Scenting carrion, Cohen's all agreeability --

COHEN

I.A.B. and the two-seven.

SIMONE

And it don't give you no license for
some sweet-heart deal with Fat Cat.

COHEN

(not that agreeable)

Be interesting to hear who was on
his payroll.

SIPOWICZ

Run your thinking for me Cohen.
Figure the cop stole the drugs
called Fat Cat to tell him?

SIMONE

Take it easy Andy.

SIPOWICZ

(to Simone, re Cohen)

Looks to piggyback one with the
other to look better for his boss,
this greasy little twerp.

COHEN

I love how I get to be the bad guy.

SIPOWICZ

Ask your parents.

Under which Medavoy's looked in --

MEDAVOY

You called that Mrs. Torrence and
her daughter to come in?

FANCY

Yeah.

(to Simone and
Sipowicz)

Do this with me.

SIPOWICZ

(mutters)

Yeah, I'm a definite plus.

As Fancy moves past Medavoy --

(CONTINUED)

36 CONTINUED: (3)

36

MEDAVOY

(mildly querulous)

Boss, when are we getting the new
P.A.A.?

Fancy ignores him. Medavoy has to suck his gut in as
Fancy and the others move past --

37 INT. SQUAD ROOM - DAY

37

Fancy approaches Mrs. Torrence and Hanna in the Catching
Area, Simone and Sipowicz a step or two behind --

FANCY

'Morning. There've been some
developments in the case and I
wanted to talk to you about them.

MRS. TORRENCE

Have there been arrests?

FANCY

There have been, yes.

Fancy unobtrusively indicates Hanna by way of soliciting
an indication from the mother if he should continue in
front of her daughter --

MRS. TORRENCE

Go ahead.

FANCY

We've arrested two men we believe
did the actual shootings and we've
put a warrant out for the man we
think gave the order. His lawyer's
going to bring him in.

MRS. TORRENCE

Why did you call my brother in this
morning and accuse him of being
involved?

She directs the question at the Detectives, intending it
for Sipowicz though in her contempt she won't actually
look at him --

SIMONE

We wanted to verify he wasn't
involved Mrs. Torrence. Sometimes

(MORE)

(CONTINUED)

SIMONE (CONT'D)

you take interview techniques make
it seem you think something you
don't.

MRS. TORRENCE

(cold)

Taking his word for it would be out
of the question.

Simone's not going to eat the whole meal --

SIMONE

These circumstances, yes it would.

Fancy means what follows especially for Hanna's hearing --

FANCY

We wanted you to know what had
happened, and we realized Kwasi died
trying to help your brother.

SIMONE

Hanna said yesterday her dad died a
hero and that's what our
investigation proved.

The mother nods, not particularly wanting to be placated
though she has to credit the cops' intentions --

MRS. TORRENCE

We can go?

FANCY

I knew your husband later on. What
we found out didn't surprise me.
I admired Kwasi and I'm sorry for
your loss.

MRS. TORRENCE

I'm sure the man who called him a
nigger felt that way too.

SIPOWICZ

Please don't say I called him that
in front of your daughter.

MRS. TORRENCE

You did call him that.

(CONTINUED)

37 CONTINUED: (3)

37

SIPOWICZ

It was particular circumstances I think you know about and I don't know if she can understand that.

MRS. TORRENCE

I don't want her ever to understand it could be right to use that word about a human being.

SIPOWICZ

All right. All right. I apologize.
(to Hanna)

I apologize using that word about your father. I didn't like your father but I had some respect for him. He could've put me in a jam once but he said his piece to me man to man and left it there.

HANNA

All right. I forgive you.

SIPOWICZ

I'll say also it's hard to lose a dad before his time 'cause that happened with my son, and I'm sorry for you on that score.

HANNA

All right.

Though in its unfamiliarity the gesture itself is awkward, it's out of sweetness of spirit that Hanna comes forward and shakes Sipowicz's hand --

SIPOWICZ

All right.

The mother and her daughter leave. Sipowicz looks away. Off Simone and Fancy --

CUT TO:

38 INT. LOCKER ROOM - DUSK

38

End of the shift. Simone and Sipowicz ready to leave. Sipowicz is uneasy about it but wants to get this off his chest --

(CONTINUED)

SIPOWICZ

Come back from Vietnam, I went right on the Job. Didn't go to Academy or nothing, they put me undercover right away, 'cause I'm who they're looking for -- just back, working-class guy, all the credentials for being some disillusioned asshole wants to piss on everything I just spent two and a half years getting shot at about. I never even get to spend time with other cops when I'm debriefed, they do it in some dumb-ass empty post office building, some guy in a suit don't even tell me his name. I'm a White Patriot, it's like the Women's Auxiliary for the Panthers. I get to sit around, "Right On," "You said a mouthful Brother," "Let's definitely take that bank off." Then I go work my cover job unloading furniture and then I go home and drink myself stupid so I don't run my head into the wall thinking how much I hate what I'm doing, is this what I sat in foxholes for so dark you didn't know which way was up wanting to scream and shoot off your gun just for some light and you'd know where the hell you were, so I could come home and let myself get pushed around by a bunch of spades pissing all over my country and sit there lapping their piss up telling 'em how brave and great I thought they were and how I loved it when I was a kid and my Dad finally had enough money after service where we could move out of the quonset huts and into a nice apartment and then the boneheads move in so I can get my ass kicked and he finally gets his eye put out by some drunk nigger don't want his gas-meter read. Dreamt of being a cop and now I gotta walk the other way if I even see cops, so God forbid I'm someplace with my bosom buddies want to blow a bank up with my mother in it I don't get recognized

(MORE)

(CONTINUED)

38 CONTINUED: (3)

38

SIPOWICZ (CONT'D)
and God forbid someone says hello to
me.

Sipowicz is running his hand through his hair. Hasn't
exposed this despairing anger and sorrow in twenty-five
years --

SIPOWICZ (CONT'D)
I don't know I got to be a bigot,
all my warm experiences with my
African American brethren. Try and
do an honest job, keep your city
safe, give people a fair shake
including those black bastards
unless they show you they're wrong
....

His voice is shaking, and his hands --

SIPOWICZ (CONT'D)
To have her tell that little girl to
hate me. I tried to be respectful.
Try to be respectful to everyone,
your own feelings aside, unless they
show you they're wrong. And that
sweet little girl's told to hate me.
(beat)
At least she shook my hand. She
said she forgave me.

SIMONE
Yeah, I saw.

SIPOWICZ
I don't think she hated me that
much.

Simone doesn't answer. Off Sipowicz, putting his coat
on, readying to leave --

FADE OUT.

THE END