

HOLMES SISTERS PROJECT - QUEENS

Written by

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2nd Revised
Network Draft
January 18, 2018

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Holmes Sisters Project - QUEENS

Pilot

ACT ONE

OVER BLACK...

WE HEAR the POUNDING of feet against metal. Two people rapidly scaling stairs. Accompanied by URGENT GASPS for BREATH. THEN--

DETECTIVE NICOLE KENDRICK
Stop where you are, Reggie!

AND SUDDENLY... A DOOR bursts open. WHOOSH!

1 INT. APARTMENT BUILDING STAIRWELL - DAY [DAY 1] 1

Daylight blinds us as **REGGIE YULO** (20s), a scraggly, yet agile silhouette, escapes the tenement stairwell and WE'RE--

2 EXT. APARTMENT BUILDING ROOFTOP - QUEENS, NEW YORK - DAY 2

REGGIE

Gripping a HANDGUN, bolts across the asphalt. The midday sun does him no favors -- revealing his jagged-toothed smirk and malnourished physique.

DETECTIVE NICOLE KENDRICK (30s), attractive and fit, is in pursuit. Police badge clipped to her waist, sidearm unholstered. Cautiously, she crosses through the stairwell threshold. SEES--

REGGIE

Sprinting toward the parapet of the rooftop, LEAPING OVER THE EDGE onto the adjacent ELEVATED TRAIN TRACK. Clearly, Reggie has made this jump before. A smug grin blooms across his face as he continues to flee toward the distant platform.

NICOLE

Doesn't flinch and follows, LEAPS TOWARD--

3 EXT. ELEVATED TRAIN TRACK - QUEENS, NEW YORK - DAY 3

Nicole's RIGHT HAND just BARELY CATCHES HOLD of a rusty spindle of the railing, preventing her fall and a crippling impact with Roosevelt Avenue some twenty-plus feet below. As she pulls herself up and scrambles to her feet--

4 EXT. APARTMENT BUILDING ROOFTOP - QUEENS, NEW YORK - DAY 4

DETECTIVE OZ DAROSA (30s), Nicole's partner, breathless as well as breathtakingly-handsome, exits the stairwell door. Gun at the ready. Head on a swivel. Clocks Nicole on the elevated track.

DAROSA

Ohh... You kidding me?! You haven't collared Reggie, yet?! Losing swag points, Nicole!

NICOLE

(calling back as she runs)
He's headed toward the platform!
You keep sucking air, I'll get him.

Darosa laughs as he charges across the rooftop, JUMPS the small gap between two buildings, LANDS onto a FIRE ESCAPE, taking three steps at a time. This is a chase Jason Bourne would be proud of.

5 EXT. ELEVATED TRAIN TRACK - QUEENS, NEW YORK - DAY 5

Reggie advances at full speed toward the Roosevelt Street platform. BEHIND HIM the 7 TRAIN comes into view, rounding the curved track. AND BETWEEN REGGIE AND THE TRAIN IS--

NICOLE

Powering forward. Running to beat the ADVANCING SUBWAY TRAIN before the emergency walkway narrows. SHIT!

6 EXT. ROOSEVELT AVE. SUBWAY PLATFORM - QUEENS, NEW YORK - DAY 6

Reggie vaults onto the pavement, tumbling into the CROWD OF WAITING COMMUTERS then tears down the stairs. SIRENS SWELL in the distance indicating Police Units in the vicinity.

NICOLE

Picks up pace. The SUBWAY'S HORN drowns out her deep inhaled. SHE CATAPULTS FORWARD LANDING HARD ONTO THE CONCRETE PLATFORM.

7 EXT. ROOSEVELT AVE. - QUEENS, NEW YORK - DAY 7

A NYPD SQUAD UNIT, lights flashing, siren sounding, speeds beneath the elevated track.

8 INT. POLICE SQUAD CAR - ROOSEVELT AVE. - QUEENS - DAY 8

OFFICER ZIDANE DYMOND (30s), a strikingly-eclectic, silk-skinned Dominican, is behind the wheel.

(CONTINUED)

SERGEANT ANISE KENDRICK-MONTGOMERY (40s), a natural beauty, riding shotgun, clocks Reggie Yulo DODGING CARS in THE INTERSECTION just up ahead.

ANISE
(into radio)
--5626 in pursuit... headed east on Roosevelt. North of 73rd. Suspect is a white male, brown hair, wearing a grey hoodie and jeans. He is armed and approaching Broadway on foot.

Darosa sprints across the same intersection followed by Nicole who SHORT CUTS THROUGH THE OPEN DRIVER'S SIDE DOOR OF A UPS TRUCK AND EXITS OUT THE BACK.

OFFICER ZIDANE DYMOND
Isn't that your sister, Nicole?

ANISE
Yeah, that's her. Oh girl, please.

Anise rolls down her window.

ANISE
(calling out)
If you weren't trying to look so cute you might catch him!
(to Zidane)
Take a right. We'll cut him off.

9 EXT. ROOSEVELT AVE. - QUEENS, NEW YORK - DAY 9

The police unit burns rubber as it drifts around a corner. Two additional units, sirens wailing, join the chase.

MALE VOICE (PRELAP)
(announcing)
Lieutenant Ronald Cage.

APPLAUSE SWELLS then FADES. AS WE CUT TO--

10 EXT. ONE POLICE PLAZA - MANHATTAN - DAY 10

A NYPD Promotion Ceremony. Photos are snapped as Uniformed Officers receive promotion certificates or badges and shake the hand of **NYPD POLICE COMMISSIONER PATRICK GARRISON.**

DETECTIVE SERENA KENDRICK-ARCHER (early 30s), a youthful and wholesome beauty, in dress uniform, sits in the audience, fidgeting and glancing around.

(CONTINUED)

Her sister, **SERGEANT ELLA KENDRICK-GRAVES** (40), the sister that least resembles the others, with a radiant smile and gentle eyes, also in dress uniform, sits beside her.

POLICE OFFICER (O.S.)
Deputy Chief Thomas Rafferty.

APPLAUSE.

ELLA
(whispers)
Stop fidgeting.

SERENA
(whispers)
Where are they? Anise is always early.

ELLA
(whispers)
And Nicole is always late. She probably changed her hairstyle four times.

SERENA
(whispers)
I can't believe they're missing this.

POLICE OFFICER (O.S.)
Assistant Chief Lena Kendrick.

Serena, Ella, Lena's son, **EVAN HOLLOWAY** (20s), also in dress uniform, and Anise's daughter, **TAYLOR MONTGOMERY** (20s), rise and applaud.

CLOSE ON

Newly promoted **ASSISTANT CHIEF LENA KENDRICK** (40s), a regal beauty, reminiscent of old Hollywood. She firmly shakes the hand of the Commissioner as she's presented with a NEW BADGE.

COMMISSIONER GARRISON
Congratulations, Lena. I imagine I'll be doing this four more times with the rest of the Kendrick sisters.

LENA
Just three, Sir. I'll be the Commissioner when the youngest one receives this honor.

Garrison laughs, nods. THE CASCADE OF CAMERA FLASHES TAKES US TO--

11 INT. ABANDONED WAREHOUSE - QUEENS, NEW YORK - DAY 11

Dark except for shafts of sunlight bleeding through broken panes of large windows. Nicole and Darosa move slowly. Cautiously. Guns raised. Searching. Speaking in whispers.

DAROSA

I'm thinking Benateri's after we take this guy down. Nice pastrami on a roll with pepperoncinis, spicy mustard. Right?

NICOLE

You ever think about anything other than food, Darosa?

DAROSA

Oh, yeah. Come on, now.

NICOLE

(calling out)

This isn't gonna end the way you want it to, Reggie!

The SOUND OF SCAMPERING FEET sends our two Detectives rushing toward a door.

DAROSA

Cautiously pushes it open. And as he does, GUNSHOTS RING OUT! MUZZLE FLASHES illuminate the dark space. Nicole and Darosa RETURN FIRE and quickly take cover.

12 EXT. ONE POLICE PLAZA - MANHATTAN - DAY 12

FIND LENA

Post Ceremony. Her family and the other promoted officers and their families, exchanging hugs and congratulations. Ella pins on Lena's badge. Evan hugs his mother while Serena plucks lint from the shoulder of Lena's uniform. Taylor looks on.

TAYLOR

Congratulations, Aunt Lena.

EVAN

Look at you. Two stars. That's my Moms.

LENA

Did Anise or Nicole bother to text or call?

(CONTINUED)

ELLA

I'm sure there's a very good reason
they're not here.

SERENA

And Daddy sends his love. He wasn't
feeling well.

Lena's cell buzzes. She checks her phone. The hum of several other
phones doing the same can be heard throughout the group.

LENA

That man just hates to come into
the city.
(reads text)
Gotta go. I'll see you later.

It's a command, not a question. Lena quickly moves off.

EVAN

Mom, I'll be on duty.

LENA

(calling back)
I remember.

SERENA

(like a kid)
Nicole and Anise are in-trouuuble.

Ella, Taylor and Evan laugh.

13 EXT. ABANDONED WAREHOUSE - QUEENS - DAY

13

Police units surround the scene. Uniformed and plain clothes
officers at the ready. Additional units, lights flashing, approach
and screech to a stop. Assistant Chief Lena Kendrick climbs from
a BLACK SUV, approaches Officers Anise Kendrick and Zidane Dymond.

ANISE

Suspect is Reggie Yulo. Wanted in
connection with a triple homicide.

ZIDANE

Multiple shots fired. Lost radio
contact with Detectives Kendrick
and Darosa.

LENA

Nicole is inside that warehouse?

ANISE

Chased the suspect all the way from
Jackson Heights.

(MORE)

(CONTINUED)

ANISE (CONT'D)

You know she's gonna ask for a day off.

(off Lena's look)

We've established a perimeter and have eyes on all possible exits.

A SERIES OF GUNSHOTS RING OUT... THEN... CRASH!

NICOLE AND REGGIE

BREAK THROUGH THE GLASS of a second-floor window and land in a heap on the ground. THUD.

NICOLE

Scratched and aching, rises, breathless, pins Reggie's neck with her boot. Points her weapon.

NICOLE

(breathless)

Don't move, Reggie. Don't even blink.

Zidane Dymond and several other Officers rush to cuff the suspect.

DAROSA

Appears in the shattered opening of the second floor window.

DAROSA

Okay. I see you. You enjoy making me look bad, don't cha?

NICOLE

You need oxygen? The paramedics are here.

DAROSA

Why you throwing shade?

Anise approaches and exchanges a pound with Nicole as Lena joins.

ANISE

Look at little sistah catching bad guys.

LENA

You alright?

NICOLE

I think so. Nothing a little paid vacation won't fix.

ANISE

What I say? Did I tell you?

(CONTINUED)

LENA
(indicating a cut on
Nicole's face)
Make sure you get that checked
before you leave the scene, Nicole.
One other thing... Are those my
boots?

Nicole looks down. Anise looks down. Lena looks down.

ANISE
Whaaat? No. You. Didn't.

Anise laughs as Lena shakes her head and moves off. Nicole and
Anise follow. And as WE RISE ABOVE THE SCENE--

NICOLE ANISE
I was gonna return them. I Lena, you should know better
just... didn't get around to it. than to let Nicole borrow stuff.
She never gives anything back.

NICOLE
That's not true.

ANISE
I bet they were cute before you
went through that window.

TITLE CARD

14 EXT. MANHATTAN SKYLINE - NIGHT - ESTABLISHING [NIGHT 1] 14

*Hey, Hey, Hey... I got a condo in Manhattan. Baby girl, what's
hatnin'?* Bruno Mars' *That's What I Like* BLOOMS to full volume as
WE SOAR over Times Square.

15 EXT. MYNX ROOFTOP CLUB - MANHATTAN - NIGHT 15

A high-end club with a 360 degree view of the Midtown skyline.
Waiters and Waitresses serve appetizers and drinks.

Lena, stunning in designer black and showing off her Tina-Turner-
fit legs is joined by her fashionably-dressed sisters, Anise and
Nicole -- who currently sports a butterfly bandage on her cheek.
The Kendrick Clan -- family, friends and colleagues have gathered
to celebrate Lena's promotion.

ELLA, in uniform and on duty, JOINS THE PARTY via FACE TIME FROM
NICOLE'S CELL PHONE.

CLOSE ON

Three champagne glasses, oozing foam, raised for a toast.

(CONTINUED)

NICOLE

--Commander of Queens Borough
North. First African-American
female to achieve that title. We
are all so proud of you. To Lena!

GUESTS/ANISE/ELLA

To Lena! Yes!

ANISE

Okay, my turn.

LENA

Oh, here we go. Just knew Ms. Thang
had something to say.

ANISE

To my big sister, who appreciates
the finer things in life. If not
for her expensive taste and fat
paycheck we'd all be at Al's
Pizzeria. And here's to all the
perks, cuz my girl's the boss.

Lena smiles and shakes her head.

GUESTS

To Lena!

LENA

There are no perks, Anise.

ON NICOLE'S PHONE SCREEN

ELLA

How much has Anise had to drink?

Anise squeezes into the frame.

ANISE

Not enough.

INTERCUT WITH:

16 EXT. QUEENS NEIGHBORHOOD - BURGER STAND PARKING LOT - NIGHT 16

Ella leans against her patrol unit. Face Time on her phone.

ELLA

Where's the after party? I'm off
duty in an hour and a half.

NICOLE

Lena's place.

(CONTINUED)

LENA

No, it is not. I am going home and straight to bed.

ANISE

You know that's not true. Ella, look at this. Lena's on the hunt for husband number three. There's more leg than there is dress.

THE PHONE'S CAMERA POV SWEEPS down from Lena's face to her legs. Lena bats the phone away. Anise reappears on screen.

ANISE

Now tell me she's not trying to MILF.

LENA

Stop it.

Anise moves off.

ELLA

Hold on, Lena. Someone wants to say, hello.

OFFICER CORY PAXTON, (20s) boy next door looks, Ella's driver/partner, squeezes into the Face Time frame as he hands Ella a cup of coffee.

CORY

Hey, Chief. Congratulations.

LENA

Thank you, Cory. You know, I expect to see you taking the Sergeant's test this year.

CORY

I'm ready. Doing some training too.

Cory starts to flex his muscles. Ella pushes him out of view.

ELLA

Boy, you need to stop.

NICOLE

Does he know it's a written test?

LENA

You two get back to work.

(CONTINUED)

ELLA

Dang, you're even bossy when you're off duty.

NICOLE

Like you didn't know that?

Cory squeezes back INTO FRAME and waves.

ELLA

Love you, Lena.

Nicole's phone screen goes black. Lena slides onto a chair at the bar. Pushes aside her champagne glass. Takes a deep breath.

LENA

Champagne's making me dizzy.
(then)
Nice arrest today.

NICOLE

Right? I keep telling you. All y'all gonna be working for me one day.

LENA

I'm gonna retire waaaay before that happens.

NICOLE

(smiling; then sincere)
Mom would have been really proud of you.

Lena nods. No words necessary.

JESSIE CASTIANO (O.S.)

Congratulations, Lena.

LENA

Thank you, Jessie.

Nicole turns to face EX-BOYFRIEND, FATHER OF HER CHILD, JESSIE CASTIANO (30s), Latino, blue collar and rough around the edges. There's something dangerously sexy about him.

JESSIE CASTIANO

(to Nicole)
You look fantastic. The butterfly bandage... very sexy.

NICOLE

What are you doing here?

(CONTINUED)

JESSIE CASTIANO
I was invited.

NICOLE
Ugh. Anise.

JESSIE CASTIANO
Actually, it was Lena who extended
the invitation.

Nicole turns back toward Lena, but she is long gone -- moved
toward the end of the bar-- in conversation with others.

JESSIE CASTIANO
Your big sisters really like me.

NICOLE
They're both divorced and
desperate. Their judgement when it
comes to men is impaired.

JESSIE CASTIANO
You know we can skip the whole
court thing on Thursday if you just
marry me, Nicole.

NICOLE
(laughs)
No.

JESSIE CASTIANO
Come on, why not? I'm bored with
the title of baby daddy. I'm
looking for something more
impressive like husband or My
Liege.

NICOLE
How 'bout ex-boyfriend and soon to
be former tenant.

JESSIE CASTIANO
(quietly)
Nicole, I forgave you a long time
ago. Let's just pick up where we
left off.

NICOLE
You know what, Jessie-- Just go be
you... somewhere over there.

JESSIE CASTIANO
Can I get a ride home later?

(CONTINUED)

NICOLE

I'm sure I'm leaving before you are. Have Anise drop you off.

JESSIE CASTIANO

Could do that. But I don't wanna mess up her game. She plans on hooking up.

NICOLE

And you don't?

JESSIE CASTIANO

Only with you.

He's so smooth.

NICOLE

Not gonna happen. Bye, Felipe'.

JESSIE CASTIANO

Oh, it's like that? Okay.

Jessie grabs Lena's hand as she moves by.

JESSIE CASTIANO

Dance with me, Lena.

LENA

Oh, Jessie. My feet hurt.

JESSIE CASTIANO

Come on.

Lena kicks off her shoes, moves to the dance floor. Then turns back.

LENA

Don't you touch my shoes, Nicole.

Nicole swallows down the remaining champagne in Lena's glass.

17 EXT. MANHATTAN CITY STREET - NIGHT

17

Serena, dressed for Lena's party, waits impatiently, scans the passing crowd. Dials her phone.

SERENA

Where are you?

She quickly turns, smiles. Her very handsome, architect husband, JOHN ARCHER [BOO], a tall and statuesque man with crisp, sharp features, carries rolls of blueprints and a satchel, lowers the phone from his ear as he moves toward her. She does the same.

(CONTINUED)

JOHN

What's the hurry? Lena's party is just uptown.

SERENA

We have to go home first.

JOHN

Why?

SERENA

To have sex.

JOHN

You're ovulating? I thought that was two days from now?

SERENA

I must've counted wrong. I'm hot, my breasts are tender, they ache...

JOHN

Where's it hurt? Let me kiss it better.

SERENA

Boo, stop. I'm serious. We need to do this now.

JOHN

Well, we don't necessarily have to go all the way home.

SERENA

No hotel. There's bed bugs and stuff. And it's not very romantic.

JOHN

How 'bout something a little kinky?

18 EXT. MYNX ROOFTOP CLUB - AT THE BAR - NIGHT

18

Anise and Nicole at the bar. Nicole is pulling on her coat.

NICOLE

Yeah, I'm mad. He's taking me to court to establish paternity because I'm trying to legally evict him from my basement.

ANISE

My two cents. That's not the way you should treat the father of your son.

(CONTINUED)

NICOLE

Jessie should get a job. Pay rent.

ANISE

It's not like he never works. And he does pay some of the bills. It's hard to get a chef's job in New York City.

NICOLE

Oh, you're drinking all his kool-aid, huh?

ANISE

Look at him, Nicole.

ANGLE ON JESSIE ACROSS THE ROOM dancing with Lena.

ANISE

Why would you let a man - with that body - and that booty - who can cook - get away? Is the sex bad?

NICOLE

We are not having sex.

ANISE

And right there is your problem.

Nicole turns and moves off.

19 INT. CHRYSLER BUILDING - LOBBY - NIGHT 19

John and Serena enter at a clip. The night Security Guard looks up from his phone.

JOHN

Forgot something, Eddie.

20 INT. CHRYSLER BUILDING - ELEVATOR - NIGHT 20

The doors close. John presses the 71st floor button, turns and tenderly kisses his wife. They rise only a single floor before Serena pulls the "stop" button. The elevator jolts to a halt.

SERENA

Here? You wanna do it in a freight elevator?

JOHN

I would like to refer to *it* as making love and no... The elevator ride is foreplay.

(MORE)

(CONTINUED)

ANISE
No. No, Taylor.

TAYLOR
What?

ANISE (CONT'D)
No. You're going to finish college.
Get your degree. We talked about
law school.

TAYLOR
You talked about law school.

ANISE
And clearly, you weren't listening.

Anise moves off. Taylor falls in stride. They remain on the move.

TAYLOR
Are you serious?

ANISE
Don't act surprised. We've never
discussed you being a police
officer.

TAYLOR
I didn't think that meant it wasn't
an option.

They continue OUT TO--

23 EXT. MYNX ROOFTOP CLUB - NIGHT

23

ANISE
You talked to your Aunt Lena about
this, right?

TAYLOR
What does that have to do with
anything?

ANISE
You must've had some tiny little
gut feeling that I wouldn't be
happy about it because you went to
her instead of me. What? You two
thought you'd team up and change my
mind?

TAYLOR
She just helped me with the
application process.

(CONTINUED)

Anise approaches Lena who is engaged in a conversation.

ANISE

(to the guest)

Excuse me.

(then to Lena)

Do you have to recruit everybody in this family to be a cop?

LENA

Anise, Taylor came to me. I just helped her out.

ANISE

Not everyone has experienced the cushy path to stardom in the NYPD as you, Lena. It's actually a very dangerous job for those of us who patrol on the streets every day.

LENA

You know what? You've had a lot to drink. And you're saying things you shouldn't. The three of us can discuss this later.

ANISE

No. You stay out of it.

Guests in the vicinity are hushed by the small "scene."

ANISE

This is not what I wanted for you, Taylor.

TAYLOR

Well, Mom, does it matter at all what I want?

Taylor's eyes fill with tears. She moves off. Lena moves in close to Anise.

LENA

Anise, your demons are not your daughters.

Anise quickly turns toward Lena, thinks better of responding. Just shakes her head. How could Lena bring that up? Anise moves toward the bar and orders another drink.

NEAR THE EXIT

Serena and John arrive, passing Taylor, crying, struggling to hold back tears.

(CONTINUED)

SERENA

Taylor?

TAYLOR

Hey, Auntie. Sorry.

She moves off. They watch her go.

24 EXT. QUEENS CITY STREET - NIGHT 24

Ella and Cory's police squad car speeds down the Boulevard. Siren wailing. Lights flashing.

DISPATCH (V.O.)

Units in the vicinity of Union and Franklin. Be advised of possible domestic assault. Reports of a woman screaming. Briarwood Apartment Complex. Exact location unknown.

25 EXT. QUEENS NEIGHBORHOOD - BRIARWOOD APARTMENTS - NIGHT 25

Two squad units pull to a stop in front of this two-building five-floor-walk-up. Joining Ella and Cory are **OFFICER DAVID KENT** and **OFFICER RENA LI**. Ella is the ranking officer.

ELLA

Check the East building. Officer Paxton and I will start here.

Each duo advances toward the entry. No screams or commotion can be heard as they enter.

26 INT. APARTMENT COMPLEX - HALLWAY - NIGHT 26

Ella and Cory move down a dingy, narrow hallway. Wall sconces provide very little light. Several are burned out. Ella approaches an apartment door-- Knocks. No answer. Knocks again.

ELLA

NYPD. We're responding to a call for help.

OFFICER CORY PAXTON

Turns to move toward the only other door on the floor-- WHEN-- TWO GUNSHOTS RING OUT!

ELLA'S FACE

Is SPATTERED with BLOOD.

(CONTINUED)

CORY

Collapses to the floor.

ELLA

Pulls her gun, ready to return fire. But no one is there.

ELLA

Cory!

ELLA

Kneels beside her partner, BLOOD GUSHING FROM HIS NECK. He's conscious, but fading.

CORY

I'm shot. I'm shot.

ELLA

I gotcha.

Ella presses a hand against the GUNSHOT WOUND while fumbling with her shoulder radio.

ELLA

(into radio)

10-13 Shots fired. Officer down!
1817 Union. Briarwood Apartments...
3rd Floor. Active Shooter. I need
a bus... Please, hurry...

CORY

Ella...

Blood seeps between her fingers and pools onto the carpeted floor.

OFFICERS KENT AND LI

Bolt up the stairs. Guns raised.

ELLA

(pointing)

Shots came from that direction.

The Officers pause for only a beat at the sight of Cory in peril before they take off running.

And as Ella uses both hands to apply pressure to Cory's wound. WE
FADE--

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. TRINITY HOSPITAL - WAITING AREA - LATE NIGHT [**NIGHT 1**] 27

Crowded with POLICE OFFICERS, gathered to give blood, along with a few TOP NYPD BRASS. OUR POV pushes through the crowd and medical activity of hospital staff and REVERSE REVEAL--

Anise and Nicole searching for Ella. Nicole nods in the direction of **OFFICER FRANK PUGLISIE** and **OFFICER LLOYD FERGUSON**.

NICOLE
Puglisie. Ella?

PUGLISIE
Nurse's Station.

NURSE (O.S.)
All those here to give blood I need
you to step this way.

The crowd shuffles slightly after the Nurse's instructions, REVEALING -- Ella wringing her bloodstained hands as she paces. Still wearing her blood-stained uniform.

Lena and Serena exit the elevator. The five sisters together embrace. Hugs for Ella all around.

28 INT. TRINITY HOSPITAL - CORNER OF THE WAITING ROOM - NIGHT 28

Away from the crowd. Quieter. Ella removes a band-aid and cotton swab from her arm -- an indication she's already given blood.

ANISE
How's Cory?

ELLA
Still in surgery. He lost a lot of
blood.

LENA
We've reached out to his family in
Chicago. They're on their way.

SERENA
Were you hurt? Are you okay?

ELLA
I'm fine.

(CONTINUED)

NICOLE

You see the shooter?

ELLA

No. It was dark in the hallway.
Sconces burned out at the far end.
We were just knocking on doors.
Responded to a domestic abuse call.
Then I heard two rapid shots.
Sounded like they were right next
to me.

SERENA

Ella, let me take you home. You
can change your clothes. Get some
food.

ELLA

No. I'm gonna stay. I wanna know
that Cory's gonna be alright.

They sit in silence for a beat. Serena, no longer able to resist,
rummages through her purse and retrieves a small package of
antibacterial wipes. She presents them to Ella. Ella smiles.
Lena, Nicole and Anise smile. Ella takes two wipes and begins to
swab the blood from her hands.

NICOLE

(to Serena)

I'm surprised you're not wearing a
medical mask.

SERENA

I have one in here. So... thank you
for your concern.

LENA

How in the world are you gonna have
a child? Do you understand the
germs and bacteria and general boo-
boo that comes with a baby?

NICOLE

You're gonna need therapy.

SERENA

I'm not that bad.

ELLA/ANISE/NICOLE/LENA

Okay. Right. Yeah. Mmmm.

Ella stares at the white cotton fabric of the cloth, NOW STAINED
PINK from the blood. She looks up. Tears in her eyes.

(CONTINUED)

ANISE

Coffee.

(to Ella)

Coffee and fresh air. That's what you need. I'm buying. Come on. Come on. We won't be long.

Anise heads out. Lena grabs Ella by the hand, Nicole and Serena follow.

29 EXT. CORONA PARK/FLUSHING MEADOWS, QUEENS - NIGHT

29

The famous World's Fair Unisphere is aglow -- a breathtaking site. The sisters stare up at its beauty, each clutching take out coffee cups.

LENA

We used to come here all the time when we were kids.

ANISE

I forget how beautiful this is at night.

NICOLE

I had my first kiss here.

ELLA

With that kid with the peanut head?

SERENA

One with the funny name. What was it?

ANISE

Yeah. Name sounded like a porn shop owner.

ELLA

Levi Willy.

They all howl with laughter. "That's it. "That's the one."

NICOLE

He was cute. Terrible kisser. Met at Grover Cleveland High School. We are the Tigers.

They all join in, adding moves that go with the chant.

SISTERS

The Tigers. The Tigers. Yeah. We are the Tigers. The Tigers...

(CONTINUED)

Laughter -- then silence overcomes them. Serena turns to Ella. Her head bowed, eyes closed.

SERENA

Ella?

ELLA

Cory was standing right in front of me. I keep thinking I should've done something... Heard or seen something in time to push him out of the way.

Lena and Anise exchange a look.

ELLA

I want to go back now.

Lena nods. Ella moves off. The sisters follow.

30 EXT. NEW YORK CITY - ESTABLISHING - SUNRISE [**DAY 2**] 30

Orange blades of sunlight stream between high-rise buildings.

31 INT. 82ND PRECINCT - LENA'S OFFICE - QUEENS - MORNING 31

Several moving boxes are stacked in a corner and there's still space on the walls for pictures.

Lena is joined by **CAPTAIN GILES REDDICK** of the 85th PRECINCT and **COMMANDER of DETECTIVES, ELLIOT WELLS**.

REDDICK

Dispatch relayed the domestic abuse call five minutes before our officers were on the scene. Officers Li and Kent reported that they *did not* hear any cries of distress when they arrived.

WELLS

Detectives that canvased the area said that none of the neighbors reported hearing a woman's screams. Several heard the gunfire.

LENA

Any screams or cries heard in the background of the 911 call?

WELLS

No.

(CONTINUED)

LENA

(then)

Officer Paxton's gunshot wound was a through and through. We find that bullet?

WELLS

Crime scene recovered it this morning.

REDDICK

Any description from Ella?

LENA

No. She didn't see the shooter.

REDDICK

Paxton is out of surgery but in critical condition. So no possibility of getting any kind of description from him.

WELLS

Crime scene believes the shooter was on a fire escape outside an open window at the end of the hallway. They did check the bulbs in the hallway sconces. They weren't burned out. Twisted off.

INTERCUT WITH:

32 INT. ELLA'S HOME - BATHROOM - MORNING

32

Ella showers, lets the water pelt her face. TRACES OF BLOOD swirl down the drain.

LENA (V.O)

Sounds like the domestic abuse call to 911 was a fake and this was an ambush. A police officer was the target. Any police officer.

Ella, steps out of the shower, gathers her BLOOD-STAINED UNIFORM from the floor.

A PHONE RINGS--

33 INT. ELLA'S HOME - LIVING ROOM/FOYER - MORNING

33

ON ELLA as her phone rings. ON THE CELLPHONE SCREEN -- A call from Serena. Ella taps the screen to DECLINE THE CALL.

(CONTINUED)

Ella's husband, **LANGSTON GRAVES** (40s), and their son, **WILL GRAVES** (15), descend the stairs. Ella disguises any hint of emotion connected to what occurred the night before, handing out lunch bags and back packs. **YOLANDA GRAVES** (15), and **ISABELLA GRAVES** (13), follow down the stairs, their faces buried in their phones as they take their lunch bags and head out the door.

WILL
Mom, can I go to Jake's after school?

ELLA
Phones off, girls. You know the rules.

ELLA
Yes, Will. Have Jake's mother call me.

Will follows his sisters out of the door. As Ella turns away from her family she slowly exhales. The moment is punctuated by a hug and kiss from her husband.

LANGSTON
You gonna be okay? I can take the day off.

ELLA
No, Langston, I'm fine. Let's just keep things normal for the kids.

LANGSTON
Call you later, okay?

He exits off her nod. The FRONT door closing behind him.

34 INT. UNMARKED CAR - CITY STREET - DAY 34

INSIDE Sergeant Serena Kendrick behind the wheel. Her Partner shotgun. The vehicle speeds down the street.

SERENA'S POV

A PERP, **TRACEY WILKINS**, sprints down the sidewalk, pushing through the THROG OF PEDESTRIANS.

35 EXT. MANHATTAN CITY STREET - DAY 35

THE UNMARKED JUMPS THE CURB AND COMES TO A STOP ON THE SIDEWALK.
The vehicle's passenger door flings opens, perfect timing --
SLAMMING right into--

TRACEY

Who is thrown to the ground. Serena pulls Tracey to his feet.

(CONTINUED)

SERENA

Just two weeks out of Rikers,
Tracey, and you're already in
trouble.

36 INT. INTERROGATION ROOM - MANHATTAN 36TH PRECINCT - DAY

36

Tracey is escorted into a chair by a Uniformed Officer. Serena stands over him.

SERENA

An officer was shot last night in
Queens. Your print was on the
bullet.

TRACEY

All that fancy driving you did and
now you're wasting my time? I did
not shoot no cop. Was in lockup
all night in the Upper East. Call
'em. They'll tell you. Can I go
now?

SERENA

You didn't shoot him. But you did
load the gun. Which means you
either dumped it, or my guess, you
sold it. Just need a name,
description, neighborhood,
anything.

TRACEY

Police woman, I do bidness with
lots of people all over this
city...

SERENA

Well let me help you narrow it
down. Your print on that bullet
connects you to possession of a
weapon which is a violation of your
parole. I'm sure we can help each
other out.

Tracey cuts his eyes back at Serena as she nods.

37 INT. 85TH PRECINCT - BULLPEN - QUEENS - DAY

37

Nicole enters, surprised to see Ella across the bullpen, heads in
that direction. Darosa falls in stride.

(CONTINUED)

DAROSA

Got a lead from the 36th. Your sister, Serena. Patrol's picking up a kid. Luis Diaz. Might be Paxton's shooter. Maybe Ella can ID him? She okay?

NICOLE

I don't know. What's she even doing here?

Nicole arrives at Ella's desk. Darosa peels off.

NICOLE

Hey. Shouldn't you take a few days off?

ELLA

Wanted to complete my report.

NICOLE

How's Cory?

ELLA

Out of his second surgery. Heavily sedated. His family arrived. Really nice people.

A buzz erupts in the bullpen. A uniformed officer escorts a Young Perp, **LUIS DIAZ** (17), through the bullpen. All eyes on him.

OFFICER FRANK PUGLISIE

Attention focused on Diaz, nudges his partner, Officer Ferguson. The men exchange a look and then turn toward--

ELLA

Intently watching Diaz as he's led into processing. Puglisie approaches Darosa.

PUGLISIE

That the kid they think shot Paxton?

DAROSA

Not sure. Waiting on ballistics to match a bullet recovered from the scene to a gun the kid had on him when they picked him up.

Puglisie nods, then walks over to Ella. Gets close. Right behind her. Nicole takes note.

(CONTINUED)

PUGLISIE

You see his face? You see it? You remember him, right?

Puglisie and Ella have an eyeball standoff. Ella doesn't respond. Puglisie moves off. Nicole approaches.

NICOLE

(re: Puglisie)
What the hell was that?

ELLA

Nothing.

NICOLE

(re: the perp)
Could that be the guy that shot Cory?

ELLA

(curt)
I don't know. I told you. I didn't see anybody in the hallway. Didn't see anything at all.

Ella grabs her things and moves quickly out of the precinct. Nicole is thrown by her sister's reaction and abrupt exit.

38 EXT. 82ND PRECINCT - QUEENS - DAY 38

A BLACK SUV pulls into the precinct parking lot.

39 INT. BLACK SUV - 82ND PRECINCT PARKING LOT - QUEENS - DAY 39

Lena's Driver is behind the wheel. Lena in the passenger seat. Her cellphone is chiming from multiple text messages. Her cell begins to ring.

LENA

(into phone)
Assistant Chief Kendrick. What?

LENA'S POV

MEMBERS OF THE MEDIA cross the parking lot and crowd around the SUV.

LENA

(into phone)
I'm in the parking lot. Let me get to my office. I'll call you right back.

40 EXT. 82ND PRECINCT - PARKING LOT -- DAY 40

As Lena climbs out of the passenger seat she is swarmed by members of the media. Her driver attempts to clear a path.

LENA'S POV

Blurred and unfocused. Distance distorted. Figures with unclear faces. Sound that is loud. Light that is bright. Clearly, she's dizzy, but Lena continues to push through the throng of MEDIA.

A chorus of questions erupt:

REPORTER #1
Can you confirm reports that your sister released Luiz Diaz just prior to the shooting?

REPORTER #2
Why was the suspect in Officer Paxton's shooting stopped earlier in the evening but then allowed to go?

REPORTER #3
Was Diaz questioned by two patrol officers in connection with another crime?

REPORTER #4
Is it true that your sister let the suspect go less than an hour before he shot her partner?

Lena makes no comment and moves INTO--

41 INT. 82ND PRECINCT - SECURITY ENTRY - DAY 41

Lena, pauses, her back against the wall. She closes her eyes. Slow deliberate breaths. AN OFFICER approaches.

OFFICER
Chief, you okay?

LENA
I'm fine.

Lena recovers. Moves quickly down the hallway. She dials Ella's number on her cellphone.

LENA
(into phone)
Ella. It's Lena. Call me back.

Lena texts as she approaches her Assistant's desk.

LENA
(to Assistant)
Tell everyone we're pushing Comstat ten minutes. Get Captain Reddick on the phone.

Lena crosses the threshold into--

42 INT. 82ND PRECINCT - LENA'S OFFICE - DAY

42

She freezes at the sight of--

ELLA

Standing. Looking out the window. Ella turns to see Lena entering the office.

ELLA

Nice office.

LENA

Came with the new badge.
(to her assistant)
Hold all my calls.

Lena closes her office door.

ELLA

Remember when you beat up that kid because he pushed me and stole my basketball?

LENA

Except I didn't beat him up because he pushed you. I beat him up because he said girls shouldn't be playing with basketballs.
(then)
Is there somebody you need me to beat up?

Ella shakes her head.

ELLA

Just thinking about how you always come to the rescue.

Lena joins Ella at the window.

LENA

What happened, Ella?

ELLA

Cory and I were on patrol on Sanford Avenue. It was about an hour before we responded to the domestic abuse call. We saw a police unit parked at the mouth of an alley. I could see Officer Puglisie and Officer Ferguson outside their squad car with six, could've been seven, teenage kids. He shoved a kid against the wall.

(CONTINUED)

LENA

He?

ELLA

Puglisie. I instructed Cory to pull over. We approached.

LENA

You were the ranking officer at scene?

ELLA

Yes. I asked the kids where they were headed. They said, home. I asked where they were coming from. Movie theater. Puglisie explained that he and Ferguson had stopped the group in connection with a bodega robbery earlier that night. Cory and I had heard the description of the suspects over the air when we started our shift. Pretty vague. Teens, possibly of Latin descent. Nothing much more than that. Based on that description, the officers had no cause to stop and frisk. It was an illegal search. So, I sent the kids home.

(she takes a breath; then quickly)

The suspect arrested in connection with Cory's shooting--

LENA

Luis Diaz.

ELLA

(nods)

He was one of those kids. If I had allowed Puglisie to frisk them, we would have found the gun and Cory would've never been shot.

(confession)

I made a mistake, Lena. I messed up.

Ella and Lena stand in silence AS WE FADE--

END OF ACT TWO

ACT THREE

FADE IN:

43 EXT. NEW YORK CITY - NYC STREET - DAY - ESTABLISHING [**DAY 3**] 43

The mid-morning hustle and bustle is in full swing.

44 INT. TRINITY HOSPITAL - CRITICAL CARE UNIT - DAY 44

Ella moves down the corridor. Comes to a halt at the sight of Cory's family huddled in an embrace -- A Doctor clearly answering their questions. Ella quickly turns and heads the other way.

45 INT. QUEENS COUNTY COURT HOUSE - COURTROOM - DAY 45

A small courtroom where Nicole sits with **A LAWYER**. Jessie sits alone. **JUDGE HAL FINLEY** enters and takes his seat at the bench.

JUDGE FINLEY

Mr. Castiano, I'm assuming your lawyer will be here shortly?

JESSIE CASTIANO

I'm representing myself, Your Honor.

Finley stares a beat. THEN--

JUDGE FINLEY

Alright. As I understand it, you are here seeking a motion to establish paternity. Is that correct?

JESSIE CASTIANO

Yes.

JUDGE FINLEY

And Counselor, does Ms. Kendrick deny that Mr. Castiano is the father of...

(reading from docs)

Jade Castiano?

LAWYER

No, Your Honor. But I do wish to note that no paternity declaration was signed at the hospital at the time of birth.

(MORE)

(CONTINUED)

LAWYER (CONT'D)

Mr. Castiano and Ms. Kendrick are not married, have never been married--

NICOLE

(whispers toward Jessie)
And will never get married.

LAWYER

My client's only concern is whether establishing paternity will prevent her from moving forward with a court ordered eviction.

JUDGE FINLEY

Ms. Kendrick, you'd like to evict this man from your home?

NICOLE

Yes. It's my house. I pay the mortgage. Our relationship is over and he's constantly unemployed and will not move out of my basement where I've allowed him to stay until he got his "ss--stuff" together. Which has not happened.

JESSIE CASTIANO

I repaired the roof and replaced the hot water heater. I remodeled the bathroom. I pay my fair share. And I can't help it if I have bad luck when it comes to jobs.

LAWYER

Your honor, my client believes the only reason Mr. Castiano is seeking paternity is to find yet another reason to continue living in her home.

JESSIE CASTIANO

Objection.

They all shoot a look at Jessie. He shrugs.

JUDGE FINLEY

Why are you seeking paternity, Mr. Castiano? Your son is 10 years old. You weren't concerned with it before now?

(CONTINUED)

JESSIE CASTIANO

Because I was... hopeful, I guess.
I thought Nicole and I would get
married. Look, I want to be with my
son. Watch him grow up. Coach his
baseball games, help him with his
homework.

JUDGE FINLEY

Nobody wants to help their kids
with their homework.

JESSIE CASTIANO

If I don't protect my rights Nicole
could move and I'd never see Jade.
Or she could marry someone else...
And things could get complicated. I
don't want to be left on the
outside looking in on my son's
life.

JUDGE FINLEY

Alright. I am granting you legal
paternity. It will protect you in
any custody or visitation disputes
that may arise. But... Ms. Kendrick
does own the home. It is not
community property. And she has
every right to proceed with her
eviction order.

JESSIE CASTIANO

Your Honor, pardon me, but that's a
violation of my rights.

JUDGE FINLEY

Really, Mr. Castiano?

JESSIE CASTIANO

I have lived in that house for over
six years. And because of that I
am protected by New York State's
Squatters' laws.

Judge Finley smiles.

JUDGE FINLEY

Indeed, you are.

Nicole can't believe it. She's stunned.

Nicole is on the move, furious. Jessie follows.

NICOLE

Anise told you about this?

JESSIE CASTIANO

She recommended some websites.

Nicole continues on the move, holding up her hand -- talk to the hand.

JESSIE CASTIANO

Hey, I'll see you at home later?

47 INT. 85TH PRECINCT - BULLPEN - DAY

47

The bullpen is abuzz -- the usual criminal activity-- arrests, bookings, questioning witnesses.

Oz moves into the bullpen spots Puglisie. Makes a bee-line. Slides into a chair next to Puglisie's desk.

DAROSA

What happened, Puglisie? You tweet it? Text and email and chat with all your buddies? Couldn't wait to slam Sergeant Kendrick?

PUGLISIE

Get out of my face, Darosa. I don't tweet and I didn't "chat" with anybody. All I did was answer Captain Reddick's questions. But the truth? Paxton's in that hospital because a cop didn't do her job.

DAROSA

You make me sick. You don't deserve to wear the uniform.

PUGLISIE

Man, you got your head stuck so far up the Kendrick family tree you can't see--

WHOMP. Darosa LANDS A PUNCH across Puglisie's jaw. Puglisie tumbles into the desk behind him, quickly gets to his feet, CHARGES and SLAMS Darosa against a wall. LANDS AN UPPERCUT in the process. Officers swarm and pull the two men apart.

48 INT. ONE POLICE PLAZA - CORRIDOR - DAY

48

Commissioner Garrison and Lena on the move.

(CONTINUED)

GARRISON

My apologies, Lena, that this is last minute. I've got a tight schedule today, but I wanted to see you.

LENA

Completely understand, Sir.

GARRISON

An officer being shot, as you know, brings quite a bit of attention to the Department. And particularly, when another officer is at fault.

LENA

I'm sorry? At fault?

GARRISON

Fault is a strong word. Officer Kendrick didn't follow protocol. And what concerns me is that you failed to report it.

LENA

I'm not sure I understand.

Garrison stops.

GARRISON

(to his driver)
Joe, give us a minute.

The Commissioner's Driver moves off.

GARRISON

Sergeant Kendrick... Ella didn't confirm the bodega suspect description with Central. Nor did she ID the potential suspects at the scene or document the stop. You spoke with her, correct?

Lena is taken aback by the news.

LENA

It was a personal conversation. She didn't go into the details--

GARRISON

And you failed to ask. You assumed she had followed procedure. And I imagine that that was because she's your sister.

(CONTINUED)

LENA

No, it's because Ella is a good cop.

GARRISON

Who made a mistake, a bad judgement call and an officer was shot.

LENA

All due respect, Commissioner. But Ella didn't fire the gun in that hallway.

GARRISON

Lena, my father and grandfather were both cops. I have two brothers who are part of the department. Unlike you, members of my family were never under my command--

LENA

My sisters don't answer directly to me. And we abide by the rules.

GARRISON

Look, you've worked very hard to get where you are. Every achievement deserved. And you're in a position now where you have to make hard choices.

LENA

No different then any other time.

GARRISON

I intended this conversation to be a word to the wise. Your new title provides you many privileges, Lena. But unfortunately, your family is afforded a few less. You are in the spotlight. They are in the spotlight. It's not fair. It just is.

(beat)

And personal conversations don't take place in the private office of the Commanding Officer of Queens North. Everything, Lena, is cop work.

He moves off. AS WE FADE...

END OF ACT THREE

ACT FOUR

FADE IN:

49 INT. LENA'S LOFT APARTMENT - NIGHT [NIGHT 3]

49

Floor to ceiling windows that provide a view of the Hudson River and New Jersey. Lena's high-end good taste is on display.

Anise is sipping a glass of wine. Serena is texting on her cell. Lena is on a call on her cell.

LENA

(on the phone)

Thank you, Langston. Let me know if you hear from her.

ANISE

Stop texting Ella. She will call when she's ready.

LENA

Langston hasn't seen or heard from her since she left the house this morning.

ANISE

That sounds like that's their problem, not ours.

SERENA

I just wish she wouldn't isolate herself.

Nicole enters the front door. Beelines for the wine.

NICOLE

Has anybody talked to Ella?

ANISE

Leave her alone. She likes her space. She's always been like this.

SERENA

It's your fault.

ANISE

It is not.

NICOLE

You tried to convince her she was adopted.

(CONTINUED)

ANISE

I was just a kid. And she didn't look like the rest of us. You still wonder sometimes. Just a little bit, right? Mama could've stepped out and got her groove on. And you know Daddy did.

SERENA

Nicole, take that wine away from her. I'm gonna pray for you, Anise. Cause you need it.

Nicole grabs her wine glass.

ANISE

You are no longer my favorite.

NICOLE

I was never your favorite.

LENA

Why did Ella lie to me?

NICOLE

She didn't lie. She just didn't tell you everything. She didn't want to disappoint you.

LENA

I'm her sister, not her mother.

NICOLE

You're tough, Lena. And you set the bar high, especially for family.

SERENA

You're still mad that Ella hasn't taken the Lieutenant's test.

LENA

She's smart and qualified.

NICOLE

But the point is, that it's hard to admit to you that we've messed up.

LENA

There's a difference when it comes to work. Ella knows that. What was she thinking?

(CONTINUED)

ANISE

She was thinking about those kids. How many times they've been pushed up against a wall and disrespected just because they might fit a description.

SERENA

That could have been her son, or your son or Jade when he's older. She was giving those boys the benefit of the doubt.

ANISE

Ella's trying to bridge the gap between the uniform and the community.

NICOLE

It doesn't matter. She shouldn't choose her emotions over procedure.

ANISE

You always take Lena's side.

NICOLE

Oh, should I take yours? While you're busy giving Jessie a private tutorial on squatter's rights?

SERENA

Is that an innuendo for sex?

ANISE

No, it's a stroke of brilliance on my part.

(to Nicole)

He's a good father to Jade. And Jessie still loves you, Nicole. Even after you cheated on him with that bougie, East Side investment banker-

NICOLE

Yes. Okay. Thank you. I don't need a recap. And relationships aren't exactly your specialty, Anise. You're on your third Dominican.

ANISE

Two and a half.

They all can't help but laugh... then fall into silence. A beat.

(CONTINUED)

SERENA

It's a sobering thought that people just plain and simple don't trust cops. Doesn't even matter if you're black or latino... hate you just the same. I know I sound naive.

ANISE

They see the uniform, first, Serena. And every single one of us is a target.

LENA

Don't be so dramatic.

ANISE

I don't think Cory would say I was being dramatic. It's different now than when we started, Lena. Or maybe you're too busy recruiting to know what's going on out there. First, Serena, then your son, Evan--

LENA

Anise, Taylor already made her decision, before she ever talked to me. Leave it alone.

ANISE

You encouraged her. You knew how I felt about it.

LENA

No, I didn't. You know what you're really mad about? That Taylor came to me first instead of you. She didn't feel like she could talk to her own mother about it. And I don't blame her.

Ouch. Silence. Anise is clearly bruised. She grabs her bag and heads to the door.

ANISE

I'm working the late shift tonight.

She exits.

NICOLE

Lena. You didn't have to say that.

LENA

Anise throws a lot of daggers and I'm tired of dodging them.

(CONTINUED)

NICOLE
I'm gonna go, too.

Nicole hugs her sisters and heads for the door. After a beat-

SERENA
You got your claws out.

LENA
Do I?

Lena steadies herself against the counter. Closes her eyes.

SERENA
Still having headaches and
dizziness?

LENA
It's stress, Serena.

SERENA
Is that a doctor's diagnosis or
yours?

LENA
I'm fine. And don't you mention
this--

SERENA
I haven't. I promised.

LENA
Not to a single soul, Serena. I
don't need there to be any
questions about my abilities to do
my job. A lot has happened this
week. That's all this is.

SERENA
(after a beat)
So, what about Ella? Think she'll
be suspended without pay? She and
Langston are paycheck to paycheck
as it is.

LENA
I don't know.

SERENA
You have a say in what happens,
right?

LENA
No.

(CONTINUED)

SERENA

Can you have a say in what happens?

LENA

Serena, don't ask me that.

50 INT. NICOLE'S HOME - QUEENS - NIGHT

50

Nicole enters her cozy brownstone. Jessie is with their son, JADE (10), playing video games. She watches them play for a beat.

NICOLE

Jade, time for bed.

She hugs Jade and he dashes off to his room.

NICOLE

Jessie, Don't you just want to move on. Start new?

JESSIE CASTIANO

You gave me that chance when you cheated on me, Nicole. I'm still here. Now what?

(off her silent reaction)

You know what your problem is? You've forgotten that you love me.

NICOLE

Oh. Okay.

JESSIE CASTIANO

Remember what it was like when we first met? When we first made love? And then after that... our first date?

(off their laughs)

A'ight. Give me a month. I'll get a construction job. Become a trainer. I'll do whatever it takes.

NICOLE

And after a month?

JESSIE CASTIANO

We'll get married.

NICOLE

What is with you and marriage?

JESSIE CASTIANO

(sincere)

I like the idea of it.

(MORE)

(CONTINUED)

JESSIE CASTIANO (CONT'D)

I want to belong to somebody. I
want you to belong to me.

Nicole shakes her head... starts off. Jessie grabs her hand.
Pulls her close.

JESSIE CASTIANO

I'm not fighting to be in this
house just for Jade. I'm fighting
for you.

(closer still; whispers)

Let's you and I start new. I miss
you, Nicole. I miss making love to
you... and holding you.

Jessie folds Nicole into a reluctant hug that she quickly
surrenders to -- Jessie moves in for a kiss. Nicole is tempted--
but breaks from the hug and moves off. Jessie smiles. This man
can not be broken.

51 INT. ANISE AND ZIDANE'S POLICE SQUAD UNIT.

51

CLOSE ON THE CONSOLE RADIO

DISPATCH [V.O.]

Units in the vicinity... Reports
of a domestic disturbance at 1276
Rutledge.

Shadows eclipse our view as Anise and Zidane climb into their
vehicle. Zidane ignites the engine. Anise grabs the radio
handset.

ANISE

5626 responding from 63rd and
Woodhaven.

The squad car pulls OUT OF FRAME.

52 EXT. QUEENS NEIGHBORHOOD - A HOME - 1276 RUTLEDGE - NIGHT

52

Two squad units pull to a stop in front of the home. Joining
Zidane and Anise are TWO OFFICERS. The four advance toward the
entry of the home. This visual is oddly familiar. The officers
keep their heads on a swivel, hands close to their holstered
weapons. Possibly another ambush?

ANISE

Everybody stay alert. Head on a
swivel.

No screams or commotion can be heard as they approach -- Then
suddenly... SCREAMING ERUPTS -- Male and female voices.

53 INT. HOME - 1276 RUTLEDGE - QUEENS - NIGHT

53

SCENE IS SEEN FROM ANISE'S POV -- The officers move through the open door. A MAN is screaming at his WIFE, who is in tears cowering in the corner of the room. Anise peeks into the kitchen, a laundry room. Her eyes dart about the space.

ZIDANE

NYPD. Sir, show me your hands.
Show me your hands!

The MAN does.

MAN

You called the police on me?!

WOMAN

Please help me. Please help me
and my kids. Help me get out of
here. Please. *

MAN

I'm not gonna hurt anybody. And
nobody's taking the kids anywhere.

ZIDANE

Sir, I need you to calm down and
step outside with me. Now!

The chaos continues as we follow Anise's POV. Her eyes fall on dolls and toys scattered across the floor. She moves off down --

54 INT. HOME - 1276 RUTLEDGE - HALLWAY - NIGHT

54

A CLOSET DOOR is ajar. Hushed whispers heard. Anise slowly opens the door to see two sets of feet hiding behind clothing. Anise pulls the clothing aside--

TWO YOUNG GIRLS, sitting on the floor of the closet LOOK UP AT HER -- FEAR IN THEIR EYES. The loud exchange between Zidane and the Man continues.

ANISE

Hey. It's okay. I know you're
scared. But it's okay. Can you
scoot over?

Anise joins the girls on the floor of the closet.

ANISE

My name's Officer Montgomery. Don't
be afraid. I'm here to help you and
your Mom and your Dad. I'll stay in
here with you 'til it's over. Okay?
Are you sisters?

(off their nods)

(MORE)

(CONTINUED)

ANISE (CONT'D)

I have four sisters. That's a lot,
huh?

One of the little girls breaks into tears and Anise wraps her arms around them both.

ANISE

It's gonna be okay. We're all
gonna be okay.

And as she hugs them tight, tears fill her eyes. Tough week. Anise quickly shakes off the emotion with a reassuring smile.

55 EXT. ANISE'S HOME - BACKYARD - EARLY MORNING - [DAY 4] 55

Taylor stands in the threshold of the backdoor. Her POV through the screen -- Anise, wrapped in a comfy fleece jacket, sitting at a table in her backyard, sipping a cup of coffee. The pinkish glow of the sunrise framing her silhouette. Taylor pushes through the door, approaches.

TAYLOR

Mom, I'm sorry.

Anise looks up at her daughter.

TAYLOR

I'm sorry I didn't discuss my plans with you. I didn't know how to tell you I didn't want to go to law school. So--

ANISE

--You joined the Academy?

TAYLOR

I really do want to be a cop. I just thought you'd at least appreciate that I had a plan. You get so mad when I quit one of your dreams.

ANISE

That is not true.

TAYLOR

When I quit ballet you told me that I had set back the African-American dance world because now they'd have to wait years before an African-American woman would dance the lead in Swan Lake.

(CONTINUED)

ANISE

And was I right? Misty Copeland
just did it three years ago.

They laugh.

TAYLOR

Mom, I was nine. And I was a
terrible dancer.

(then)

How can you love being a cop and
not want me to be one?

ANISE

Because I'm scared for you.

TAYLOR

You were the first in your family
to become a police officer. And
everyone followed. You told me
Grandma was so proud of you. I want
you to be proud of me.

ANISE

That was a different time, Taylor.
Now police officers have to choose
between what they were trained to
do and the need to protect
themselves. They're driven by fear.
And that doesn't keep anyone safe.

TAYLOR

Mom, I'm aware of all the risks.
Please say it's okay. I need you
to say it's okay.

Anise stares at her daughter. Shakes her head.

ANISE

It's your decision, Taylor. You
don't need my permission.

HARD CUT TO:

56 EXT. CITY STREET - COFFEE CART - MORNING

56

Taylor with Serena, each has a cup of coffee.

TAYLOR

But I want her approval. I just
don't get it. I don't even know
why I care.

(CONTINUED)

SERENA

Give her time, Taylor. She'll get used to it. And then she'll be bragging about your every achievement. And we won't be able to get her to shut up.

TAYLOR

It's always all about what she wants. She is so selfish.

SERENA

(instantly angry)

Hey, you know what? That's enough. Anise is... Anise. But this is tough for her. Taylor, your mother killed a kid.

TAYLOR

What?

Serena grimaces. She regrets saying it... but she's in it now. Taylor is speechless.

SERENA

(exhale)

He was just sixteen-years-old. She was working narcotics in Brooklyn. There was a raid. Kid pointed a gun at her partner and she discharged her weapon. When she ran up to kick the gun away, she discovered it was a toy. One of those Airsoft guns. Sprayed completely black. She didn't do anything wrong. Did exactly what she was trained to do. But it haunts her. Anise doesn't want you to have to experience anything like that. One thing my sister is not, is selfish.

Off Taylor's stunned reaction.

57 INT. ELLA'S HOME - FOYER - MORNING

57

Ella enters her home. Langston sits at the base of the stairs.

ELLA

Hey.

LANGSTON

You stayed out all night? I was worried.

(CONTINUED)

ELLA

I'm sorry. I sent a text.

LANGSTON

But you didn't answer any of mine.

ELLA

Phone died.

LANGSTON

Didn't really want to talk to anyone, huh?

ELLA

Yeah, something like that.

LANGSTON

Ella, where were you?

ON ELLA lowering her head. Closes her eyes. Taking slow deliberate breaths. Langston continues with his questions and concern -- his voice muffled in the background... AS

58 INT. A COFFEE SHOP - NIGHT[FLASHBACK]

58

Ella sits alone at a table for two. A WOMAN slides into a seat opposite her. They stare at each other a beat. A gentle smile crawls across Ella's face. She places her hand in the middle of the table. The woman reaches out for Ella's hand. Their fingers tentatively entwine. Each so sensitive to the other's touch. The woman reaches out and places her hand on Ella's cheek. Ella finds comfort in her touch, leans into it, closes her eyes. Kisses the palm of the hand.

BACK TO:

59 INT. ELLA'S HOME - FOYER - DAY

59

Ella raises her eyes to Langston.

ELLA

Nowhere. Just drove around. Didn't have my phone charger.

LANGSTON

(nods; a beat)

While I was making breakfast for the kids this morning, I started thinking about how much you mean to me. How I appreciate what you do and hope our children grow up to have your strength and your integrity. I'm here for you, Ella.

(MORE)

(CONTINUED)

LANGSTON (CONT'D)

Whenever you want to talk. But I do deserve something more than a midnight text.

Langston rises and moves up the stairs. Off Ella. Exhale.

60 INT. DOCTOR'S EXAMINATION ROOM - DAY

60

Lena sits on a medical table in a hospital gown. DR. CRAIG MASON, holding photos from a scan, enters.

DR. MASON

Hey, How you feeling?

LENA

I was hoping you could tell me.

DR. MASON

I wish I had better news, Lena.

WE SLOWLY MOVE in on her stoic stare and slow shake of her head as she gets the news.

DR. MASON

The MRI and scan we took a week ago indicate that there is some malignant tissue remaining. I'd like to schedule surgery sooner than later.

LENA

And what if you don't get it all this time? What if something goes wrong this time? Maybe a little dizziness and blurred vision I can live with.

DR. MASON

But you don't have to. And I don't want you to.

LENA

I'll call you.

Dr. Mason reluctantly nods, leaves the room AS WE FADE...

END OF ACT FOUR

ACT FIVE

FADE IN:

61 INT. 85TH PRECINCT - CAPTAIN REDDICK'S OFFICE - DAY 61

Close on a BADGE AND GUN being lowered onto Captain Giles Reddick's DESK. REVEAL that the items belong to Ella.

REDDICK

Bodega owner identified Diaz as the kid who robbed him. The gun we found on him was a match to the bullet that struck Cory.

(off Ella's nod; exhale)

You've been assigned modified duty, Ella. I'll let you know where as soon as I get the order. In the meantime, take a few days.

Ella nods, exits the Captain's Office.

62 INT. 85TH PRECINCT - BULLPEN - DAY 62

Ella gathers items from her desk. The officers and detectives in the bullpen turn their attention from what they are doing -- cursory glances. Ella moves out the precinct front doors. Darosa shakes his head.

63 EXT. 85TH PRECINCT - DAY 63

Ella exits the precinct. She clocks Lena leaning against her SUV. Ella approaches.

LENA

Captain Reddick told me he was seeing you this afternoon.

ELLA

Wow, look at me. I've forced the Assistant Chief to camp out in the parking lot.

LENA

You won't call any of us back or respond to our emails and texts, Ella. I had to do something. We just want to know you're okay.

ELLA

I'm okay. Paying for my mistake.

(CONTINUED)

LENA

Modified duty. It won't last very long.

ELLA

You and I both know this becomes a demotion. Everything I've worked for... I'll lose my rank of Sergeant. A cut in pay-

LENA

I couldn't come to the rescue, Ella.

ELLA

You have to do what's best for you.

LENA

Don't say it like that. I wasn't thinking about me--

ELLA

--I didn't ask for your help, okay? I get it. I'm responsible.

They suffer the awkwardness for a moment. Ella laughs, shakes her head.

ELLA

You know what really burns? Puglisie wins. And every cop like him. That's why they hate us. All the people we pledge to protect and serve hate the sight of us.

LENA

Is that what this has been about?

ELLA

He's an overzealous cop. Makes stops just so he can show activity. Trying to get a specialty unit promotion. His actions border on harassment. And those kids have to face it everyday.

LENA

Look, I don't like the kind of cop Puglisie is, but this time it looks like he was doing his job. Ella, you didn't verify the description or even report the stop. You let those boys go without IDing them.

(MORE)

(CONTINUED)

LENA (CONT'D)

Your actions were a clear failure to supervise. You can't blame Puglisie for that.

ELLA

He pissed those kids off. And you know they made that phony domestic abuse call and set up the ambush. He's the reason Cory got shot.

LENA

Five seconds. That's all the time it would have taken you to return to your squad car and radio Central to confirm the description of the bodega suspect. And you didn't do that. You would have found the gun. Why didn't you confirm the description, Ella? Why didn't you follow protocol?

ELLA

Because I saw the fear in the kid's eyes whose face was pressed against that concrete wall. Because I was trying to show them that we're not all like Puglisie. That there are more good cops than there are bad.

The silence between the two sisters is deafening.

LENA

That's not a good enough answer. Because Cory is lying in a hospital right now.

Lena climbs into her SUV and the vehicle pulls away.

64 EXT. NEW YORK CITY - ESTABLISHING

64

Day transitions to Night.

65 INT. SERENA AND BOO'S MANHATTAN APARTMENT - NIGHT [NIGHT 4]

65

Modern and comfortable. Art is a priority. Serena enters the front door, cell in her hand, tosses her keys on the counter. John is watching TV.

SERENA

Hey, Boo. You want to go out for dinner or have leftovers?

(CONTINUED)

No response.

SERENA

Boo?

She starts toward him and hears lots of heavy breathing and moaning coming from the audio sound system.

SERENA

Are you watching porn--? Oh my God!
That's us.

JOHN

Video from the elevator. Eddie got
it for me.

SERENA

John! How could we not think about
that?

JOHN

I don't know. It was the freight
elevator. Didn't cross my mind.

SERENA

Did he...?

JOHN

I didn't ask Eddie if he watched
it. I didn't want to know. He
promised there were no copies.

SERENA

This is a copy.

JOHN

I asked him for it.

SERENA

Why?

JOHN

I kinda... wanted to see it. I
mean... you know....

She plops down beside him. They watch a beat.

JOHN

It's kinda sexy, right? You wanna
recreate it on the couch? Get busy
right here? Start making babies?

John leans over and kisses her. Serena laughs, enjoys the attention. Her phone vibrates then chimes. Her eyes fall on the text that appears on screen. She bolts upright.

(CONTINUED)

SERENA

Boo, I gotta go. It's Lena.

She rises from the sofa, heads toward the door. John is left mid-coital.

JOHN

Is she okay?

66 EXT. NEW YORK CITY - COLUMBUS CIRCLE - NIGHT [NIGHT 4]

66

Oz paces near the Columbus Circle fountain. Checks the time on his cell. Then looks up and smiles at someone not yet revealed.

OZ

I thought maybe you forgot.

REVEAL NICOLE -- Oz wraps Nicole in a warm embrace and they share A KISS. Yes, A KISS that's more than just a kiss "hello." Nicole is the first to break away.

OZ

Hey, what's wrong? Is Ella okay?

NICOLE

Yeah.

(then)

Jessie isn't moving out. And doesn't have to. He's protected by New York State squatters' laws.

DAROSA

Are you kidding me?

(off her head shake)

Okay, so what's the next legal step?

NICOLE

I don't know that there is one.

DAROSA

You can't just let this guy win, Nicole.

NICOLE

This guy is Jade's father.

DAROSA

Okay, then be a responsible father. Not a freeloader finding every loophole in the system so he can live off you.

(CONTINUED)

NICOLE

That is not exactly how it is.

Oz stops. Stares at Nicole a beat. Her phone vibrates. Then continues to do so throughout the rest of the scene.

DAROSA

No? How is it, then? Because it sounds like something has changed between noon yesterday and now.

NICOLE

It's just that I'm tired. I want all the legal documents and court dates and judgements to go away. I'm tired of fighting it.

DAROSA

So surrender is your only option?

NICOLE

No. Jessie is a good father. And he's struggling with--

DAROSA

Who he wants to be when he grows up?

NICOLE

That's not fair.

DAROSA

You know what's not fair, Nicole? Being the other man. Sneaking around. Being a secret.

Nicole stares at Oz a beat.

NICOLE

I just need time and I'll fix it. Okay? I will fix it.

She folds into his embrace, checks her phone.

NICOLE

Can we skip tonight?
(off his disappointment)
I'll see you, tomorrow.

Off Oz, confusion and caution consuming him as Nicole dashes off.

67 INT. HOSPITAL - CRITICAL CARE UNIT - CORRIDOR - NIGHT 67

Ella has her phone to her ear. She listens to a voicemail message as she moves down the corridor.

LENA (V.O.)
Hey, It's Lena. Just checking in.
When you have a minute. Call me
back. I'd like to talk to you. If
you want to talk. Okay.

68 INT. HOSPITAL - CRITICAL CARE UNIT - CORY'S ROOM - DAY 68

A PANNING POV FROM THE CORRIDOR - As we see Ella move inside Cory's room, next to his hospital bed. He's conscious and he lifts his hand to clutch hers. He smiles. She smiles. No words necessary.

69 INT. LENA'S MANHATTAN APARTMENT - BATHROOM - NIGHT 69

Lena sits down at the dressing table. Sets her phone aside. Stares at her reflection in the mirror. She removes what we now see is A WIG from her head. REVEALING a partially shaven head, less than AN INCH OF HAIR GROWTH, and A SCAR ACROSS HER SCALP. She stares back at her reflection in the mirror. Still glamorous. Her fingertips brush slowly over the scar. She exhales.

Her APARTMENT DOORBELL CHIMES followed by RAPID KNOCKS on the door.

70 INT. LENA'S MANHATTAN APARTMENT - LIVING ROOM - DAY 70

The doorbell rings again.

LENA
Alright, I'm coming, Serena.

Lena, wig-less, opens the door to Serena, Nicole and Anise.

ANISE
Why ain't you ready? Serena said
you were in the mood for Jax.

NICOLE
And I could use a beer.

Lena shoots a look at Serena.

SERENA
(whispers)
I didn't tell them that it's back.
(MORE)

(CONTINUED)

SERENA (CONT'D)
Just thought you shouldn't be
alone.

ANISE
Grab your hair. Let's go.

71 INT. JAX - LOCAL QUEENS BAR - NIGHT

71

An old school dive. Pool tables and dart boards. Music piped in.
Nicole and Serena shoot pool. Anise and Lena at the bar.

LENA
Ella hasn't called me back.

ANISE
She will.

LENA
How come all of a sudden you're the
Ella expert?

ANISE
We shared a room for 12 years. I
think she said nine words to me
that whole time.

LENA
Cuz you were doing all the talking.
(laughs; then)
Anise, what I said about Taylor--

ANISE
No. You were right. I'm still mad
at you, but you were right.

Beyonce's "Crazy In Love" blooms through the bar's sound speakers.

ANISE
Oh, here we go.

NICOLE
Haven't heard this song in a
minute.

ANISE/SERENA
(singing)
Uh oh, uh oh, uh oh, oh, oh, oh...

Anise, Nicole and Serena, sing and spontaneously break into the
Beyonce RUNWAY WALK, ARM-WHIP & SNAP and BUTT TWERK. OFF LENA
enjoying their performance AS WE FADE...

END OF EPISODE