

THE ROOKIE

"Pilot"

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THE ROOKIE

"Pilot"

CAST

NOLAN
TALIA
SGT. GREY
LUCY
CAPTAIN ANDERSEN
LOPEZ
TIM
JACKSON

AIRSHIP PILOT
BLAZE
CARLO
COPS
DARIUS

DISPATCH
DRIVER
GHOST HEAD
ISABEL
PHOENIX
PISTOL
REY
SELBY
SHOTGUN
STACY
UNICORN MAN
WOMAN

THE ROOKIE

"Pilot"

SETS

INTERIORS:

BANK
- SAFE DEPOSIT BOXES

MID-WILSHIRE STATION
- FRONT DESK
- MEN'S LOCKER ROOM
- HALLWAY
- CAPTAIN ANDERSEN'S OFFICE
- ROLL CALL ROOM
- KIT ROOM

MODEST HOUSE

TIM AND LUCY'S CAR

NOLAN AND TALIA'S CAR

JACKSON AND ANGELA'S CAR

NOLAN'S GUEST HOUSE

BOXING GYM

EXTERIORS:

MAIN STREET
- FOXBURG, PA

LOS ANGELES
- POLICE PLAZA

MID-WILSHIRE STATION
- PARKING LOT

BOYLE HEIGHTS
- STREET

MODEST HOUSE

PALM TREES STREET

HOLLYWOOD
- HOLLYWOOD BOULEVARD
- STREET
- ALLEY

UPSCALE HOUSE

VENICE BEACH
- FOOD TRUCK ROW

CHINATOWN

BRENTWOOD HOUSE
- BACK YARD

NOLAN'S GUEST HOUSE

BOXING GYM

LIQUOR STORE

BELLVIEW STREET
- ALLEY

CLINTON STREET

WASH OVER GLENDALE BOULEVARD

ACT ONE

EXT. MAIN STREET. FOXBURG, PA - MORNING

Picturesque, but not a tourist town. JOHN NOLAN, 43, sits in his pickup, waiting for the bank to open. Voted "most likely to succeed" (and "best hair!") in high school, Nolan found the universe had other plans. Now he stares at his Final Divorce Decree, wondering how he got here.

KNOCKING on the car window breaks the moment. STACY, 42, the bank manager, smiles with genuine warmth:

STACY
Bank's open, John.

INT. BANK - MORNING

Nolan and Stacy walk. There's history here: An angsty tween romance. A strong friendship.

STACY
So... Happy Divorce Day.

NOLAN
That's not a thing.

STACY
It should be. When mine went through, I took the boys to Disneyland. Try to look at this as an opportunity.

NOLAN
Right now I'm just trying to remember to wear pants. I thought I'd be relieved. Sarah and I agreed to stay together until Henry went to college. I knew this was coming for two years, why do I feel so sad?

INT. BANK. SAFE DEPOSIT BOXES - CONTINUOUS

STACY
Because you loved her. But she's gone, and you need to move on. So what have you always wanted to do?

NOLAN
Chippendales. Or the NFL --

STACY
(gently)
I'm trying to help you, John --

(CONTINUED)

CONTINUED:

NOLAN

I know, but I'm just lost. I bought a self-help book. Made the cashier put it in a brown bag. I can't bring myself to open it. Who am I?

STACY

The healthier question is: Who do you want to be?

NOLAN

I'll let you know when I figure it out.

She offers the only comfort she has: a hug, then exits. Nolan puts the Decree in the box. Looks at his WEDDING RING. It's been on for twenty years. He struggles to get it free. Puts it in the box. A last look. Then he shuts it away forever.

INT. BANK - MORNING

Nolan heads for the exit, lost in thought. TWO CRUEL MEN enter. Nolan frowns, sensing danger as THEY PULL GUNS --

PISTOL

Everybody on the floor! Now!

PISTOL whips the guard down as SHOTGUN FIRES into the air.

PISTOL (CONT'D)

Get down! Get down!

He herds customers towards the counter -- shoves Nolan to the floor -- as Shotgun throws a bag at the teller.

SHOTGUN

Fill it. Hurry up!

PISTOL (CONT'D)

Who's the bank manager?!

Stacy raises her hand. Pistol yank her towards the vault. She trips. Falls. He KICKS her --

PISTOL (CONT'D)

Get up --

NOLAN

(rising)
Hey!

Now the gun is pointed at Nolan.

PISTOL

Get back down! Now!

NOLAN (CONT'D)

(to Stacy)
Are you okay?

She nods. Pistol charges Nolan -- gun pointed --

(CONTINUED)

CONTINUED:

PISTOL
Do you wanna die?

NOLAN (CONT'D)
No.

He sinks down, helped by the gun. Then he sees Stacy reaching for the silent ALARM button hidden under her desk. Pistol turns, about to catch her--

NOLAN (CONT'D)
BUT --

He rises -- driven by instinct --

NOLAN (CONT'D)
Honestly -- have I even really lived?

Pistol comes back for him. Nolan steels himself.

NOLAN (CONT'D)
I mean life is something that's always happened to me. I met a girl. I fell in love. The stick turned blue. So I dropped out of college. Got a job. Never thought about what could have been. Never pushed to be anything but responsible. Never thought I had a choice.

It pours out of him, the clarity he's been desperate for -- sharing it with a bank full of hostages.

NOLAN (CONT'D)
This bank robbery's the most exciting thing that's happened to me in years. Is that sad? It sounds sad.

Pistol HITS him, knocking Nolan to the floor.

PISTOL
Get up again, and I'll kill you.

Through the door, Nolan sees TWO COPS (M/F) sneaking up. If Nolan gets up again, Pistol will kill him. If he doesn't - and Pistol sees the cops -- others might die. So Nolan forces himself to rise again. The fighter who won't stay down.

NOLAN
Not that you're in a position to judge. Clearly, your life hasn't turned out how you wanted. Unless you wanted to be bank robbers. In which case, you're living the dream. But what's my dream?

(CONTINUED)

CONTINUED: (2)

Pistol raises the gun -- Nolan closes his eyes -- BLAM --
Pistol falls, wounded -- Nolan's eyes open to see his saviors
charging into the bank --

COPS

Police! Drop the gun!

Shotgun chooses life, dropping his gun -- cops take him down.
Nolan's legs give out. He collapses near Stacy.

STACY

That -- you -- were really --

NOLAN

Stupid?

STACY

Brave.

MORE COPS flood the bank. Nolan watches them, mesmerized,
synapses firing as he sees his future.

CAPTAIN ANDERSEN (PRE-LAP)

The LAPD is full of grand traditions.

EXT. LOS ANGELES. POLICE PLAZA - DAY

CAPTAIN ZOE ANDERSEN, 41, stands at a podium. Confident and
charming, but there's steel underneath. [SEE ADDENDUM A for
full speech.]

CAPTAIN ANDERSEN

None more sacred than the infusion of
new blood, new ideas, that move our
beloved Department into the future.

Three rows of GRADUATING CADETS face her -- dress blues, caps,
white gloves. We MOVE PAST young faces until we find Nolan,
the oldest by over a decade, hair shorter, eyes determined.
CHYRON: *Nine Months Later.*

CAPTAIN ANDERSEN (CONT'D)

Different paths brought you here. But
you are the best, and the brightest--

Nolan offers a subtle fist bump to the rookies next to him:
JACKSON WEST, 23, African American, a confident legacy and
LUCY CHEN, 27, Chinese American, an energetic risk taker.

CAPTAIN ANDERSEN (CONT'D)

And you enter your career at the
peak of mental and physical fitness.

Self-conscious, Nolan tries to stand up a little taller.

(CONTINUED)

CONTINUED:

CAPTAIN ANDERSEN (CONT'D)
Make no mistake. You will be tested.

TIME CUT TO our three rookies accepting their diplomas...

CAPTAIN ANDERSEN (CONT'D)
You will see things no one should
have to see. Do things a person
should never be asked to do.

TIME CUT TO *The Three Amigos* celebrating, snapping selfies.

CAPTAIN ANDERSEN (CONT'D)
But that is the commitment you have
made to our great city. And I know
you'll make us proud.

OFF: Nolan, looks down at his diploma -- He did it. CUT TO:

EXT. MID-WILSHIRE STATION - NEXT MORNING

An iconic building. Nolan looks up at his new "home," uniform
in hand. Excited. Nervous. *Today is truly the first day of the
rest of his life.*

EXT. BOYLE HEIGHTS. STREET - MORNING

CRANE DOWN to find Lucy pushing her classic -- a/k/a broke ass
-- Datsun up the street.

BLAZE
Hey, mama. That's a nice ride.

She looks over to see BLAZE, 30s, sketchy AF, on the sidewalk.

LUCY	BLAZE (CONT'D)
Keep walking --	I think I'm gonna have to take it off your hands.

LUCY
(he's an idiot)
You're going to steal my car? That
broke down two blocks ago?

BLAZE
Yeah. Maybe take you for a spin, too.

He shows her the GUN tucked in his pants. Instead of fear, she
SMILES -- the day suddenly looking up. CUT TO -- BAM --

INT. MID-WILSHIRE STATION. FRONT DESK - MORNING

Lucy strong-arms Blaze up to the surprised desk COPS.

(CONTINUED)

CONTINUED:

LUCY

Officer Chen reporting for duty.

TIM (PRE-LAP)

I love Rookie Day...INT. MID-WILSHIRE STATION. MEN'S LOCKER ROOM - MORNING

TIM BRADFORD, 38, stands with several VETS. Tim's a P3. The training officer you don't want.

TIM

It's Christmas and the Purge in one.

The door opens and Jackson West enters with his uniform.

TIM (CONT'D)

And there's my first present.

(moves on Jackson)

Morning, Boot.

JACKSON

Good morning, sir --

TIM (CONT'D)

Did I say you could talk? You better pray I'm not your training officer, Boot. Cause I'll make your life a living hell.

JACKSON

Sir, I'd be thrilled to have you as a T.O. My father raised me to push myself to the edge of my abilities, and he'd be deeply disappointed if I failed to do so now that I've joined him in service.

For the first time, Tim notices Jackson's name tag. Uh oh.

TIM

Your father is --

JACKSON (CONT'D)

Commander West of Internal Affairs, yes, sir.

TIM

(takes that in, then)

Roll call in ten.

He heads for the door.

LOPEZ (PRE-LAP)

You really gonna do me like that?

INT. STATION. HALLWAY - MORNING

ANGELA LOPEZ, 33, walks with TALIA BISHOP, 31.

(CONTINUED)

CONTINUED:

TALIA

Hey, the detective position's not yours yet. And youngest T.O. to youngest detective will move me up the ladder nicely. But if you can't stand a little competition --

LOPEZ

Please. I grew up with four brothers in a two bedroom. I'll be standing at the finish line before you even realize the competition's started.

Nolan appears carrying his blues. The T.O.s focus on him, instantly united.

LOPEZ (CONT'D)

Where you going, Boot?

NOLAN

Locker room, then roll call --

TALIA

Oh, no. You need to present yourself to the Captain first. It's tradition.

LOPEZ

TALIA (CONT'D)

Down the hall. Up the stairs. Hurry up.

Nolan takes off --

INT. STATION. CAPTAIN ANDERSEN'S OFFICE - MORNING

Nolan KNOCKS on the door. The captain looks up.

CAPTAIN ANDERSEN

Can I help you?

NOLAN

Officer Nolan. Reporting for duty.

One look and Nolan knows he's not supposed to be here.

CAPTAIN ANDERSEN

Did you get punked, Officer Nolan?

NOLAN

No, ma'am. Just wanted to say how inspiring your speech was yesterday.

CAPTAIN ANDERSEN

Uh huh.

She finds his file. Looks at it while Nolan twists.

(CONTINUED)

CONTINUED:

CAPTAIN ANDERSEN (CONT'D)

Your file confuses me, Officer Nolan.
Penn State. Pre-law. Clearly
ambitious. What happened?

NOLAN

Ambition didn't pay the bills.

CAPTAIN ANDERSEN

But working construction did. So how
do you go from that to the LAPD?

NOLAN

I wanted to do something that
mattered.

CAPTAIN ANDERSEN

And the LAPD was the only department
who'd take a man of your experience.

(back to the file)

You got solid marks at the Academy,
certainly have a work ethic. And a
cholesterol level I've never seen in a
rookie.

NOLAN

I'm something of a pioneer.

CAPTAIN ANDERSEN

You think this is a joke?

NOLAN

No, ma'am. I'm here to work. And I
won't let you down.

CAPTAIN ANDERSEN

We'll see. First you gotta survive the
day. And you're not off to a great
start. Roll call's in five, and the
Watch Commander's a stickler. I'd run.

OFF: Nolan, shit, we CUT TO:

INT. STATION. ROLL CALL ROOM - MORNING

Rowdy with patrol officers. Lopez, Talia and Tim watch Nolan
hurry in, now in uniform.

TALIA

How was the Captain, Boot?

NOLAN

Surprised. I'm guessing the real
tradition is hazing.

(CONTINUED)

CONTINUED:

TIM

And it's just getting started.

TALIA

Front row.

LOPEZ

Move.

He hurries to the front, cops staring at him like he's Bigfoot. Nolan sits with Lucy and Jackson. A subtle fist bump. SGT WADE GREY, 50s, enters. The Watch Commander passed *too old for this shit* a decade ago, but he's fiercely protective of his people. He wipes the white board clean, writes TODAY at the top as:

SGT. GREY

All right. Knock it off. We got some new blood this morning. And some --

(eyes Nolan)

--that's pushing the *expiration* date--

(laughter from the cops)

Regardless, there are things you need to know to join this family. Get up.

He motions for the three rookies to stand and face the room. They do, the veteran officers staring hard at them.

SGT. GREY (CONT'D)

You earned the right to be in this room, but you have to prove yourself to stay. The exulted NYPD has forty thousand cops policing their streets. LAPD's got nine, operating in a city almost twice the size. Which means the way we do things matters. Protocol and tradition are the metal from which every cop in this city is forged.

This lands on Nolan, Lucy and Jackson, the stakes visceral.

SGT. GREY (CONT'D)

All right then. Time for the Training Officer match game. Our contestants are Lucy Chen, a hotshot who made her first arrest before clocking in for work.

Surprised, Nolan and Jackson look over. Lucy hides a smile.

SGT. GREY (CONT'D)

Legacy Jackson West, who broke all his dad's records at the Academy. And the guy who was born before disco died.

(CONTINUED)

TALIA
(sotto)
I want the legacy.

LOPEZ
Cause you think his daddy'll
help you beat me.

SGT. GREY
And the winners are: Officer
Bradford, who gets our hotshot.
Officer Lopez, who gets our legacy.
Leaving Officer Bishop to ride with
the forty year old rookie.

Lopez is thrilled. Talia is not.

SGT. GREY (CONT'D)
All right. It's your first day. Don't
let it be your last. Forget the
Academy, and listen to your T.O.s.
They'll teach you how it should be
done.

(as everyone exits)
Bishop, I need a word with your rook.

TALIA
Yes, sir.
(to Nolan)
Meet me outside the kit room.

She exits, leaving with the last of the patrol officers.

SGT. GREY
Enjoying your little adventure so
far?

NOLAN
Yes, s--

SGT. GREY
I don't care. I don't like you,
Officer Nolan. It's not personal. I
hate what you represent: A walking
mid-life crisis. The LAPD isn't a
place for you to "find yourself." I
believe if you succeed, my house
will be flooded with middle-aged
losers looking for some kind of *Eat,
Pray, Love* path to reinvention. And
that'll get my people killed.

NOLAN
Sir, with respect --

SGT. GREY (CONT'D)
You're dismissed. Kit Room's
that way.

OFF: Nolan, *what a way to start his first day...*

INT. STATION. KIT ROOM - MORNING

Talia watches Nolan stagger out, loaded down like a pack mule, a shotgun, a beanbag gun, war bags, cameras, car keys, etc.

TALIA

What'd the watch commander want?

NOLAN

To wish me luck.

She takes a BODY CAMERA from the wall mount. We CUT INTO its POV for a beat as she attaches it to his uniform.

TALIA

Boot, this relationship's gonna get off to a bad start if you lie to me.

She heads down the hall. He follows.

NOLAN

Sgt. Grey does not appear to be a fan of my presence in the Department.

TALIA

Cause you're old as hell? Well, I don't give a damn about your age, Officer Nolan. I want to know if you're going to be a speed bump on my path to chief of police.

NOLAN

Ma'am, six months ago, I packed everything I own in a U-Haul, and drove out here to become a cop. My peers are all senior officers or retiring, and I'm just getting started. So I gotta work twice as hard, and three times as fast. Which means I'm going to make you look good.

TALIA

Bit of an over-sharer, huh?

NOLAN

I heard partners are supposed to have a special bond.

TALIA

We're not partners.

She pushes through the door --

EXT. STATION. PARKING LOT - CONTINUOUS

Talia heads for their SUV. Nolan struggles to keep up.

TALIA

My job is to teach you how to be a patrol officer. If you fail to learn, or aggravate me, I will send you and your U-haul back to Pennsylvania --

NOLAN

It was a rental --
(off her)
I get your point.

They reach the row of patrol cars (Tim and Lucy, Lopez and Jackson already there). As Talia points to an SUV, we begin a STYLIZED SEQUENCE. [SEE ADDENDUM B for full sequence.]

TALIA

This is your shop. Do not call it a car. It is where you work.

TIM

First check the exterior for damage. Then the backseat. Has a suspect left anything?

LOPEZ

Money.

TALIA

Drugs.

TIM

A dookie --

JACKSON

Then I check the trunk. Do we have police tape --

TALIA

Road flares --

JACKSON

Then I set the cameras --

TIM

Why aren't you taking notes, Officer Chen? You think I'm impressed cause you picked some low hanging fruit on your way to work? ↓↓

TALIA

Shotgun safety check.

LUCY

No, sir -- ↓↓

JACKSON

Load the shotgun in the trunk.

TIM

Damn, straight. You have to prove you belong in my shop.

LOPEZ

Making my job easy, Officer West.

TALIA

-- then pair the mics on our belts, and we're good to go.

END SEQUENCE with each pair now in their shops, ready to roll.
End on Nolan as:

(CONTINUED)

CONTINUED:

DISPATCH (V.O.)

7-Adam-15, PR called 415 family dispute, 1401 West Sycamore. Address has history of domestic calls.

TALIA

7-Adam-15, Roger. Here we go.

She pulls out. OFF: Nolan, PRE-LAP YELLING --

EXT./INT. MODEST HOUSE - MORNING

Muffled screaming inside. Nolan and Talia exit their vehicle.

NOLAN

How do you wanna do this?

TALIA

Show me what you got.

So Nolan takes point. His first act as a police officer. *Is he ready? Only one way to find out.* He bangs on the door.

NOLAN

Police. Open up, please.

A look from Talia -- "please?" Then the door opens on the Mountain's bigger cousin, CARLO, 32. Whoa. Nolan fights the urge to step back.

NOLAN (CONT'D)

Sir, we got a call about a disturbance.

Carlo crowds Nolan, blocking the doorway. Behind him is his tiny wife, REY, 28 (who shows no signs of abuse).

NOLAN (CONT'D)

Ma'am, are you all right?

CARLO

She's fine. So you should leave.

Talia watches her rookie -- This is the moment. When things will go sideways. How will he handle Carlo's *show of force*?

NOLAN

You're trying to make weight, huh?

CARLO

What?

NOLAN

I wrestled in college. I can see the plastic peeking out from under your sweat suit.

(MORE)

(CONTINUED)

CONTINUED:

NOLAN (CONT'D)

Nothing my girlfriend hated more than when I was trying to get down to fighting weight. It's like my misery was contagious.

Carlo nods. Catches himself. Nolan leans in, privately.

NOLAN (CONT'D)

I got some tips if you want them. Better the wife doesn't hear.

A moment, then Carlo steps out. Talia meets Nolan's eyes: *You got this?* He nods. As Talia steps inside with Rey, we CUT TO:

EXT. UPSCALE HOUSE - MORNING

A HOT STOP outside. Lopez is out of the car, hand on her gun. Jackson's a step slow. They advance to the door. KNOCK hard.

LOPEZ

LAPD!

A WOMAN opens up, hair wet, clutching a robe around her.

LOPEZ (CONT'D)

Ma'am, we got a call about a burglary in process.

WOMAN

I didn't call anyone.

A CRASH from the side of the house. The woman looks nervous.

LOPEZ

(to Jackson)

Watch her.

Lopez steps away to see a HALF-DRESSED WOMAN, hair wet, escaping out a second-story window on the side of the house.

LOPEZ (CONT'D)

Hi, there. LAPD.

Startled, the woman falls onto the trash cans below.

TALIA (PRE-LAP)

Are you all right?

INT. MODEST HOUSE - CONTINUOUS

Talia scans the interior as Rey picks up her small DOG.

(CONTINUED)

CONTINUED:

REY

I'm fine. You want a glass of water?
I've got the flavored stuff, too.

She heads into the kitchen.

TALIA

No. Listen, I've had this conversation more times than I can count. And the result is always the same. When he hits you, you press charges. If you don't, eventually he'll kill you.

REY

You got it wrong. My husband just looks aggro. Most of the time he's a block of wood, emotionally speaking. I push his buttons just to rile him up.

Talia frowns -- Rey doesn't feel like a victim --

JACKSON (PRE-LAP)

Let me get this straight.

EXT. UPSCALE HOUSE - DAY

Back with Lopez and Jackson, as they put the two handcuffed women into the back of their unit.

JACKSON

You sneak into houses to have sex,
not to rob them?

WOMAN

(as if he's the idiot)
Yeah. It's a fetish.

He lands her inside. Shuts the door.

LOPEZ

Shame we can only charge them with
misdemeanor trespass.

JACKSON

There's evidence of burglary.

LOPEZ

We searched them, Officer West. They
didn't take anything.

JACKSON

They took a shower. We can charge a
459 for stealing the water.

(CONTINUED)

LOPEZ
(hadn't thought of that)
That's a novel approach.

JACKSON
Thank you, ma'am. Police training
started early in my house. The
California Penal Code was my bedtime
story. I'd say I'm the best prepared
rookie in the history of --
(realizing)
Are they having sex in our shop?

A bare FOOT is suddenly pressed against the window, the two
women out of sight inside, getting busy.

LOPEZ
Dammit.
(bangs on the glass)
Don't do that. Knock it off.

EXT. MODEST HOUSE - SAME

Carlo sits on the steps as Nolan hands out some advice.

NOLAN
You can't take things out on her. No
matter how much she pushes your
buttons.

CARLO
She's the one who throws down. Girl's
got a crazy temper.

NOLAN
(skeptical)
Meaning what? She hits you?

CARLO
No. She knows better than that.

But Nolan senses his discomfort. Is the big man lying?

TALIA
(approaching)
We good out here?

CARLO (CONT'D)
Yeah.

Nolan wonders if he should voice his suspicion? Nods instead.

TALIA (PRE-LAP)
(into her radio)
7-Adam-15 Code 4, show us clear.

They head for their unit as Carlo joins his wife inside.

(CONTINUED)

NOLAN
What do you think?

TALIA
That we'll be back.

TIM (PRE-LAP)
So why do you want to be a cop?

INT. TIM AND LUCY'S CAR (MOVING) - DAY

Palm trees reflect off the windshield.

LUCY
Is this a trick question?

TIM
You want me to train you, I need to know why you're in this car.

LUCY
Okay. Well, my parents are both therapists, so I spent my childhood talking about my feelings --

Suddenly Tim slams on the brakes.

TIM
I've been shot! Where are you, Boot?!

LUCY (CONT'D)
What --

TIM
I'm bleeding to death! You have to call for help! Where are you?! WHERE ARE YOU?

LUCY (CONT'D)
Uh --

Lucy looks in vein for a street sign -- can't find one --

TIM
And now I'm dead. And it's your fault. Get out.

LUCY (CONT'D)
What?

TIM
Get out and walk. You can get back in when you know where you are.

She realizes he's dead serious. Climbs out. Starts to walk. He rolls along next to her.

TIM (CONT'D)
You know where you are yet, Officer Chen? No? Then finish your story: Why you became a cop. Here, I'll do it for you.

(MORE)

(CONTINUED)

CONTINUED:

TIM (CONT'D)

You wanted to piss off your parents
for making you an emotional science
experiment.

From Lucy's face we can see he's not wrong. A TENTATIVE HONK
from the pickup now crawling along behind them, unable to pull
around. Tim can't believe it. He stops, gets out of the car.

EXT. PALM TREE STREET - CONTINUOUS

They approach the truck, THREE MEXICAN IMMIGRANTS inside.

TIM

Gentlemen, I have an honest question:
Were you grown in a petri dish of
stupid?

DRIVER

Por favor, no hablo ingles -- Don't pull that crap with me--

TIM (CONT'D)

LUCY

Licencia y registro, por favor.
Hazlo rápido, mi compañero está
enojado.

TIM

(re: her Spanish)
Aren't you fancy. Tell him it's
immigrants like them who make
Americans like you look bad. If it
were up to me we'd send them all back
by catapult.

LUCY

(thrown)
Dijo que debes evitar tocar la bocina
a una policía cuando tu camioneta está
en violación de la mayoría de los
códigos de vehículos del estado

TIM

(frowns)
Officer Chen, a word... Do I strike
you as a man who means what he says.

LUCY

Yes, sir.

TIM

And do I seem laid back to you?
Wishy washy in any way?

LUCY

No, sir.

(CONTINUED)

CONTINUED:

TIM

Entonces, ¿por qué cambiarías las palabras que salen de mi boca?

Lucy pales. He understood every word she said.

TIM (CONT'D)

Everything is a test, Officer Chen. And you just got another "F." I know what you're thinking: Was the casual racism a test, too? Or just the Spanish. Unfortunately for you, there's no way to know. Now go run his info while I come up with a new punishment for you. Gotta keep things fresh..

OFF: Lucy, *mortified...*

DISPATCH (V.O.)

7-Adam-15, Male caucasian, blue shirt, brown pants attacking cars. Hollywood and Highland. Code 3.

EXT. HOLLYWOOD BOULEVARD - DAY

Gridlock. A man with a BAT (let's call him UNICORN MAN, you'll see why) is attacking cars. FIND: Nolan and Talia approaching.

TALIA

Sir, you need to put down the bat.

Instead, the man jumps up on the hood, smashes the windshield.

UNICORN MAN

You think you're so smart. You think I don't know what you're doing? I went to Harvard. Yale. The Vatican. You can't hide from me. I'll go into the wardrobe through the looking glass. I know exactly what -- come out and show yourself!

NOLAN

(to Talia)

What do we do?

TALIA

De-escalate the situation.

Nolan nods. Turns. Looks at the wild man on the car. *How the hell do I de-escalate this guy?* He steps up.

(CONTINUED)

NOLAN
Sir, what's going on?

UNICORN MAN
The unicorn. He's laughing at me.

Unicorn?

NOLAN
Sir, we can help. But first
you have to get down --

UNICORN MAN (CONT'D)
You're trying to trick me.
You don't want me to find
him. Show yourself!

BEHIND THEM, Tim and Lucy arrive.

TIM
What's the hold up? It's Carmaggedon
out here

TALIA
I'm training my Boot.

TIM (CONT'D)
This is above the old man's
pay grade. Just tase the guy.

NOLAN
Look, I can handle unicorns. This is
what we train for. But I need you to
come down to give me a description. So
I can help you find him.

Unicorn Man hesitates -- then climbs down off the car --

NOLAN (CONT'D)
That's right. Now put down the bat --

Unicorn Man lays the bat down -- Yes! -- Talia gives Tim a
look: *above his pay grade, huh?* -- Unicorn Man takes off
running -- D'oh! Nolan takes off after him.

TIM
Go get him, Boot.

Lucy sprints away. ANGLE ON: NOLAN chasing Unicorn Man. The
first fifty yards were pure adrenaline. Now it's starting to
suck. Suddenly, Lucy sprints past Nolan. *What?*

LUCY
Too slow.

Shit. Nolan pours on the speed -- HONK! -- A truck almost
kills him. He runs into --

EXT. HOLLYWOOD BOULEVARD. ALLEY - CONTINUOUS

Unicorn Man makes a turn. Lucy behind him. Nolan clocks a shortcut -- over a fence -- attacks it. His foot breaks through! Gets STUCK. Fuck. He struggles as Lucy TACKLES Unicorn Man. Gets free as Talia and Tim land.

TALIA

Way to represent.

UNICORN MAN

(desperate)

Let me go. I have to find him. The unicorn took him. He needs me.

TALIA

Who needs you?

UNICORN MAN (CONT'D)

Lucas. I can't find him.

Uh oh. Talia digs into UM's pocket. Finds his phone filled with frantic texts and voice mails. Shit. Talia hits redial.

TALIA

Ma'am, this is Officer Bishop, I'm with your husband -- slow down --

(to Nolan)

He's been off his meds for a week --

(off the phone)

Who's Lucas? -- no, he's not here --

Sir, where is your boy?

UNICORN MAN

I only left him in the car for a minute. But the Unicorn hid him --

A wave of vertigo as Nolan looks up at the sun beating down.

NOLAN

We gotta find that unicorn.

The CAMERA RISES: showing a city filled with cars.

END OF ACT ONE

ACT TWOEXT. HOLLYWOOD - DAY

An LAPD AIRSHIP cuts across the blazing SUN. The CAMERA FINDS Lucy and Tim's patrol car, searching...

DISPATCH (V.O.)

Be advised. Suspect vehicle is a grey Corolla. License plate Two Paul Charles Edward One Nine Nine.

INT. LUCY AND TIM'S CAR (MOVING) - DAY

Scanning the street.

LUCY

When did he pick the boy up?

TIM

Couple hours ago.

INT. JACKSON AND ANGELA'S CAR (MOVING) - DAY

JACKSON

(unsettled)

And we're sure the kid's still in the car?

LOPEZ

I hope not. It's almost 90. Inside of that car's gonna be an oven.

INT. NOLAN AND TALIA'S CAR (MOVING) - DAY

Nolan is coming out of his skin, looking for the car.

NOLAN

There's gotta be a better way than just driving around.

TALIA

We got an airship and six cars working a grid pattern. There are no fancy tricks in patrol.

NOLAN

We have to find him --

TALIA (CONT'D)

Pray we don't. Seeing a dead kid changes you.

We see that land on Nolan, then he spots a Toyota.

NOLAN

There!

(CONTINUED)

CONTINUED:

Talia swerves to a stop.

EXT. HOLLYWOOD STREET - CONTINUOUS

Nolan rushes to look inside, but the Toyota's empty. He checks the license plate. It's wrong. Fuck. For a second the fear overwhelms him. Then -- out of the corner of his eye -- A UNICORN. It's one of a dozen MYLAR BALLOONS outside a party store across the street.

Nolan takes off running. Sees the Toyota, sun pounding down on its roof. He prays with every fiber of his being: *Don't be dead*. Reaches the car. Sees the boy in his car seat, not moving. Struggles to open the locked door.

Talia smashes the driver's glass, pops the lock. A wave of heat as Nolan pulls the boy out. Terrifying stillness, then he starts crying. *Thank God*.

OFF: Nolan, holding the kid close, tears in his eyes, we TIME CUT TO:

EXT. HOLLYWOOD STREET - DAY

An AMBULANCE has landed. Nolan carries the boy over to a PARAMEDIC.

NOLAN

It's okay. He'll take care of you now.

He hands the boy off. The paramedic takes him into the ambulance to check him out.

NOLAN (CONT'D)

(to Talia)

What's going to happen to the dad?

TALIA

5150 hold at a psych unit.

They head for their vehicle. Nolan's amped from the rescue.

NOLAN

Man, my heart's still pounding.

TALIA

Feeling good about yourself?

NOLAN

Shouldn't I be?

(CONTINUED)

CONTINUED:

TALIA

You stopped thinking. Kept trying to open a car door even after you knew it was locked, used the wrong tool to try and break the window. Those lost seconds didn't matter this time, but they might in the future. So celebrate the victory, but recognize: You got work to do.

NOLAN

Understood.

They reach the car. Nolan sinks down inside, suddenly drained.

TALIA

Are you tired, Officer Nolan?

NOLAN

(straightens)

No, ma'am.

TALIA

Good. Cause there's eight hours left on our shift.

She climbs into their vehicle. OFF: Nolan, eight hours?!

EXT. VENICE BEACH. FOOD TRUCK ROW - DAY

Tables set up. Lucy and Jackson buy food for their T.O.s, who hang at a table in the b.g. Nolan and Talia approach.

TALIA

First day. You buy, Boot.

NOLAN

Sure. What do you want?

TALIA

Surprise me. And you will be judged on your choice.

She heads for the T.O.s as Nolan joins the others.

NOLAN

How'd the morning go? Having fun yet?

JACKSON

(re: Lucy)

I think somebody needs a hug.

(CONTINUED)

LUCY
(conscious of the TOs)
Don't you dare.

NOLAN
What's wrong?

JACKSON
Her T.O. is utilizing time-tested
practices to intimidate her.

NOLAN
That's their job. To get into our
heads, push our buttons to see how
we react.
(to Lucy)
It's not personal.

LUCY
It feels it.

NOLAN
Look, you aced all the psych stuff in
the Academy. You just need to turn it
around, figure out what makes your
training officer tick.

LUCY
You make it sound easy.

NOLAN
Piece of cake.

LUCY
Really? Then I guess you know what
to order your T.O. for lunch.

Nolan looks at the menu: He has no idea.

ANGLE ON: THE P3s at their table, as Talia settles in.

TALIA
So how's your day going, Angela?
Cause I saved a kid, probably make
the paper tomorrow.

LOPEZ
You're so cute. Trying to get under
my skin.

TIM
Trying? She's already under. Just
like you're under hers.

(CONTINUED)

LOPEZ

What the hell are you talking about?

TIM

(matter of fact)

You've wanted to be a detective since you were a kid. Talia just wants it cause it's a stepping stone to the top. That pisses you off, cause you don't feel she respects it. Meanwhile, she knows your ability to be mercenary gives you a leg up, cause she's got an over-developed sense of morality which gets in her way.

The two women looks at each other, annoyed that he's right.

LOPEZ/TALIA

(to Tim)

Shut up.

He grins.

TIM

I don't know why the hell you two are so determined to get out of patrol. This is where all the fun is. Pure policing. See something. Do something. As binary as it comes. And you don't take it home at night.

LOPEZ

That reminds me. I had a lovely chat with Commander West, who is thrilled that a T.O. of my experience is training his son. Invited me over for dinner Sunday night to talk about my career goals.

TALIA

You're lying.

But she's not quite sure. Lopez hides a smile. The rookies approach with the food.

TIM

You didn't forget the hot sauce, did you, Boot?

Shit. Tim smiles as Lucy hurries back for it. Jackson lands the food truck equivalent of a four course meal in front of Lopez. Nolan hands Talia a bag, hoping he chose right. She takes out a burrito. Stares at it, then at him.

(CONTINUED)

TALIA
Is there meat in this?

NOLAN
(yes)
No?

DISPATCH (V.O.)
7-Adam-15 return to 1401 West
Sycamore. Situation has escalated.
Battery in progress. Code 3.

Talia jams her food in the bag.

TALIA
Saved by the bell.
(into radio)
7-Adam-15 responding.
(to Nolan)
Let's go, Boot.

Nolan scrambles to repack his lunch, moves to follow her.

TALIA (CONT'D)
You recognize the street?

NOLAN
(no, then)
Our domestic.

TALIA
Told you we'd be back.

EXT. MODEST HOUSE - DAY

Neighbors on the lawn. Screaming from inside, dog BARKING.
Talia and Nolan charge across the lawn, drawing weapons.
Nolan's heart pounding as Talia kicks the door -

INT. MODEST HOUSE - CONTINUOUS

They follow the sounds of VIOLENCE -- burst into the DINING ROOM to find: Rey on Carlo's back, like a monkey, STABBING him in the neck and chest as he crashes around. Holy shit!

Nolan charges in, yanks Rey off Carlo -- who collapses -- as Rey slices at Nolan with the knife. He barely avoids the blade -- throws her -- CRASH -- into the window -- ripping down the blinds -- sun flooding the room as Talia kicks the knife clear. Cuffs Rey.

TALIA
You all right?

NOLAN
Yeah.

(CONTINUED)

CONTINUED:

He drops down next to Carlo who is definitely not okay -- bleeding like a stuck pig. Desperate, Nolan presses his hands on the gaping hole in Carlo's neck, trying to save him.

TALIA

Not without gloves.

But it's too late. Nolan adds pressure on the wound. Carlo reacts, fighting, Nolan tries to hold him still -- it's slippery, and gruesome --

TALIA (CONT'D)

(into radio)

7-Adam-15. Requesting an RA unit at
1401 West Sycamore for a male
suffering from multiple stab wounds.

Carlo's struggles to talk, blood in his mouth, hand grabbing Nolan's arm. Nolan leans closer trying to hear.

NOLAN

Hey, hey, stay with me. Hey --

Blood gurgles up. His last breath. Nolan watches his eyes go flat, the big man's hand falling away. OFF: Nolan as a wave of emotion hits him --

END OF ACT TWO

ACT THREEEXT. MODEST HOUSE - NIGHT

SUBJECTIVE POV: Nolan -- off to the side -- trying to get on top of his emotions. Talia comes up behind him.

TALIA

Are you okay?... Officer Nolan.

NOLAN

(snaps out of it, turns)

Yeah.

(confessing)

The husband hinted his wife was abusive, but I didn't push.

If he's expecting sympathy, he's out of luck.

TALIA

Worst thing you can do is think but not act. You gotta trust your instincts. Even if I ultimately tell you they're wrong.

A BLACK & WHITE pulls up, and Sgt. Grey gets out. Approaches. Nolan tightens, but Grey surprises him with sympathy.

SGT. GREY

You all right, Officer Nolan? I heard it got a little real in there.

NOLAN

I'm fine, sir.

SGT. GREY

Good. Why don't you get a jump on paperwork while I talk to your T.O.

NOLAN

Yes, sir --

He exchanges a look with Talia, walks off.

SGT. GREY

How'd he do?

TALIA

Dove right in, even though there was a knife.

SGT. GREY

Good for him. But maybe not so good for you in the long run.

(MORE)

(CONTINUED)

CONTINUED:

SGT. GREY (CONT'D)

Do you know why rookies are best trained young? Because kids don't know anything. We can literally tell them who they are. Twenty year olds are hard-wired to learn. Forty year olds think they know everything. Training them is like turning an oil tanker.

He watches Carlo's WRAPPED BODY being wheeled out of the house.

SGT. GREY (CONT'D)

Odds are it ain't gonna happen before tragedy strikes. And you do not want to go down with that ship.

ANGLE ON NOLAN watching the body put in the coroner's van.
FLASH TO: *Screaming. Bloody. Chaos.* When we come BACK, we're:

INT. STATION. MEN'S LOCKER ROOM - NIGHT

Nolan is as drained as he's ever been. He felt a sense of purpose after the bank robbery. Now he just feels failure, and loss. He shakes it off before it can overwhelm him. Starts to dress. HIGH ENERGY MUSIC pulls us to:

EXT. CHINATOWN - NIGHT

A cop bar's outdoor seating area, Karaoke set up nearby. Two beers and a coke are lifted by our three rookies.

LUCY

To the first day.

They toast. Nolan takes a pull of his soda, putting on a brave face for his fellow rookies.

JACKSON

Far be it from me to give my elders advice, but I'd say you need a real drink after the day you had.

NOLAN

That's because you haven't lived through enough bad days. Trust me, drinking doesn't make them better.

LUCY

Do you want to talk about it?

NOLAN

No.
(and yet)
(MORE)

(CONTINUED)

CONTINUED:

NOLAN (CONT'D)

I felt him die. A guy I'd just been talking to. I thought I was ready. But you can't prepare for that.

JACKSON

I saw my first body when I was ten. Dad took me to the morgue. Pulled a drawer, and there was this kid. Maybe eighteen. O.D.'d on Oxy.

LUCY

That's some questionable parenting, right there.

JACKSON

Didn't your folks put you in therapy at the same age?

LUCY

My parents were trying to teach me coping skills --

JACKSON

So was my dad. This job's a magnifying glass. It reveals everything, especially the parts you try and hide.

NOLAN

Well, today definitely showed me some hard truths. I thought taking control of my life was going to be liberating. But maybe I made a mistake.

OFF: Nolan, we CUT TO:

INT. STATION. ROLL CALL - NIGHT

A different energy at night. The CAMERA FINDS our T.O.s, in civies, sharing their own moment after work.

TALIA

I don't know. Was Grey really warning me? I've never been on the receiving end of one of his crusades.

LOPEZ

Oh, it was one hundred percent a warning. And if Sarge has it out for your rookie, you need to tread carefully.

(CONTINUED)

CONTINUED:

TIM

Screw that. You need to get a shovel, dig a hole, and push Nolan's ass in it. Otherwise you run the risk of derailing your own career.

TALIA

That's not right. I should be able to train this guy like any other rookie.

TIM

What did I tell you? Over developed sense of morality.

(rising)

C'mon, I got a shovel in my garage.

LOPEZ

(ignores him, to Talia)

Listen, Talia, you're a good cop. Not as good as me, but better than Tim --

TIM

Hey --

LOPEZ

But if you don't start learning how to play the game better, it won't matter.

OFF: Talia, troubled...

EXT. CHINATOWN - NIGHT

An attractive waitress, INDIGO, lands some bar food in front of Nolan, Jackson and Lucy. She is clearly into Nolan.

INDIGO

Here you go.

NOLAN

Thanks.

INDIGO

Can I get you anything else?

LUCY

(go away)

Not right now. Thanks.

With a last look at Nolan, Indigo walks off.

LUCY (CONT'D)

Wow. I've never seen an actual badge bunny before.

(CONTINUED)

CONTINUED:

NOLAN
(distracted)
She was just being friendly.

LUCY
You really are struggling. Cause she practically handed you her panties.

NOLAN
I'm fine.

LUCY
Listen to me: What happened isn't your fault. He was never going to admit a woman was kicking his ass. It wouldn't have mattered if you said anything to Bishop. And if she told you different, then she's flat out wrong.

We see that land on Nolan. It means more to him than she could know.

NOLAN
Thanks.

LUCY
You're welcome.
(with a sparkle)
Now, can we please move on to the fun part of our night?

She pops up, heading to the Karaoke machine. Says something to the man running it. A POP SONG starts. Lucy starts singing. Jackson jumps up to join her.

They both wave for Nolan to join. He shakes them off. Even if he was a Karaoke guy, he's not ready yet. They give up, focus on the song. He sits alone, watching, but not a part of them.

Indigo returns with another drink for Nolan. And her phone number on a cocktail napkin. Their eyes meet, CUT TO:

EXT. BRENTWOOD HOUSE. BACK YARD - EARLY MORNING

The CAMERA pushes across the pool towards the guest house. That's when we see the trail of clothing, leading from into --

INT. NOLAN'S GUEST HOUSE - EARLY MORNING

FIND Nolan in the kitchen making a mess of breakfast.

NOLAN
Why can't we just go out to eat?

(CONTINUED)

REVEAL: Lucy coming up behind him, wearing one of his shirts.

LUCY

Because someone from the station
might see us. And two months of
quality sneaking around would go out
the window.

As she kisses him...

END OF ACT THREE

ACT FOUREXT. NOLAN'S GUEST HOUSE - EARLY MORNING

Nolan and Lucy sit in lounge chairs, eating cereal, staring out at the view of the ocean.

NOLAN

I wish we didn't have to be so secretive.

LUCY

It's sweet you want to go steady. But I'm only dating you for this view.

NOLAN

Good to know our relationship's dependent on my college roommate's fancy house.

LUCY

Not *entirely* dependent. I mean you are kind'a hot. And the "against the rules" part is a turn on.

NOLAN

It won't be if Sarge finds out.

LUCY

I'm not gonna tell him. Are you?

NOLAN

I'm serious. The guy's gunning for me.

LUCY

So what? I've known you six months, and there hasn't been a single thing you couldn't overcome by sheer force of will.

NOLAN

Except time.

LUCY

Look, this kind of obstacle's new to you, but it's status quo for me. You're a novelty item right now. But in thirteen months, you'll be a P2, and they'll treat you like one of the guys. But I'll still have to prove myself to every cop I work with.

(CONTINUED)

CONTINUED:

NOLAN

Fair enough. So we'll just stay under the radar.

LUCY

Why do you make that sound like a bad thing? We're having fun, aren't we?

NOLAN

Yeah. It's just -- My previous relationship lasted twenty years, and you've never dated anyone longer than six months --

LUCY

Four.

NOLAN

That's -- not better. The point is, we're coming at this from very different places. And I don't want to screw it up.

She sees he means it.

LUCY

Me neither.

She reaches out to take his hand. They sit like that for a moment, staring out at the ocean.

NOLAN

You think they'd be mad if we called in sick on day two?

She laughs, leans over to kiss him.

LUCY

Let's go, Officer Nolan. This town's not gonna police itself.

She heads for the house. Nolan rises to follow.

NOLAN

Fine. But Grey better dial it down a notch.

INT. STATION. ROLL CALL ROOM - MORNING

Grey enters, his face deadly serious.

SGT. GREY

All right. Settle down. I just got a disturbing video.

(MORE)

(CONTINUED)

CONTINUED:

SGT. GREY (CONT'D)

Honestly, I've never seen anything so horrific. So prepare yourselves.

A look between the rookies. WTF? ON SCREEN: Dashboard and Body Cam Footage plays of the Unicorn Man chase. Nolan knows what's coming. Steels himself as ON SCREEN he gets caught in the fence. LAUGHTER fills the room. Nolan grits his teeth, but plays it off with apparent good humor.

SGT. GREY (CONT'D)

Such grace and athleticism has never before been seen in the LAPD.

The video rewinds and plays again. And now Nolan notices that cops are watching from the bullpen outside -- including Captain Andersen. They make eye contact -- she shakes her head -- not a proud moment for our rookie.

SGT. GREY (CONT'D)

Is that a gazelle wearing the blues?
The majestic Cheetah? Or a dinosaur
from a long forgotten age?

Renewed laughter from the vets. Nolan burns.

SGT. GREY (CONT'D)

Now watch how Officer Chen executes
a perfect flying tackle.

APPLAUSE from the cops as Unicorn Man goes down. Lucy tries to meet Nolan's eye, but he stares straight ahead.

SGT. GREY (CONT'D)

Seriously, that arrest is a thing
of beauty. All right. Fun's over --

He motions and FLYERS are handed out.

SGT. GREY (CONT'D)

This is a BOLO for Mr. Lance Selby,
who violated his parole yesterday. On
a scale of one to ten, this guy's a
twelve. Did a nickel for attempted
homicide with a claw hammer. Who ever
gets him off the street will get a
sincere handshake, and Superbowl
Sunday off. That's it.

As everyone goes to work, we CUT TO:

INT. STATION. KIT ROOM - MORNING

Nolan gets loaded up with gear, turns to find Captain Andersen there.

(CONTINUED)

CONTINUED:

CAPTAIN ANDERSEN

Can I offer a word of advice?

NOLAN

Please.

CAPTAIN ANDERSEN

Sgt. Grey is as old school as they come. But he's the best cop I've ever worked with. You're going to need to impress him to prove you belong.

NOLAN

Will he take a bribe?

She almost smiles at the idea.

CAPTAIN ANDERSEN

I'm tempted to tell you *yes*, just to see what happens. But there are no shortcuts. You want to earn his respect? Do the job. Catch a bad guy.

She walks away. OFF: Nolan, CUT TO:

INT. NOLAN AND TALIA'S CAR (MOVING) - MORNING

Talia is driving. Nolan is using the IN CAR COMPUTER to access SELBY'S RAP SHEET. A decade's worth of felony violence. Under KNOWN ASSOCIATES is a name, DARIUS NGUYEN (30s). Nolan pulls up a MUG SHOT of a Vietnamese-American man.

TALIA

What are you doing?

NOLAN

Looking into the BOLO Grey handed out. I found a known associate in our patrol zone.

TALIA

We're not detectives, Officer Nolan.

NOLAN

No. But I believe detective is a necessary stop on the way to chief.

OFF: Talia, he's not wrong, the THUMPING OF BASS, CUT TO:

EXT. BOXING GYM - DAY

Talia and Nolan's vehicle stop outside a run down gym. They get out. SALSA pours out of the open door.

(CONTINUED)

CONTINUED:

TALIA

What's this guy's name again?

NOLAN

Darius Nguyen. According to Selby's rap sheet, they got arrested together for an armed robbery. But the charges didn't stick.

Together they enter --

INT. BOXING GYM - DAY

The people who learn to fight here do it to stay alive on the street. Nolan and Talia enter, conscious of hard eyes on them.

TALIA

Keep it tight. Selby's as bad as they come. You get shot, it's gonna make me look bad.

NOLAN

Your concern is touching.

They move through, working different paths, looking for Selby -
- Nolan checking the BOLO.

TIM (PRE-LAP)

I've decided on your new punishment.

EXT. LIQUOR STORE - DAY

Tim's car pulls into the lot. He shuts off the engine.

LUCY

Are you going to tell me?

TIM

I'm more of a "show you" kind'a guy.

He climbs out. She follows as Tim approaches TWO HARD EDGED MEN hanging out nearby. They see the cops, start to walk --

TIM (CONT'D)

Ghost Head! Hold up a minute.

One hurries away, leaving the nastier looking one -- GHOST HEAD, 40 -- as Tim and Lucy step up to him.

GHOST HEAD

This is harassment.

TIM

What? No. It's just good customer service.

(MORE)

(CONTINUED)

CONTINUED:

TIM (CONT'D)

Like a frequent flyer program for dirt bag drug dealers.

(to Lucy)

Search him, Boot.

Lucy eyes the ex-con. Looks back to Tim.

LUCY

This is another test, right? I put my hands on him without probable cause, and you tell me I failed.

TIM

Oh, you already failed. Your probable cause is a known felon consorting with undesirables. Now search him.

LUCY

(shit, to Ghost Head)

Turn around. Grab the wall.

GHOST HEAD

Make me. Boot.

Lucy stares at him. If she puts her hands on this guy, they're going to fight. Fuck it -- BAM -- he takes a swing. A straight-up brawl follows -- both getting in good shots --

TIM

Keep your hands up, Chen. Don't let him get on top of you.

Then Lucy flips Ghost Head onto his face. It hurts. A lot. She puts her knee in his back. Cuffs him.

LUCY

(breathing hard)

You're. Under. Arrest.

(to Tim)

That was my punishment?

TIM

Yep. Plus I got to see if you could handle yourself. So it was really a two-fer.

INT. BOXING GYM - DAY

Nolan reaches a make-shift office in the back. DARIUS NGUYEN, charming with an edge, steps to him.

DARIUS

There a problem, Officer?

(CONTINUED)

CONTINUED:

NOLAN

This your gym?

DARIUS

Yeah --

NOLAN

You seen this guy around?

He holds up Selby's BOLO as Talia approaches, conscious of the TWO GUYS on the couch --

TALIA

Let me see those hands.

Couch guys comply.

DARIUS

(off the Bolo)

Detectives came by yesterday. Told them I haven't seen Selby since before he went away.

TALIA

That the truth?

DARIUS

Of course. I'd never lie to the LAPD.

Something catches Nolan eye on the wall --

NOLAN

You know, I've built everything from mansions to an honest-to-God outhouse. But I've never seen a circuit breaker installed next to a water pipe.

He opens the panel, revealing cash and two handguns inside.

TALIA

(bingo)

You sure you don't know where Selby's at?

OFF: Darius, *shit*, we CUT TO:EXT. LIQUOR STORE - DAY

Tim and Lucy lead Ghost-Head to their car.

(CONTINUED)

CONTINUED:

TIM

When you're telling the story in lock
up, you might wanna leave out the part
where you got your ass kicked by a
girl --

ISABEL

Hey! Let him go!

Tim turns to see a strung out junkie, ISABEL, 30s, coming out
of the liquor store. He's about to lay into her when he sees
her face and freezes.

LUCY

(off Tim)

You all right?

It's like he's seen a ghost, his hard edge shattered.

TIM

Isabel.

He steps towards the junkie.

ISABEL

Get away from me. And leave him
alone --

TIM

It's me. It's Tim.

We see it penetrate the haze. She panics.

ISABEL

No.

She tries to push past, but he grabs her, tears in his eyes.

TIM

It's okay. Don't go. I've been
trying to find you. To make sure
you're okay. Are you okay?

ISABEL

I'm fine. Get off me --

TIM (CONT'D)

Please. I just want to help --

She hesitates, her need to get the fuck away tempered by her
need to score.

ISABEL

You wanna help, give me all your cash.

TIM

What?

ISABEL (CONT'D)

Give me money.

(CONTINUED)

TIM
I can get you in rehab --

ISABEL (CONT'D)
I don't need rehab.

A heartbreaking moment, then he digs into his pocket. Holds up a mix of small bills. She hesitates, hating herself for this. But the need is too strong. She snatches the money and takes off. Tim stares after her, devastated. He turns for the car, Lucy and Ghost Head forgotten.

LUCY
(re: Ghost Head)
Hey. What do you wanna do about him?

TIM
Let him go.

He climbs into the car. Lucy hesitates, then undoes the cuffs. Ghost Head takes off as Lucy moves to get in the car.

INT. TIM AND LUCY'S CAR - CONTINUOUS

Tim stares straight ahead, struggling to get on top of his emotions. Lucy sits in silence. Unsure what to do.

LUCY
What the hell just happened?

TIM
That was my wife.

Lucy is shocked.

TIM (CONT'D)
I haven't seen her in almost a year --

He breaks off, unable to say more.

LUCY
I won't tell anyone.

TIM
You're damn right you won't.

TALIA (V.O.)
7-Adam-15, requesting additional unit to meet us at 1350 Bellview Street, possible location of our BOLO suspect. We are in route --

TIM
(pulls himself together)
7-Adam-19, show us responding.

Without another word, Tim pulls out, back on the job.

INT. NOLAN AND TALIA'S CAR (MOVING) - DAY

Speeding through traffic. Nolan driving.

TALIA

7-Adam-19, be advised we are
approximately five minutes away.

EXT. BELLVIEW STREET - DAY

Tim's car turns onto the street, rolling slow.

TIM

(into radio)

7-Adam-15, 7-Adam-19 arriving on
scene.

They drive past Selby's address -- a one story house.

TIM (CONT'D)

That's it. We'll set up in the alley
behind. In case Selby rabbits when
Bishop and Nolan come calling.

They reach the corner. Turn. Up ahead, the mouth of an alley:

EXT. ALLEY - CONTINUOUS

Tim and Lucy's patrol vehicle turns into the long alley. Up
ahead, they see TWO MEN standing by the open trunk of a car.
One is LANCE SELBY, 30, neck tats, psychopath adjacent.

LUCY

That's our guy. Selby.

Tim stops ten yards from them (the cars nose to nose).

TIM

Call it in. Backup and airship.

LUCY

7-Adam-19, show us code six on BOLO
suspect Selby in the alley between
Bellview and Clinton, south of
Glendale. Need backup and airship.

INT. NOLAN AND TALIA'S CAR (MOVING) - DAY

Nolan's heart leaps as he hears Lucy say Selby's name.

NOLAN

They got him.

As Nolan swings a turn, we CUT TO:

EXT. ALLEY - DAY

Tim and Lucy climb out of the car, hands on their weapons.
Lucy starts to come around her open door --

TIM

No. Stay here till we clear them
from that car.

ANGLE BEHIND Selby and PHOENIX, REVEALING that inside the open trunk are dozens of weapons -- including AR-15s -- A gun buy has just been interrupted.

TIM (CONT'D)

LAPD, gentlemen. Step away from the car, and show me your hands.

SELBY

Is there a problem, officer?

TIM

There will be if you don't show me those hands. Now!

Selby grabs an assault rifle -- Tim and Lucy pull their weapons -- too late -- as Selby OPENS FIRE. Bullets tear through the car as Tim FIRES BACK -- gets HIT -- goes down -- Lucy FIRES as she retreats behind the trunk -- bullets chasing her as Phoenix pulls a pistol. FIRES. INTERCUT WITH:

INT. NOLAN AND TALIA'S CAR (MOVING) - DAY

LUCY

(into radio)

Officer down! Shots fired! Alley between Bellview and Clinton, south of Glendale!

Nolan hears the GUN BATTLE RAGING on Lucy's open channel. Pins the pedal to the floor, heart in his throat as --

WE END ON LUCY: Alone in the face of incoming FIRE --

END OF ACT FOUR

ACT FIVEEXT. ALLEY - DAY

Right where we left off. Lucy is pinned behind the car as BULLETS FLY. She leans out. Sees Tim trying to crawl backwards, leaving a smear of blood. She FIRES -- ducks out to grab Tim -- pulls him behind the trunk as RETURN FIRE pounds the car. She applies pressure to the wound --

TIM

(PAIN)

Ah!

(swats her hand away)

Don't worry about me. Shoot back.

She FIRES. Tim looks for his gun -- it's out in the open, unreachable. He tries to pull his backup -- a wave of vertigo from the blood loss, the gun slips from his hand --

ON SELBY: Reloading. Behind him Phoenix hears the approaching SIRENS. FIRES at Lucy -- sending her ducking -- Phoenix scrambles for his nearby car -- ROARS up the alley (away from Lucy). Just as he's about to escape, Nolan's car INVADES the alley. Phoenix swerves, CRASHES. Talia moves to the car, Phoenix unconscious inside. She opens the door to pull him out:

NOLAN

You good?

TALIA

Yeah --

She starts to say more, but Nolan is already running down the alley to save Lucy. Shit. She turns back to Phoenix -- he's not unconscious -- he yanks her INTO THE CAR -- they fight --

ON LUCY: Bullets pounding the car -- FIRE pours from the engine -- she looks to Tim but he's fading --

ON NOLAN: Running up the alley, desperate to save her --

ON TALIA: Fighting for her life --

ON LUCY: Dragging Tim away from the burning car...

ON SELBY: Taking aim at Lucy -- BLAM BLAM BLAM -- bullets impact around Selby as NOLAN charges from behind -- Selby's turns -- SPRAYING BULLETS -- Nolan hits the deck as --

TALIA knocks out Phoenix -- cuffing him to the wheel. Runs after her partner as --

SELBY fires at Nolan, chasing him behind cover. Selby escapes through a backyard.

(CONTINUED)

CONTINUED:

Nolan pops out -- sees Selby disappear -- runs to Lucy and Tim -- sees all the blood.

NOLAN

Are you okay?

TIM

No. I got shot.

(to Lucy)

Go get that guy, Boot.

An AMBULANCE lands behind them, two PARAMEDICS jumping out. Lucy hesitates --

TIM (CONT'D)

Go!

Lucy turns with Nolan as Talia arrives.

TALIA

When this is over, we're gonna have a conversation about you running off. Where's Selby?

NOLAN

He escaped through the house.

Talia shares a look with Tim -- paramedics all over him -- then takes off with Nolan and Lucy --

TALIA

(into radio)

Suspect heading northbound through residence towards Clinton Street.

INT. JACKSON AND LOPEZ'S CAR (MOVING) - DAY

Driving up the street. Lopez sees Selby emerge on Clinton Street ahead. She slams on the brakes as Selby turns, raising the gun --

EXT. CLINTON STREET - CONTINUOUS

Selby FIRES as Lopez and Jackson bail out -- taking cover as bullets chew up the car. Lopez pulls her gun. Looks over at Jackson, but he's frozen in fear.

LOPEZ

Officer West. Get out your gun and cover me!

He nods. Pulls his gun. Makes no move to fire.

(CONTINUED)

CONTINUED:

LOPEZ (CONT'D)

Dammit. Get your ass up and engage
the suspect!

But he sinks back down -- cowering -- Lopez gives up on him -- popping up to shoot -- sees Selby running away -- FIRES. Hits him in the leg. He stumbles. HOSES DOWN the car, sending Lopez to the ground as Selby spots TWO WOMEN who took cover when he opened fire. He GRABS ONE as --

Nolan, Talia and Lucy burst onto Clinton Street -- aim at Selby but they don't have a shot as Selby drags the woman --

EXT. WASH OVER GLENDALE BOULEVARD - DAY

Selby uses the hostage as a shield on the narrow pathway. Sees the three cops chasing him. He raises his gun to fire -- CLICK -- it's empty. Shit. He drops it. Pulls a KNIFE, putting it to the woman's throat. Looking for escape -- but the hillside down is too steep --

SELBY

I'll kill her!

NOLAN

Drop the knife! Listen to me. You don't have to do this. You shot a cop, but that just seems to have pissed him off. You're not a murderer, yet.

SELBY

Back up!

Nolan does the opposite, moving slowly forward, Talia and Lucy flanking him -- looking for a shot.

NOLAN

I can't do that. We're in this moment together, Selby. And what happens next will change both our lives. I became a cop to help people, not to kill them. But if you hurt her, I will pull this trigger, and you will die. And I'll see it every time I close my eyes. But you'll never see anything again.

Nolan sees that register with Selby. Presses forward.

(CONTINUED)

CONTINUED:

NOLAN (CONT'D)

C'mon. Let's do this together. I'm going to lower my gun, and then you'll let her go. Okay, here I go. I'm lowering my --

BLAM -- he straight-up shoots Selby in the KNEE.

Selby reacts to the shock of pain -- the knife hand coming away -- Nolan launches himself forward -- knocking the knife free -- driving Selby backwards -- the woman scrambling clear.

Before Selby knows what hit him, Nolan is on top of him -- flipping the wounded felon onto his face. Cuffing his hands behind his back as Talia lands to help secure him.

Nolan straightens, heart still pounding from what just happened -- the life he just saved -- the death he didn't cause -- the bad guy he caught.

TALIA

(with respect)

Call it in, Officer Nolan.

NOLAN

(into his radio)

Suspect in custody. Code 4.

A *holy shit* look between him and Lucy, her hand touches his arm, an unguarded moment. But Talia sees it.

INT. STATION - DAY

Nolan walks down the hall, spots Talia coming down the stairs.

NOLAN

Hey, any word on Tim?

TALIA

He's out of surgery --

SGT. GREY

Officer Nolan!

Every cop in earshot turns to see Grey approaching Nolan, on the warpath.

SGT. GREY (CONT'D)

I heard you left your partner --
almost got her killed --

Nolan looks to Talia, that part is news to him.

(CONTINUED)

CONTINUED:

SGT. GREY (CONT'D)

There is no greater sin in my house.
I knew your mid-life crisis would
put my people in harm's way. You're
done, Officer Nolan.

Nolan feels the eyes of all the cops on him.

NOLAN

Sergeant --

SGT. GREY

I said go home.

For a second we think Nolan will fight back, instead he walks. Talia stares after him, conflicted as we start an EMOTIONAL SONG and TRANSITION TO:

EXT. STATION - NIGHT

A beautiful shot of L.A. at night. The CAMERA FINDS Nolan (in civies) walking -- a sea of emotions.

EXT. STATION. PARKING LOT - NIGHT

Lucy heads through the cars. She digs her KEYS out of her bag. Sees a spot of BLOOD on her hand. Tim's blood. She rubs at it, fighting emotion.

INT. STATION. LOCKER ROOM - NIGHT

Jackson struggles to unbutton his uniform, his hands shaking.

INT. STATION. CAPTAIN ANDERSEN'S OFFICE - NIGHT

Grey KNOCKS on Zoe's door. He's in his civies.

SGT. GREY

You wanted to see me.

CAPTAIN ANDERSEN

Nolan was trying to save two fellow officers.

SGT. GREY

Doesn't matter. He left his partner--

CAPTAIN ANDERSEN

You tell a guy he's not wanted on the first day, and he's going to throw caution to the wind to prove himself.

(CONTINUED)

SGT. GREY

You saying this is my fault?

CAPTAIN ANDERSEN

I'm saying he deserves a chance.

SGT. GREY

Because you had him assigned here.

(off her surprise)

Yeah, I heard he was the boot that
no one wanted -- except you.

CAPTAIN ANDERSEN

That's right. I think there's value in
having a rookie with his perspective.
Lives were saved today because of it.
If you weren't so obsessed with
protocol, you'd realize he's got the
potential to be a great cop. You're
dismissed.

OFF: Grey, we CUT TO:

EXT. STATION - NIGHT

Nolan sees Grey exiting the building, headed home. He rises to
meet him. Grey steels himself for an argument. Instead:

NOLAN

You were right. I did come here
looking for reinvention. I didn't
understand what it meant to be a
cop.

As Nolan continues, we CUT TO:

EXT. STATION. PARKING LOT - NIGHT

Lucy heads to her car --

NOLAN (V.O.)

It takes sacrifice.

REVEAL: Talia waiting by Lucy's car.

TALIA

I know about you and Nolan. You're
right to keep it secret. But you're
wrong to keep it going. It'll brand
you. No matter how good you are, or
how hard you work. Break it off
before it's too late.

She walks away. OFF: Lucy...

(CONTINUED)

CONTINUED:

NOLAN (V.O.)

It demands strength when you feel
your weakest.

INT. STATION. MEN'S LOCKER ROOM - NIGHT

Jackson changed into his civies. Lopez barges in.

LOPEZ

It doesn't matter how well trained you
are -- or who your father is -- if you
don't have what it takes on the
street, then you're not a cop. Freeze
up again and you're done. I'll call
your dad, and tell him, myself.

She exits, leaving Jackson stunned.

NOLAN (V.O.)

And it requires compassion --
finding the best in people...

EXT. LIQUOR STORE - NIGHT

Lucy, in civilian clothes, sits in her car. All she wants to
do is go home and hide under the covers...

NOLAN (V.O.)

... when it's easier to see the
worst.

Movement in Lucy's side mirror. It's Tim's wife. Isabel. Lucy
gets out of the car to talk to her. Isabel backs away. Lucy
tries to connect, but Isabel just runs.

EXT. STATION - NIGHT

Back on Nolan and Grey.

NOLAN

I thought I had to become someone else
to do this job. Thought who I was
before wasn't good enough. But I was
wrong. I earned my place here. And I'm
not leaving.

SGT. GREY

You know why I do this job, Officer
Nolan?

NOLAN

Cause you're a people person?

(CONTINUED)

CONTINUED:

SGT. GREY

(a slight smile)

No. This job is my calling. And I have a responsibility to protect it from those who are unworthy.

NOLAN

(means it)

I understand.

SGT. GREY

So I will haze, harass and humiliate you every chance I get in the hope that you choose to abandon your misguided quest.

He starts to walk away.

NOLAN

And if this job is actually my calling?

SGT. GREY

(turns back)

Then nothing I do to you will matter.

He walks away. OFF: Nolan, we CUT TO:

EXT. LOS ANGELES - MORNING

Another blue sky day in the City of Angels. The SONG ENDS on:

INT. STATION. ROLL CALL ROOM - MORNING

About to get started. Jackson enters, afraid that everyone will know of his cowardice, but no one pays him any attention. He makes eye contact with Lopez across the room, realizing that she hasn't told anyone -- somehow it makes it worse.

BEHIND HIM: Nolan enters. Approaches Talia -- a private moment.

NOLAN

I'm sorry.

TALIA

You gonna leave me again?

NOLAN

No.

TALIA

Then we're good.

(CONTINUED)

CONTINUED:

Nolan heads for his seat next to Lucy -- unaware that Lucy was just watching him and Talia -- unaware of the two women's conversation the night before -- the choice Lucy is facing --

Talia moves to sit by Lopez -- Tim's empty seat between them. They share a moment. Captain Andersen and Sgt. Grey enter.

CAPTAIN ANDERSEN

Okay. Let's get to it. I'm circulating a hospital schedule for Officer Bradford, who should be out of intensive care today. If you can spend time after your shift, I'm sure he won't appreciate it.

Laughter as Grey steps to the white board. And now we realize that it's filled with the previous day's calls.

SGT. GREY

Yesterday was a hard day. But that's behind us now.

He wipes the board clean, purging the past, leaving it ready to be filled with a new day's worth of dangerous, emotional, funny, crazy, life-altering police work. Writes TODAY at the top.

SGT. GREY (CONT'D)

Every day we start fresh because we can't affect the past, but we damn sure can make a difference today.

(let's that land, then)

All right. There was a car jacking last night on Western and Wilshire. Description matches the crew we've been hunting. So we need to hunt harder...

OFF: Nolan -- with a new family to build his life around...

END OF EPISODE