

NYPD BLUE

Written by

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TEASER

INT. TATTOO PARLOR - NIGHT

Closed for the night. THEO SIPOWICZ, (26, handsome, with a few days of beard, and tough, with an engaging charm) sits across from JENNINGS (30, enterprising but dim) at a back table. A half-consumed bottle of decent whiskey between them. Theo is in full performance mode, nearing the punch line of a joke...

THEO

...So Fauntelroy reads this fawning, apologetic letter from the owner of the railroad -- *I'm mortified that a man of your stature had to endure bed bugs* -- and now Fauntleroy is feeling pretty good. Order has been restored. He's had his ass kissed.

Jennings holds up the bottle of whiskey. Theo nods heartily.

INT. SURVEILLANCE VAN - SAME TIME

Two NARCOTICS COPS, JOE KEYS (30) and KATE MCKENNA (25) monitor the activity in the tattoo parlor. They have audio and video courtesy of the 'button' cam Theo wears. They watch Jennings refill Theo's glass.

KEYS

Another shot? We're going to need a wheelbarrow to get him out of there.

McKenna maintains a cool glare, not thrilled at what she's seeing from Theo.

INT. TATTOO PARLOR - SAME TIME

Theo and Jennings clink glasses.

THEO

Fauntleroy is filing the letter away when he sees something stuck to the back. It's a post-it note.

(MORE)

THEO (CONT'D)
Handwritten, it says, *Susie, send
this asshole a copy of the bed bug
letter...*

Theo claps his hands and roars with laughter. It still gets him. He looks at a befuddled Jennings.

JENNINGS
Who's Susie?

Theo throws his hands up and looks around, exasperated. The back door opens and MERRILL enters, holding a small duffel bag. He deadbolts the door, then approaches. Jennings rises and motions to Merrill.

JENNINGS (CONT'D)
This is Merrill.

Theo quickly sizes up Merrill. He's grim and tightly wound. Theo forces a smile.

THEO
Hey, how's it going.

MERRILL
You got the money?

Theo picks up a backpack that was at his feet, opens it. Displays the cash.

THEO
Twelve K.

Merrill puts his bag on the table and opens it. A couple taped up packages inside, but then he reaches down further and pulls out a gun and levels it at Theo.

THEO (CONT'D)
Whoa whoa whoa...

INT. SURVEILLANCE VAN - SAME TIME

McKenna quickly goes to her radio.

MCKENNA
Move in! Move in!

INT. TATTOO PARLOR - SAME TIME

Theo puts his hands in the air.

THEO

Just take the money. I was never here.

MERRILL

Damn right you were never here.

Merrill's arm flexes, ready to fire -- when Theo kicks a chair toward him, sending Merrill off balance and careening forward --

Theo reaches for his ankle gun. Merrill regains balance, aims at Theo whose gun is free and FIRES! The shot hits a table leg in front of Merrill's exploding wood into Merrill's face.

WHAM! Merrill is tackled by Keys and McKenna. Theo spins. Jennings is out the back with the buy money. Theo jumps to his feet, in full pursuit --

EXT. STREET - BROOKLYN - NIGHT

Theo dashes after Jennings, dodging pedestrians, racing across the street and into a back alley -- finally slamming Jennings to the ground.

THEO

Don't move!

JENNINGS

Okay okay okay!

Theo pulls out a flex-cuff from inside his jacket and cuffs Jennings.

JENNINGS (CONT'D)

Oh you're *kidding* me. *Cop?*

Theo spins Jennings around and stares at him as they both catch their breath. Theo looks hurt -- emotionally.

THEO

You were gonna *kill* me? Rip me off, yeah, but *kill* me?

JENNINGS

That was all him, man -- *officer* -- I swear to god.

Theo stares at him a beat, wondering if he's telling the truth, then pulls out a knife and snaps it open.

JENNING

No no no... don't...

Instead, Theo uses the knife to cut the plastic zip tie. McKenna is running up on the scene --

JENNINGS
You letting me go?

THEO
No, I don't hit skels when they're cuffed.

Theo drives his fist in Jennings' gut, doubling him over. McKenna, jogging up, sees it. Wishes she hadn't.

INT. 39TH DISTRICT - BROOKLYN NARCOTICS - NIGHT

Theo sits across the desk from the LIEUTENANT. The Lieutenant slowly licks the pad of his forefinger and turns to the second page of the report. Theo's a little nervous, as one tends to be around a supervisor who may not like you.

THEO
Both had priors. And got a half brick of fentanyl. Solid bust, Loo.

NARCOTICS LIEUTENANT
(without looking up)
You drank. A lot.

Theo's jaw tightens. *Here we go again.*

THEO
Umm... yeah. I did. He offered, and I decided to keep rolling with my drug dealer persona. As opposed to my Mister Rogers persona. Which I've found -- and I'm just speaking for myself -- is less effective than the drug dealer persona.

The Lieutenant finally looks up. Indeed he doesn't like Theo.

NARCOTICS LIEUTENANT
That persona is becoming the predominant one. Off duty too.

That's the last straw for Theo and the built up frustration and resentment comes out.

THEO
Lieutenant, I don't know why but you've had it out for me since the day I walked in the door.
(MORE)

THEO (CONT'D)

I've made more collars than anyone on this team but all you ever seem to care about is where the breathalyzer is --

NARCOTICS LIEUTENANT

You discharged your weapon while *drunk*. That puts the whole team in jeopardy --

THEO

I was in jeopardy. Or did you see something I didn't? Oh wait, you weren't there.

NARCOTICS LIEUTENANT

You're bounced from Narcotics.

This is a huge deal. Theo is tight lipped, furious --

NARCOTICS LIEUTENANT (CONT'D)

Where you end up next is up to the Job. But you're out of here.

INT. COP BAR - NIGHT

Full swing. The bartender JOE pours the last of Theo's six shots. Theo is drunk - upbeat, party drunk.

THEO

(picks up three)

Three for me, three for those kindly strangers.

Theo points down the bar where a group sit --

THEO (CONT'D)

Tonight you're drinking with me!

He takes his three shots to a table where McKenna and Keys sit, faces dour. Theo lifts his shot --

THEO (CONT'D)

Here's to the breezes that blows through the treezes.

They reluctantly hoist their drinks. McKenna sips --

KEYS

If you laid low a few weeks --

THEO

Nothing would change.

(to the bartender)

Where's my tuneage! I put seven
bucks in the juke box!

JOE

Forfeited. Can't play *Honky Tonk
Woman* twenty times in a row.

THEO

I don't see that written anywhere.

McKenna tries another tact --

MCKENNA

Tomorrow morning, you call the
delegate. Write a letter of
apology. Sign up for counseling --

THEO

Or file all that under "farting in
the wind" and go big tonight. Don't
know your schedules tomorrow but
mine has loosened considerably.

He sees three men enter the bar. Including PRUITT 40's. They
all look at Theo with cold grins.

THEO (CONT'D)

What, Pruitt?

PRUITT

No, nothing. Just heard about your
booze-soaked flame-out today. I'm
sure your dad would be proud.

Theo smiles, furious --

THEO

I'm not off the Job yet. But I
might be after this --

Theo starts walking toward Pruitt but McKenna and Keys are
already between them, having expected this --

KEYS

Okay, enough. Let's all cool it.

THEO

No no no. It's fine. I'm out of
here.

Theo throws the rest of his shot down and heads out. McKenna watches him go. Sighs deep.

INT. 39TH DISTRICT - BROOKLYN NARCOTICS - DAY

Jennings is at a small table in an interview room, cuffed to a wall-mounted bar. He's ill at ease. The door opens and the Narcotics Lieutenant enters and sits across from him.

NARCOTICS LIEUTENANT

So I think you know how this works. You give us some information, you get some rhythm in return. Your buyer, another seller...

JENNINGS

I know of a murder that didn't go down the way it said it did in the papers.

NARCOTICS LIEUTENANT

Okay...

JENNINGS

The murder of a cop.

INT. THEO'S APARTMENT - NEXT MORNING

Theo enters with two coffees and danish on a tray. He's ragged but sober, in the same clothes as the night before. Theo sets down the coffee as a 7-year-old MUTT with grey on its muzzle trundles up and gets a pat on the head --

Then notices a packed bag by the bedroom door. Kate McKenna emerges from the bedroom with another.

THEO

Kate, come on. Don't.

MCKENNA

I waited up. Called twenty times.

THEO

My phone died.
(she readies to go)
He insulted me. Insulted my family.

MCKENNA

This is not about last night. The last two years have been a slow spiral and you know it.

(MORE)

MCKENNA (CONT'D)
How many times did I beg you to
talk? Or go to therapy?

THEO
I put my energy into work. Making
collars.

MCKENNA
You made more enemies than collars.
(fighting tears)
I've had my hand out for so long,
you just won't take it. I love you,
Theo but I can't sit by and watch
you slide.

She grabs the bags and walks out. Theo drops into a chair.
The dog nuzzles into his leg. Theo goes into --

INT. BEDROOM - CONTINUOUS

At a bureau Theo opens a drawer. He unfolds a pair of socks
to reveal a hidden ring box. Inside is an engagement ring.
He's pained. His phone rings. He shuts the box, answers --

THEO
Hello?

EXT. 15TH PRECINCT - DAY

Theo, still in his Narcotics gear of jeans and boots and beat-
up jacket, approaches the precinct and takes a good look.

It's where his dad used to work. He heads inside.

INT. 15TH PRECINCT - DOWNSTAIRS - MOMENTS LATER

Theo weaves past some exiting UNIFORM COPS and approaches the
big Front Desk. He stops cold. Behind the desk is Pruitt.
Sgt. Ted Pruitt. He's the daytime desk sergeant. Pruitt
sees Theo and chuckles.

PRUITT
What a lovely surprise.

THEO
(in no mood)
They want me up in the Squad.

He nods for Theo to proceed. As Theo moves to the stairs --

PRUITT

Hey Sipowicz.

(beat)

Your dad used to keep a flask taped under his desk. Probably still there, if you need a little bracer.

And with that Theo attempts to scale the Front Desk. He almost makes it before being pulled back by two COPS. It's a melee -- every cop downstairs running over. Pruitt sees an opening, lunges forward and sucker punches Theo as Theo is being pulled away.

Theo squirms away from the cops long enough to lunge forward, grab Pruitt's shirt, pull him closer and land two punches of his own.

FEMALE VOICE

ENOUGH!

Everyone stops and looks to the voice. The crowd parts and LT. DIANE RUSSELL walks up. The cops unhand Theo.

PRUITT

I WANT THIS SON OF A BITCH OUT OF HERE! And I want him brought up on charges!

RUSSELL

I heard what you said to him, Ted. You're lucky I don't hit you too. So just shut up.

Turns to Theo, shirt stretched, welt on his cheek, pissed.

RUSSELL (CONT'D)

Lieutenant Diane Russell. Get your ass up to my office.

THEO

I don't even know what the hell I'm doing here! Why'd I get called down?!

Beat.

RUSSELL

Because we may have new information on your dad's murder.

She lets that land, then turns and walks back to the stairs. Off Theo, adrenalin pumping.

END TEASER

ACT ONE

INT. 15TH PRECINCT - DAY

Russell leads Theo up the stairs --

THEO

You *may* have information? What does that mean?

RUSSELL

In my office. A guy's coming in, I'd rather you not cross.

She looks back to see him taking in the building.

RUSSELL (CONT'D)

When was the last time you were in the Fifteenth?

THEO

Been twelve years. At least.

INT. 15TH SQUAD - CONTINUOUS

-- they enter the Catching Area. Civilian Aide JOHN IRVIN at the Desk. He looks up on seeing Theo. Has known him from a boy. Theo blows right past him.

THEO

So I must know him. This guy coming in.

RUSSELL

Glen Jennings. You collared him last night.

THEO

(huh?)

What is that scumbag saying?

Russell nods Theo to her office, shuts the door. Stay with Detectives NICOLE LAZARUS, CHRIS GAMBLE, CRAIG PETTIBONE, all engrossed in files from the Andy Sipowicz homicide.

PETTIBONE

Kid runs hot.

GAMBLE

Must be a family trait.

Which earns a protective stare from Irvin.

The Squad line rings and Irvin checks the display.

IRVIN
(to Lazarus)
It's Michael.

She shakes her head. *No thanks.*

INT. RUSSELL'S OFFICE - DAY

Russell and Theo, who's agitated --

RUSSELL
...Jennings says he's got the name
of a witness but he won't talk
until we can video for the DA. The
original case was here in the 15th,
so we're running it.

Theo nods, wheels turning, lot of emotions --

THEO
Okay.

Russell gauges him --

RUSSELL
I know your dad's case has weighed
on you like a sack of concrete --

THEO
Sacks. Of concrete. Many of them.

RUSSELL
And we are going to run this down.
But you know Jennings better than
any of us. Credibility-wise, is it
worth getting your hopes up?

THEO
Anything that could possibly
reshade the case is worth getting
my hopes up. I'll assume I'm
working it, full steam.

RUSSELL
(no)
I didn't want you getting word
there was activity without being up
to speed. You're here as a
courtesy.

THEO

(jaw a little tight)
I should at least be in the room
when he's interviewed.

RUSSELL

You can watch in observation.

THEO

(tighter)
I know Jennings, we have a rapport.

RUSSELL

Developed before or after you
slugged him in the ribs?

THEO

Right at the point of impact.
Lieutenant, please.

RUSSELL

Your dad was a friend. You're here
out of my respect for him. Show me
the same and I'll keep you in the
loop.

INT. SQUAD ROOM - SAME TIME

The Squad is at their desks, discussing the elephant in the
room.

GAMBLE

My dad knew his from when they were
in the bag together. Everyone knew
the stories.

PETTIBONE

(fan boy-ish)
Oh they're *legendary*. He'd tune up
suspects, knock skels around.
Stuff they'd lock you up for now.

Irvin listens from his desk. Jaw tight.

GAMBLE

He took five bullets from a Gambino
boss while he was rolling around
with two hookers!

THEO (O.S.)

One hooker.

All turn. See Theo's in the open doorway with Russell.

THEO (CONT'D)

And only three bullets. Those are the actual facts.

Russell, chagrined, intros Theo --

RUSSELL

Theo Sipowicz. Nicole Lazarus, Chris Gamble, Craig Pettibone. And you know John Irvin.

THEO

Do I?

IRVIN

From a long time ago. I knew your dad.

Theo doesn't place Irvin. Irvin's slightly crestfallen.

RUSSELL

(more for Gamble)

Theo's dad Andy was a First Grade detective in this Squad, and retired with thirty two years on the Job.

IRVIN

And highly decorated.

RUSSELL

Two years ago he was shot and killed at the Mermaid Day Spa on Avenue D.

THEO

My dad traded shots with a customer, Damian Novak. Both died at the scene. Mutual combatants.

GAMBLE

Any idea what set it off?

RUSSELL

The girls working there skated before the cops showed, and all the madam would say is she heard arguing in the back hallway and then gunshots.

THEO

She boogied home to Manila the next day.

(MORE)

THEO (CONT'D)

The joint's computer disappeared with her so his history with the place is a mystery.

LAZARUS

(re computer screen)

The report said he was carrying a dupe shield and off duty gun. Was he there related to the job?

THEO

Not sure. He always carried those. So... he might've been a customer.

RUSSELL

(protective)

There was a lot of speculation about what happened that night. As far as anyone knew, counting myself, he was a solid family man.

GAMBLE

But not always. Right?

RUSSELL

Tread light, Gamble.

GAMBLE

No disrespect. His dad was a legend. But for a lot of reasons. That's common knowledge.

RUSSELL

Evidently.

John Irvin, quietly takes a call.

THEO

He was twenty years sober.

(less defensively)

But that's no guarantee of twenty one. People fall off. So yeah, he might've. I don't know.

RUSSELL

The facts are that there were two bullets fired, two men dead. The investigation was put to bed quick. To avoid...

She stalls. *How to word this?* Theo says it for her.

THEO

Further embarrassment.

IRVIN
(hanging up)
Lieutenant, Narcotics is bringing
up Glen Jennings.

INT. INTERVIEW ROOM - DAY

Lazarus and Gamble sit opposite Jennings --

LAZARUS
We appreciate you offering up
information, Glen.

INT. OBSERVATION ROOM - SAME TIME

Theo, Russell and Pettibone watch --

LAZARUS
But remember, this was a cop
killing. If you're running a game
it's going to backfire on you. Big
time.

JENNINGS
Okay. Year ago or so I was getting
high with this girl named Violet.

LAZARUS
Violet what?

JENNINGS
All I know is Violet. And she
started crying. *I'm a terrible
person, I got someone killed.* She
said it was a cop. Said his name
was Andy. And *I was there when it
happened. I'm why he's dead.* That's
a direct quote.

THEO watches intently, breathing a little hard.

GAMBLE
(yes? and?)
Which was why?

JENNINGS
I'm... not sure. I didn't hear the
rest. I nodded off.

LAZARUS
That's kind of the money here,
Glen.

JENNINGS

It wasn't like I was prepared to hear a confession that night. I was loaded myself.

LAZARUS

Where are we going to find Violet?

JENNINGS

I haven't seen her since.

Russell turns to Theo.

RUSSELL

Does that name mean anything?
Violet?

THEO

... yeah, it might.

INT. THEO'S APARTMENT - BEDROOM - DAY

Theo enters, dog following him. He opens the closet door, from deep within he finds a box, pulls it out. As he leaves with it, he's crushed to see half the hangers empty.

He sits on the floor, opens the box. The mutt sidles over, sniffs the box. Whimpers a little.

THEO

Gettin' a sense of pops in this old stuff, boy?

Theo scratches the dog's head while he rummages --

THEO (CONT'D)

Yeah. Me too.

Theo a couple old Filofax organizers. He then finds an official department photo of his dad, in dress blues. Staring straight at the camera. All business.

Theo stares at the photo, memories and emotions flooding back. After a beat he sets the photo down and finds what he came here for: a journal labeled GRATITUDE. He flips it open. In his father's handwriting he sees daily lists. *Grateful to be sober. Grateful for Theo.*

He looks to a new list. They're all similar. Slight variations or new names: *Grateful for Roger K. Grateful for Peter M.* A constant is Theo.

Then Theo flips to the end of the notebook - where the lists abruptly stop. On one, toward the end, it reads, *Grateful to see Violet P.* He irises down on *Violet P.* He then searches for and finds an old address book.

INT. RUSSELL'S OFFICE - DAY

CHIEF OF DETECTIVES ERIC GAMBLE (55), sits across from Russell.

CHIEF GAMBLE

Can't think of another case better suited to the term, "can of worms."

RUSSELL

Chief, there's a reason it woke up. And I was never comfortable with the original outcome --

SQUAD - Gamble, Lazarus, Pettibone and Irvin are at their desks.

CHIEF GAMBLE

But you got nothing here. What wouldn't a dope fiend like Jennings say to get out from under? I know what you're going to say: what's the harm in pursuing it? The harm is another run of front page headlines about the "whore monger cop" which were a black eye to the department then and will be again now. That's not happening.

RUSSELL

Especially if your son winds up in the article.

(fighting words, but...)

Forgive me for saying exactly what you were thinking, Chief.

Before he pulls rank... he considers, then --

CHIEF GAMBLE

Not my predominant reason for coming here.

But it was. The Chief is on his feet.

CHIEF GAMBLE (CONT'D)

Wading into this Sipowicz sewage is a waste of his time - the Squad's time.

They both look over to see Theo enter the squad, holding a folder.

INT. SQUAD ROOM - MOMENTS LATER

Russell and Chief Gamble enter.

THEO
Chief.

Chief Gamble nods at him.

RUSSELL
Anything?

THEO
Every night my dad wrote a gratitude list for his sobriety program. He had a "Violet at G.I.A" listed. GIA is Gratitude in Action. It's a sobriety meeting. He'd go every day at noon. I called over to the guy who runs the meeting and filled him in. He gave me a last known address, 1971 Ave. D, and a photo.

He reaches into the folder and pulls out a photo of an attractive brunette. VIOLET.

LAZARUS
Solid lead.

Russell looks at Chief Gamble for the verdict.

CHIEF GAMBLE
I'll give you 24 hours to chase this down.

THEO
Why just 24 hours?

The Chief doesn't exactly appreciate being challenged.

CHIEF GAMBLE
Cause it's a nice round number.

RUSSELL
Gamble, you and Theo. Hit it.

CHIEF GAMBLE
One sec.

He nods for his son to meet him on the landing.

INT. LANDING - MOMENTS LATER

CHIEF GAMBLE

Andy Sipowicz was a racist cop who deserved getting tarred and feathered. And his kid's a drunk. Don't let their stink rub off on you.

GAMBLE

Alright.

They bump fists and Chief Gamble hits the stairs.

INT. DETECTIVE CAR - DAY - MOVING

Gamble drives. Theo shotgun. They've been riding in silence. Then --

THEO

Must be nice, your dad being Chief of Detectives. You can get a lot done with a hook like that.

GAMBLE

I don't trade on his job. He's got his thing, I've got mine.

THEO

But I bet people make a lot of assumptions to the contrary.
(looks over)
Assumptions really blow, huh?

Gamble looks over.

INT. HALLWAY - SHITTY APARTMENT BUILDING - AVE D. - DAY

Theo and Gamble at an apartment door. Bang bang bang --

THEO

Violet?

No response.

THEO (CONT'D)

Violet, you in there?

Gamble spots something by the door knob.

GAMBLE

What's this?

They look then kneel to inspect a blood smear next to the knob. Gamble whips out a glove and uses it to touch the edge of the smear.

GAMBLE (CONT'D)

That's fresh.

INT. APARTMENT - LATER

A SUPER opens the door and then backpedals as Theo and Gamble enter, guns drawn.

GAMBLE

Police!

Signs of a struggle. A table askew, plant knocked over. KNOCK from the bedroom. Theo and Gamble approach --

INT. BEDROOM - CONTINUOUS

THE WHIRR OF A WINDOW AC UNIT and the same knock. Theo pushes open the door, gun drawn. He sees the source of the knocking: the pull-string for the blinds, on the end is a wood ball being blown by the AC and knocking into the wall. He looks down on the bed. A woman clothed.

She's blue, badly beaten, dead. A stocking pulled tight around her neck. Theo checks the body, touches the arm --

THEO

Within the hour.

GAMBLE

(gets on the radio)

We need a bus forthwith, 1971
Avenue D, apartment 4C.

Theo peers closer.

GAMBLE (CONT'D)

What?

Theo pulls out his photo of Violet and matches it against the DOA.

THEO

That's not Violet.

END OF ACT ONE

ACT TWO

INT. VIOLET'S APARTMENT - DAY

15th detectives present. Gamble is gloved up, searching the apartment alongside Crime Scene Unit. Theo is anxiously sidelined, watching Lazarus with building super ATILIO (50). Russell arrives, Pettibone approaches --

PETTIBONE

DOA's Monica Dettmer. 25. Living here three years. No sign of Violet. Lazarus is with the super. He gave us a last name for Violet based on some mail that came for her. Prescott.

(leans in, re Theo)

This one's about to jump out of his skin.

Russell nods, approaches Lazarus with the Super.

LAZARUS

Did Miss Dettmer ever mention having problems with anyone? Anyone hanging around?

ATILIO

I don't know about that. I'm not on site so I don't know the tenants so well.

LAZARUS

Any cameras?

ATILIO

(no)

Owners are cheap.

Theo steps in to Atilio --

THEO

Violet Prescott? Where is she?

Lazarus didn't need him jumping in --

ATILIO

Haven't seen her in like six months. I heard she moved to St. Louis. No, that was 7B. The girl living here might've offed herself.

Not what Theo wanted to hear, gets more aggressive --

THEO

Offed herself? You heard this or you know it?

ATILIO

Might have been her. I'm not sure.

THEO

Very helpful. Much appreciated.

Lazarus looks to Russell re: Theo. Russell takes him aside.

RUSSELL

I can't have you working this Theo. It's not your dad's case.

THEO

Can I just help with the canvas? I'd like to know if the neighbors can break the tie between St. Louis and suicide.

Gamble approaches --

GAMBLE

Don't waste your time.

(holds an evidence bag)

From Miss Dettmer's drawer. Looks like she and Violet were roommates.

(a note, Theo takes it,

Gamble summarizes)

"I'm in a spiral and I just want it to end. By the time you read this I'll have jumped off the George Washington Bridge..." Signed Violet.

Theo is stunned --

INT. SQUAD ROOM - DAY

Pettibone, and Irvin at their desks. Theo too, looking at a computer screen of a police report from six months ago.

Reads: Personal items found by roadside on bridge: Cell phone. Hooded sweatshirt with dragon emblem. Wallet with identification for Violet Jane Prescott.

PETTIBONE

Ran the last number off her cell log. Suicide hotline.

THEO

I checked with the morgue. They haven't had a female floater her age in five years.

PETTIBONE

Bodies sink in winter then pop up in spring, or get tangled in seaweed and never come up at all.

Theo sags. He leans back and for the first time takes in the desk he's using. Irvin takes note.

IRVIN

It was your dad's desk.

THEO

(a little wistful)

Yeah. I kinda remember. Why's it empty?

IRVIN

Ex-Detective Fluger texted a vulgar photograph to Detective Lazarus. His 'one too many with the boys' defense finally expired.

THEO

Ah.

Irvin produces a Magic 8 Ball from his drawer.

IRVIN

This was your dad's, too. He left it here. They were gonna throw it out, but...

Irvin walks over with the 8 Ball and hands it to Theo. Lightbulb for Theo.

THEO

I remember you now. You babysat for me.

Irvin's overjoyed; glad to be remembered.

IRVIN

Yes!

THEO

You'd always read me *Where the Wild Things Are*.

IRVIN

You always *made me* read it.

THEO

You must have twenty years on that desk.

IRVIN

Twenty three.

THEO

(sees the ring)
And married.

IRVIN

Ten years. We have 8 year old twins. Boy and a girl. My husband's a painter. Not the most consistent paycheck. So here I am.

THEO

Solid family. Those are lucky kids.

Irvin smiles. But there's something sad in the way Theo says it. Solid family life for him is a memory.

He looks over, sees Lazarus in the coffee room with MRS. DETTMER (44), mother of the DOA. In tears. He hears Lazarus as she rises and gets Mrs. Dettmer a tissue --

LAZARUS

Take your time, Mrs. Dettmer.

INT. COFFEE ROOM - INTERCUT

Mrs. Dettmer wipes her eyes --

MRS. DETTMER

Monica was just getting her life together. Looking for real work.

LAZARUS

What had she been doing?

MRS. DETTMER

So many things.

LAZARUS

She had some pretty risqué outfits in the closet. Some lacquer heels. Was she stripping?

MRS. DETTMER

(nods)

Various clubs. She told me the names. I don't remember.

LAZARUS

Sounds like you were pretty close.

MRS. DETTMER

We're only nineteen years apart. Single mom. She told me everything.

Lazarus is thinking --

LAZARUS

Did she ever work at a massage parlor? The Mermaid Spa?

MRS. DETTMER

A couple of years back.

THEO hears this. Sits up. Gamble and Russell return from the crime scene --

LAZARUS

Is that where she met Violet Prescott?

MRS. DETTMER

Yeah. They moved in together. But Violet wasn't around long. Don't know where she went.

Lazarus does. Theo listens intently. He gets out his phone --

INT. SQUAD ROOM - MOMENTS LATER

Lazarus moves out with Mrs. Dettmer --

IRVIN

Ma'am, I'll walk you out.

When they're gone --

THEO

I think they're connected. Monica Dettmer and my dad.

RUSSELL

Dettmer worked with Violet at the massage joint. That's all we got.

THEO

And she got killed within hours of us reopening my dad's case.

RUSSELL

Okay. But who knew we'd reopened it past Jennings, the Squad, and the Chief of Ds?

THEO

My old Lieutenant in Brooklyn Narcotics, and whoever else that loudmouth talked to. This tweet went out at the same time we were talking to Jennings.

Theo shows Russell his phone: on it an NYPD tweet showing a photo of a man (40s) with text that reads: "Damian Novak. Shot and killed. Seeking information regarding incident at Mermaid Spa, August 17, 2016. Contact 15th Precinct Detective Squad."

THEO (CONT'D)

The 15th precinct NCO tweeted it out looking for tipsters. It's the guy my dad killed at the spa.

GAMBLE

So that goes out. And prompts someone to kill Monica Dettmer?

THEO

Maybe a third party who was involved the night my dad died. Someone cleaning up a witness.

PETTIBONE

Conjecture.

THEO

(summoning patience)
Until it turns out to be right.

RUSSELL

We're going to keep working Dettmer independently. But if whoever killed her had some involvement with your dad, great. We're already looking for him.

THEO

And I'm sitting here with my thumb in my pants.

(Russell nods)

(MORE)

THEO (CONT'D)

I'd like to track Violet's movements and social media before the suicide. She blabbed to Jennings, maybe she did the same to someone else.

Russell considers, nods.

RUSSELL

(to Pettibone)

Work the system for him.

Pettibone is on his feet. They head into --

INT. COMPUTER ROOM - DAY

An interview room transformed into a makeshift computer hub. Old file cabinets, desk chairs, and an ancient desk, on it a state of the art computer. Pettibone types. Theo watches --

PETTIBONE

Off her cell number we got Facebook and IG. All activity stops March 15th, date of her death. Photos are mostly selfies. Not a lot of followers or friends.

Theo nods. Frustrated.

THEO

Can this track her cell hits? The day before she died?

Pettibone gets to typing. While he waits for a response from the computer, he hands Theo a business card. WTF? --

PETTIBONE

My card. For legal counsel. True, I haven't passed the bar yet but I do know the ins and outs of the department like the back of my hand.

THEO

I don't need legal advice. I haven't done anything.

PETTIBONE

Yes, but word's out you're back on a foot post in the Bronx.

(Theo's face falls)

(MORE)

PETTIBONE (CONT'D)

I'm dubious you'll get a fair shake
and probably get terminated within
a few months. When that happens?

Pettibone puts a hand phone to his ear. Call me. Theo sighs,
re: the computer --

THEO

Is the machine working or what?

PETTIBONE

(re: computer)

The day before her death her cell
pinged in Time Square. We can apply
facial recognition off her mugshot
and search for her in the LMSI
cameras.

This all shows on the screen. A traffic cam POV pops up
center of the monitor. It's Violet with her hood up --

PETTIBONE (CONT'D)

There she is. Two cameras have her
face. But then we lose her.

One camera shows her walking towards us, one away. On the
second a dragon emblem is visible on the back of her hoodie.

THEO

Can we follow the dragon on the
hoodie?

PETTIBONE

Good eye. She wasn't hiding that.

Suddenly Violet and the hoodie pop on a number of cameras --

INT. SQUAD ROOM - MOMENTS LATER

Theo shows Russell print outs from the computer --

THEO

We tracked her into this shop,
Primo Electronics. She stayed for
half an hour and walked out
counting cash. Then she goes to the
apartment, then the bridge. And
she's gone.

Violet's image and sheet are replaced by the mugshot and rap
sheet for JULIAN PISANO, 55.

PETTIBONE

Primo electronics is owned by this
mope, Julian Pisano.

THEO

He might've been one of the last
people she talked to before she
died. Maybe she said something to
him.

Russell takes him in. The others look away. It's not much.

THEO (CONT'D)

I understand it's painfully thin.
But in my final hours before being
shipped off to the 4-6 I'd like to
run it down.

After a beat.

RUSSELL

Fine.

INT. PRECINCT DOWNSTAIRS - MOMENTS LATER

Theo walks out with a purpose, Gamble behind him. Pruitt
calls out from the desk --

PRUITT

Heard about your reassignment,
Theo. Hope you like *arroz con
pollo*. And dodging bullets.

Theo is about to turn, Gamble keeps him headed outside.

EXT. TIMES SQUARE - PRIMO ELECTRONICS - DAY

Theo and Gamble stand across from JULIAN PISANO (55), career
hoodlum.

JULIAN

Sorry, your last name again?

THEO

Sipowicz.

Julian blows out a quick breath.

JULIAN

Related to a Detective Andy
Sipowicz, perchance?

THEO

My dad.

JULIAN

May I suggest that on a daily basis you get down on your knees and thank God you got your looks from your mother.

(Julian laughs, Theo doesn't)

I was very sorry to hear about your father. He was... he was fair. Not like *fair to middling* but even-handed. Pleasure to meet you. You need electronics?

THEO

We're looking for information on this woman...

(shows Violet's mugshot)

She was in here six months ago.

A beat --

JULIAN

This person is associated with... your father's case?

GAMBLE

Man, you're like a cartoon. Dollar signs just flashed in your eyes.

JULIAN

The homicide of a police officer is a priority to which the department tends to allocate extra resources --

THEO

-- Her name's Violet Prescott. What do you know about her?

JULIAN

May or may not ring a bell. Price has not been discussed.

Theo SNAPS. He grabs Julian, slams him against a display case.

GAMBLE

THEO.

THEO

I'm going back to uniform. I got nothing to lose.

Gamble stares at him, then looks at Julian and points at Theo.

GAMBLE
He makes a good point.

Gamble moves to the front door, closes it. Locks it.

JULIAN
Okay, okay! Your pops and me
transacted for mutual benefit! I
thought maybe that got passed down!
My mistake.

GAMBLE
What did Violet come in to fence?

JULIAN
Cell phones. And "fence" is an ugly
word.

THEO
Did she ever mention anything about
the night he died?

JULIAN
Not exactly something you discuss
with your "fence." And I don't
understand why you're asking me.

THEO
We'd ask Violet but she did a
Brodie off the GW bridge six months
ago.

Julian's demeanor changes. He smiles, brushes his lapels --

JULIAN
Violet was in here two weeks ago.

As Theo and Gamble share a WTF look.

END ACT TWO

ACT THREE

INT. HOTEL - MORNING

A pillow. Empty, until Lazarus's head falls back on it. Slightly out of breath. Sheen of sweat. Sated, she closes her eyes and takes a deep breath. Then she opens her eyes again and turns to her left towards her O.S. partner.

LAZARUS

That was great.

She smiles (slightly forced?) and then pats the bed purposefully and rolls out of bed.

LAZARUS (CONT'D)

Off to work.

REVEAL PRUITT on the other side of the bed.

PRUITT

Just great? I must be slipping. I used to get *amazing*.

As she puts her clothes on.

LAZARUS

That was amazing.

PRUITT

Hey, my buddy Rich Pavelka is having our Fantasy Draft party this weekend. We're opening it up this year to spouses and girlfriends and dates and whatever -- *and I know we have a deal* -- but no other cops will be there. It's a fun time. He roasts a pig, full bar, the whole deal.

LAZARUS

I can't. I've got a lot going on.

She stops for a second and decides to level with him. A rare moment of vulnerability.

LAZARUS (CONT'D)

Michael's coming after my pension. And we're meeting with the mediator tomorrow and I'm beginning to think I shouldn't have agreed to that.

She stands there, ready to discuss it further.

PRUITT

Yeah yeah, cool. I'm fine with
keeping it no strings.

So much for meaningful conversation. She grabs her coat and
purse, walks over to him, rubs his arm affectionately and
smiles, then moves to leave.

PRUITT (CONT'D)

Hey. This Sipowicz kid's got a
short fuse. He loses it on you I
want to know about it.

She's not too thrilled with the over-protective boyfriend
act, but she just wants to get out of here.

LAZARUS

Sure.

She leaves.

INT. SQUAD - DAY

Theo's at a laptop, facing the video board, which is full and
detailed. Lazarus enters, assesses him and the board.

LAZARUS

Been here all night?

THEO

Caught a few hours in the crib.
(re board)
So Violet faked her death, but
didn't go far. Cause the last two
phones she stole came from
Westchester. So I had Operations
put her photo out to every cop's
phone up in Westchester.

LAZARUS

We should also see if she cashed
any benefit checks from HHS, cause
I don't care what somebody's hiding
from, if they're getting government
money they make sure that check
comes.

He nods and writes that down. She puts her bag and coat
down, studying Theo's obsessiveness with the case.

LAZARUS (CONT'D)

You and your dad must have been
close.

He looks at her.

INT. COFFEE ROOM - LATER

Theo and Lazarus, with coffees, sit across from each other.

THEO

My stepmom ran off to Scottsdale
with her taekwondo instructor 10
years ago.

She instinctively laughs and quickly covers her mouth to
stifle it.

LAZARUS

Sorry. You just don't... hear that
every day.

He smiles as well and waves it off. No offense taken.

THEO

Believe me. But that relationship
was over way before she left.

LAZARUS

Where's your mom?

THEO

She died when I was young. She
worked for the D.A.'s office.

(beat)

I had a half-brother who was on the
Job. He was killed in the line of
duty. A couple days after I was
born.

LAZARUS

So it was just you and your dad.

THEO

Yeah. And the plan -- *our* plan --
was for me to get my gold shield
one day. Work here in the 15th,
actually. But when he got killed
all that went off course.

(smiles at the irony)

People always had opinions about
him, but in the last two years if I
hear someone talking smack, I
defend him. Get in scraps. It's a
button with me, I guess.

(beat)

(MORE)

THEO (CONT'D)

And then pretty soon I realized my last name went from carrying some clout to... not.

LAZARUS

Just when you think you've got a plan something comes along and scrambles it up.

She seems to be speaking about Theo and her own situation.

THEO

That's right.

(beat)

So if they want to put me back in uniform, go ahead. But not until I clear my dad's name. And mine.

Pettibone enters.

PETTIBONE

Cop in Westchester just called in. She recognized Violet from hitting up a methadone clinic in Yonkers.

Theo bolts out.

EXT. METHADONE CLINIC - YONKERS - DAY

Theo stands by the car. Pacing a little. Wound tight. Gamble approaches from the clinic, checking his phone.

GAMBLE

She's been using the name Veronica Carlson. They had a cell phone number. Pinging it now.

Theo nods and goes back to pacing. Gamble studies him.

GAMBLE (CONT'D)

Hey.

Theo looks at him. Gamble pats the air down.

GAMBLE (CONT'D)

Easy... take it easy... You let your emotions dictate your moves, that's when you make mistakes.

Theo nods. And goes back to pacing. Gamble's cell rings.

GAMBLE (INTO PHONE) (CONT'D)

Gamble.

He looks at Theo. Good news.

EXT. PARK - DAY

Theo and Gamble enter the park. Gamble is monitoring the ping on the map on his his cell phone. He points toward a fountain and they veer off that way. Kids run past them. An ice cream truck is heard approaching O.S. They walk towards a woman standing near the fountain, her back to us. She has a short pixie-style hair cut. Dyed blonde. Theo stops right behind her.

THEO

Violet.

The woman turns around. It's VIOLET PRESCOTT. She has a TWO-MONTH OLD SON asleep in her arms. Theo and Gamble note this, then Gamble badges her.

GAMBLE

NYPD.

(beat)

Whose kid?

VIOLET

Mine.

Shit.

GAMBLE

Let's take a ride.

She's stunned.

INT. SQUAD - DAY

Violet's baby, crying, is still strapped to the car seat, on Gamble's desk. Russell is in her office on the phone. Lazarus is on the phone at her desk.

GAMBLE

(helpless)

How long until ACS is here?

IRVIN

Ten minutes.

Irvin hangs up a phone call from his desk and approaches the baby.

Irvin unbuckles the baby and picks him up. He starts cooing the baby as he walks over to his desk and sits down.

He reaches into his desk and pulls out some tic tacs. He shakes the container in front of the baby.

IRVIN (CONT'D)
It's okay... it's okay...

The baby stops crying, transfixed by the sound of the tic tacs. Russell comes out from her office.

THEO
How long can we keep Violet away from her kid?

PETTIBONE
We can lay a Material Witness Warrant on her. Which will get us maybe four days? That's if the judge is in a good mood.

RUSSELL
Let's take it slow. Feel her out.
(to Lazarus)
You and Theo.

PETTIBONE
Should we really have the son of the victim interviewing the suspect? Defense attorney *may* point out the conflict of interest.

THEO
Are you a cop or a lawyer? You might want to pick one.

RUSSELL
(to Pettibone)
Knowing his connection to Andy might get her talking.

Theo and Lazarus head to the Interview Room. Russell looks over at Irvin, cooing the now-playful baby.

INT. INTERVIEW ROOM - DAY

Theo and Lazarus enter the room. Violet's panicked.

VIOLET
Where's my son?

LAZARUS
He's fine. We'll get you back with him real soon. Right after you answer a couple questions.
(MORE)

LAZARUS (CONT'D)

(beat)

My name is Nicole Lazarus. This is
Theo... Sipowicz.

Violet takes him in. Theo is bone dry.

THEO

Andy's son.

VIOLET

Oh. Okay.

LAZARUS

What do you know about the night
Andy was killed?

VIOLET

(immediately)

Nothing.

LAZARUS

You didn't get high and say *I'm the
reason Andy's dead* to a guy named
Glen Jennings?

VIOLET

I said a lot of things when I was
high. But I'm not now and I haven't
been since my son was born.

LAZARUS

Were you at the Mermaid Spa the
night Andy was killed?

Violet quickly weighs her response, wondering how much they
know and can prove.

LAZARUS (CONT'D)

It's a yes or no question.

LAZARUS (CONT'D)

Yeah, I was. But I had nothing to
do with it.

Theo studies her, leans forward.

THEO

Violet, for two weeks before my dad
died you were on his nightly
gratitude list. He cared about you.

VIOLET

Well he sure had a funny way of
showing it.

(MORE)

VIOLET (CONT'D)

He came down to that spa and demanded to see me but I didn't want to see him and then he got into it with the other guy there and they shot each other. Just like it said in the papers.

THEO

I don't believe you for a second.

VIOLET

Well too bad.

(to Lazarus)

I answered your questions and now I want my son.

LAZARUS

Is there someone out there that was involved in Andy's death that you're afraid of? Is that why you faked your suicide? To get away from them?

VIOLET

No. I faked it just to get away from the scene I was in because that's what it was gonna take to save my own life.

THEO

My dad would describe to me people he'd meet in the program who really got to him. Made him pray a little harder. People he knew could take one road, dig deep, clear out all the wreckage that was keeping them planted on a bar stool or sticking a needle in their arm. Or they could take the other road back to their old habits. Old thinking. Lying. Just wanting to get out the door, back to the hole where they'd eventually be found purple, dead for three days. Is that where you want to go?

VIOLET

I'm sorry, but your dad was a mean drunk who only took an interest in me when he found out I worked at a massage parlor. I had nothing to do with how he got killed.

(to Lazarus)

Where's my son?!

THEO

You're lying! Just like you've
lied all your life! Just like you
lied about killing yourself! And
you're gonna come off that lie,
Violet, or you're never gonna see
your son again!

Violet looks away from him, scared. Lazarus reaches over to
Theo in a gesticulation that says 'calm down.'

VIOLET

(through tears)
I want to see my son.

THEO

MY DAD CARED ABOUT YOU AND NOW HERE
YOU ARE SPITTING ON HIS GRAVE!

Violet breaks down crying.

INT. OBSERVATION ROOM - SAME TIME

Russell, Gamble and Pettibone watch.

RUSSELL

Pull him.

Gamble goes right to the door and heads out to do so. Off
Russell, inscrutable.

END OF ACT THREE

ACT FOUR

INT. INTERVIEW ROOM - DAY

Theo, still hot, looms over Violet. Lazarus is there, stuck. The door opens and there's Gamble. He beckons Theo.

GAMBLE
Outside.

THEO
In a minute.

GAMBLE
Now.

INT. SQUAD - HALLWAY - MOMENTS LATER

Theo exits the Interview Room. There's Gamble, Russell and Pettibone.

RUSSELL
You're done in there.

THEO
(hot)
Why, cause I raised my voice?

RUSSELL
No, because she's rattled now,
which is where we want her, and now
it's time for the next move.

THEO
(still hot)
Which is what?

RUSSELL
Theo, you can stick around and
learn, or stay pissed off and
leave.

He downshifts quickly. Shows his palms.

THEO
Alright.

Russell turns to Pettibone.

RUSSELL
Hit her with the DOA.

He nods.

INT. INTERVIEW ROOM - DAY

Pettibone, with a file in hand, takes a seat across from Violet, whose head is spinning a bit now.

PETTIBONE
Monica Dittmar. Know her?

Again, Violet quickly considers her next move.

LAZARUS
Violet, we want to help you, we want to put your son back in your arms, but if you keep on trying to out-manuever us it's not going to work.

VIOLET
I know. We were roommates. Why, what's she saying?

PETTIBONE
Not much.

He slides the DOA photo across the table. Violet takes one look and covers her mouth in horror.

PETTIBONE (CONT'D)
Believe me the last place you want to be is outside this station house. Cause whoever did this to your friend is tying up loose ends. And you're one of them, aren't you?

She's still in shock.

PETTIBONE (CONT'D)
The cop who just got yanked out of here? He wants to drop you and your kid off two blocks away and let you fend for yourself.

That lands.

LAZARUS
Violet... is that what's going on?
Is that why you faked your suicide?

Violet looks at Lazarus. And nods.

LAZARUS (CONT'D)

Does it have to do with Andy's death?

She nods again.

LAZARUS (CONT'D)

What happened?

VIOLET

Andy... he knew I struggled to stay clean, so he gave me his number and said to call if I ever needed help.

(beat)

That night. The guy I was kind of seeing and who made me and Monica work at the spa, Evan, he started knocking us both around. So I called Andy. For help.

INT. OBSERVATION ROOM - SAME TIME - INTERCUT

Russell, Theo and Gamble watch. Theo's rocked.

VIOLET

They were yelling real loud. Then there was a shot. I looked out the door and Evan was standing over Andy with a gun.

PETTIBONE

Is that when Andy shot him?

VIOLET

No. He was just on the ground. Bleeding. And Evan saw his badge and gun and got all quiet, and that's when his friend walked in. He was in another room with Monica.

PETTIBONE

Who was the friend?

VIOLET

The other guy who was killed that night.

Pettibone opens the folder and slides across the photo of Damian Novak.

PETTIBONE

Damian Novak?

VIOLET

Yes, him. Evan was kneeling down by Andy, and...

(points at photo)

...Novak started flipping out, full on panic. *You shot a cop! You shot a cop!* So Evan, he took Andy's gun and blasted Novak. Then he put his own gun in Novak's hand.

PETTIBONE

Made it look like those two traded shots.

VIOLET

Yes. Evan told me and Monica he'd kill us too if we ever said anything.

PETTIBONE

Evan's last name.

Violet dissolves into tears.

VIOLET

He's going to kill me. And I have a baby boy I have to stay alive for.

Lazarus rubs Violet's forearm.

LAZARUS

Your testimony puts this son of a bitch away. Just give us his last name. I promise he won't hurt you.

VIOLET

(through tears)

Nix. Evan Nix.

EXT. APARTMENT BUILDING - LONG ISLAND CITY - DAY

Theo and Gamble roll up across the street. Gamble puts it in park as Theo shows him and the audience EVAN NIX's mugshot. Gamble looks up and points at the driveway next to the building. A Dodge Charger has pulled out. The DRIVER looks both ways, then spots the cops and stares at them.

GAMBLE

That's him.

A few tense beats. *Gamble slowly puts it back in drive.* Then the Charger PEELS OUT onto the street and guns it.

Gamble punches it and IT'S ON.

FULL SPEED chase through Long Island City...

...then a quick right down a street ...toward an intersection...

...the Charger accelerates, looking to run the red light...

...but A GARBAGE TRUCK is at full speed coming diagonally on the cross street. Theo and Gamble, right on the Charger's ass, both see what's about to happen as the Charger races into the red light and the driver of the truck lays on the HORN. Gamble hits the brakes as Theo instinctively grabs the dashboard to brace himself.

THEO
OHHHH SHHH --!

Theo and Gamble watch the TRUCK and the Charger fly toward each other...

The Charger almost makes it through the intersection, but the truck NAILS its back quarter panel -- sending the Charger fishtailing like a top. As Gamble and Theo's car slides to a stop -- Theo bails out and runs past the jammed-up cars blocking his view.

...When he finally gets a clean look he sees what's on the other side: The Charger has come to a stop in the middle of the street, driver's side door open.

Theo sprints to the Charger, scanning the area. A terrified HOT DOG VENDOR makes eye contact with Theo, then carefully points at a door leading into a building. Theo bolts inside the building.

INT. BUILDING - MOMENTS LATER

Back staircase. Theo stops for a second and listens, his chest heaving. Faint footsteps are heard further up... Theo starts sprinting up the staircase.

INT. STAIRCASE - MOMENTS LATER

Theo reaches the top. Sees the roof access door. He stops and gets his gun ready and his mind right.

He goes to the door, slowly tries the knob and it's open. He swings it open, flooding in daylight. Theo carefully walks out to the roof...

EXT. ROOF - CONTINUOUS

Theo takes one step out onto the roof when BAM -- he's blindsided by NIX -- tackling Theo to the ground.

Theo's gun skitters across the rooftop. Both men lunge for it... Nix can feel Theo right behind him so he stops and throws a haymaker. Theo slips it and drives a right cross into Nix's jaw, then front kicks him onto his ass.

Theo grabs his gun and stands over Nix, who slowly gets to his knees and puts his hands in the air.

Theo stares at him. Adrenalin pumping. Police sirens are heard approaching O.S.

THEO

That cop you killed at the Mermaid Spa? I'm his son. I want you know that I'm the one who busted your sorry ass.

NIX

Oh yeah?

Nix can't help himself.

NIX (CONT'D)

Help me. Please help me.

(beat)

That's what your dad kept saying.
Until he bled out.

Theo's jaw tightens. His finger clenches on the trigger. Nix looks at him, almost daring him to pull the trigger. Gamble comes running up from the staircase, gun drawn, and assesses the situation. He cuffs Nix and looks at Theo.

GAMBLE

We got him, Theo.

Gamble slowly walks over and puts his hand on Theo's wrist, encouraging him to lower his weapon.

GAMBLE (CONT'D)

THEO.

EXT. BUILDING - LATER

Crime scene. Gamble and Pettibone lead a cuffed Nix to the back of a police sedan.

Lazarus is talking to a UNIFORM, when she looks over to the water and something catches her eye.

HER POV: Theo standing at the shoreline staring out at Manhattan across the East River.

EXT. SHORELINE - DAY

Lazarus approaches Theo and stops a few feet away. He doesn't look over. His eyes are red.

LAZARUS
You alright?

THEO
Yeah, I just need a minute.

She nods, and is about to walk away, but stops and walks over to him and rubs his arm. An unspoken invitation to unburden himself. He looks at her, nods, appreciates it. Then --

THEO (CONT'D)
As much as this city and this job
has given me... it's taken.
(beat)
I lost my dad. My mom. My
brother, who I never got to meet.
(beat)
I don't know what I'm still doing
here sometimes. Why I keep putting
myself through this.

Lazarus's heart breaks for him.

LAZARUS
They died defending this city.
(beat)
You're here to honor them.

Off Theo, cracking in two, looking out to the city.

END ACT FOUR

ACT FIVE

INT. SQUAD - DAY

Russell, Gamble, Lazarus and Pettibone enter. End of a long day. Irvin points at Russell's office.

IRVIN

Chief Gamble is here to see you.

Russell looks toward her office and indeed Chief Gamble is there, sitting in her guest chair and checking his phone.

INT. RUSSELL'S OFFICE - MOMENTS LATER

Russell enters.

RUSSELL

Chief.

CHIEF GAMBLE

Am I going to see you at Karen Pulmer's retirement racket? Didn't see your name on the RSVP list.

RUSSELL

Can't make it, unfortunately. My niece has a recital at her school.

She points at the framed school photo of an 8-year-old girl on her desk.

CHIEF GAMBLE

Well you'll be missed.

He finally puts his phone in his pocket.

CHIEF GAMBLE (CONT'D)

Great job today.

RUSSELL

Team effort.

CHIEF GAMBLE

Good to hear.

RUSSELL

We got a print match on the perp from the DOA's apartment. He rolled on that murder and the Sipowicz murder. DA has it now.

CHIEF GAMBLE

Alright, DCPI has a press conference scheduled at five. I'll be running it, so I'll need to be fully briefed by four. You're welcome to stand behind me if you like. And in terms of the perp walk, I want it to be Chris and either Lazarus or Pettibone. You can chose. But not Sipowicz.

RUSSELL

Chief, Theo really showed me something on this case.

CHIEF GAMBLE

Okay.

RUSSELL

He's got the right instincts. He's fearless. And yeah, he's a little raw, but he can learn from the other detectives here... And I personally vouch for him.

(beat)

I think he would make a great detective here in the Squad.

Chief Gamble nods, considers it. Then --

CHIEF GAMBLE

I appreciate the endorsement, Diane, but no. His Lieutenant in Narco was a little less... enthusiastic. The Bronx can deal with him now.

She was ready for this.

RUSSELL

Chief, respectfully, I know you and Andy Sipowicz had some bad blood.

CHIEF GAMBLE

(baiting her)

We did?

RUSSELL

Andy told me about the Brunson case and how you thought the boy was guilty and Andy's theory proved correct and knowing Andy, he probably wasn't diplomatic in letting you know he was right, but -

-

CHIEF GAMBLE

-- ARE YOU OUT OF YOUR MIND?

Russell sits up a little. Everyone in the squad looks over.

CHIEF GAMBLE (CONT'D)

Theo's not getting his gold shield.
End of conversation.

RUSSELL

Yes, Chief.

CHIEF GAMBLE

Now if you like giving people advice, they're looking for volunteers down at the Suicide Hotline. But don't come to me like that again.

Beat.

RUSSELL

(flat)
Yes, Chief.

Chief Gamble walks out.

INT. SQUAD - CONTINUOUS

Everyone in the squad looks away as Chief Gamble crosses.

CHIEF GAMBLE

Chris.

He nods for his son to meet him on the landing.

INT. LANDING - MOMENTS LATER

Chris, not happy, walks up to his dad.

CHIEF GAMBLE

Bill Cameron from the Post is going to be calling you at three. He's doing an article on the case.

GAMBLE

He should be calling Theo. He was way ahead of everybody on this.

CHIEF GAMBLE

I'll make sure he gets mentioned.

Gamble points back at the squad.

GAMBLE

Did I hear right? You had a beef with his old man?

Chief Gamble stares his son down.

CHIEF GAMBLE

Three p.m. Bill Cameron.

Chief Gamble hits the stairs.

INT. SQUAD - MOMENTS LATER

Russell, jacket and purse in hand, marches past Irvin.

RUSSELL

I'm going to Manhattan South.

Irvin likes where this is going. He reaches for the Magic 8-Ball, shakes it, concentrates on his question, then looks at the fortune.

HIS POV: *SIGNS POINT TO YES.* Huh. Interesting.

INT. MANHATTAN SOUTH PATROL - DAY

We see the placard on the door of the office: CHIEF ARTHUR FANCY. MANHATTAN SOUTH PATROL. Inside the office, Fancy is speaking with Russell.

INT. CHIEF ARTHUR FANCY'S OFFICE - DAY

Russell and FANCY.

RUSSELL

We both made a promise to Andy that we'd help get Theo his gold shield when he was ready. Do you remember this?

FANCY

I do.

RUSSELL

Well he's ready, Arthur. Especially now that this weight's been lifted off him about how his dad got killed.

Fancy considers this.

RUSSELL (CONT'D)

Now I'm not asking you to go to war with Chief Gamble --

FANCY

-- there wouldn't be a war. Eric's an old friend. And he owes me a rather large favor.

(leans forward)

The war would be yours. Because I don't think he's going to be too happy with you going around him like this.

She looks away, considering that. The tiniest of smiles forms on her lips.

RUSSELL

You know one of the great things about turning 50? I stopped running around trying to get people to like me.

INT. THEO'S APARTMENT - NIGHT

Theo's at his desktop, slouched back in the chair. Wearing gym shorts and a beer in his hand. The dog is on the floor and Theo absent-mindedly rubs the dog's belly with his foot. He's checking an article online.

New Details Emerge in Cop Killing. There's a picture of Andy Sipowicz in uniform.

Theo takes a sip of his beer and stares at the photo of his father. He nods a little. He did it. He cleared both their names. A knock at the door...

Theo walks over and looks through the security hole. Shit. He looks for a place to stash his beer, then opens the door. It's Fancy.

THEO
Chief Fancy. Ummm...

FANCY
How's it going, Theo. You got a sec?

THEO
Uh, yeah, of course.

He lets Fancy in and leads him to the kitchen/living room, quickly trying to clean as he goes. Fancy assesses the place, clocks the empty beer bottles on the counter.

THEO (CONT'D)
I had a couple friends over.

Theo tosses the bottles into the trash. Fancy gives him that look.

FANCY
Your dad worried about you. Felt you inherited some of the same bad habits he had. So you'll need to clean your act up if you're going to be a squad detective.

Theo: *did I hear that correctly?*

THEO
Last I heard I was headed back to uniform --

Fancy puts a detective shield on the counter. Theo's stunned.

FANCY
There's a feeling you get when you walk up to a crime scene. Fifty people standing there and you duck under the tape, and everyone is looking to you to solve it. And you have the entire backing of the police force behind you. And you say 'what do we got?' And you'll feel it, first time that happens. There's nothing more powerful and important than that work.

(MORE)

FANCY (CONT'D)

To finding bad people who hurt good people before they hurt someone else. There's an enormous nobility to it.

Theo touches the shield.

FANCY (CONT'D)

Report to the 15th on Monday. You're working under Lieutenant Russell.

The badge number hits him.

THEO

That's my dad's shield number.

FANCY

That's your dad's shield.

(beat)

He'd want you to wear it.

A new emotion ripples through Theo. Fancy turns to leave, then offers:

FANCY (CONT'D)

Let me give you a great piece of advice I learned from your dad, and I use it every day.

THEO

Okay.

FANCY

If you have leftovers from lunch, and you take it back to work in a doggie bag to have for dinner and you put it in the fridge in the coffee room...

He holds his finger up. This is the important part, so pay attention.

FANCY (CONT'D)

...put your car keys on top of the bag. That way you'll never forget to take it home.

Theo smiles.

THEO

Sounds like my dad.

Fancy nods and heads out. Theo is left there, staring at the shield, staring at the dog -- who can sense something is up. This is his moment.

EXT. CYPRESS HILL CEMETERY - DAY

We FOLLOW a man in a suit, past the sign that reads Section 18, Police Arlington. The part of the cemetery for fallen officers and their wives.

The man finally arrives at a family plot. The headstone has three names on it.

ANDREW SIPOWICZ, JR. 1969 - 1995.

SYLVIA COSTAS-SIPOWICZ. 1961-1999.

ANDREW SIPOWICZ. 1944 - 2016.

WE SLOWLY turn around on the man and see that it's Theo. Now out of Narcotics, he's clean shaven, groomed, wearing a suit and tie. Looking like a million bucks. He looks at his the headstone with a newfound sense of purpose and commitment. Knowing one day his name will be on there too. His cell phone rings. He checks the display, exhales quickly to recalibrate, and answers.

THEO (INTO PHONE)
Detective Sipowicz...

EXT. STREET - DAY

Crime scene. Full police response. A group of horrified LOOKIE-LOOS are being held back on the sidewalk. On the other side of the street a shocked and grieving MOTHER is being comforted by a female COP. A DOA MALE is face down on the street, blood pooled around him. Detective Theo Sipowicz pulls up in his sedan, gets out, scans the area, ducks under the crime scene tape and turns to the approaching UNIFORM.

THEO
What do we got?

FADE OUT:

THE END