

"EAST NEW YORK"

Pilot

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WBTW
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FADE IN:

PROLOGUE - DAY ONE

INT. NAIL SALON - MORNING

REGINA HAYWOOD - Black, physically fit, hair and makeup deliberate but not fussy - getting her nails done by CAMI - Vietnamese -- *

CAMI
Big day for you.

HAYWOOD
Uh huh.

CAMI
You the boss now.

HAYWOOD
I'm a boss. I also have a boss. I have lotsa bosses. *

Haywood's phone pings - she reads a text -- *

HAYWOOD (CONT'D) *
Men are never too busy to think *
about sex, are they. *

CAMI *
That's a good thing, no? *

HAYWOOD *
Yeah I guess. *

EXT. ATLANTIC AVENUE - MORNING

Outside the nail salon. A so-called dollar van - unregulated passenger vans that cruise the avenues in Brooklyn, picking up mostly Black and brown passengers, charging less than the subways and a lot less than taxis; the driver - LYNTON MCKAY - thirties, Jamaican - lets on a family of German tourists --

GERMAN FATHER
How much please?

MCKAY *
Two dollars adults, one dollar children.

The German Father starts counting out bills --

MCKAY (CONT'D) *
 Close enough. Step up. *

Before McKay can pull the door shut, a guy with a ski-mask *
 gets on (McKay knows him) -- *

SKI-MASK *
 Where are they, Rastaman? *

MCKAY *
 Where my money at? *

SKI-MASK *
 First you hand over. *

GERMAN FATHER *
 What's going on please? *

MCKAY *
 Get outta my van, sucker, I ain't *
 handin' over nothin'. *

Ski-Mask takes out a nine-millimeter, shoots McKay twice in *
 the torso, gets out. *

INT. NAIL SALON - MORNING

Haywood hears gunshots, quickly heads for the door. *

EXT. ATLANTIC AVENUE - MORNING *

Ski-Mask, wanting to get in off the street, tries one door, *
 finds it locked; McKay, wounded, has gotten out of the van, *
 shoots at Ski-Mask; Haywood - gun drawn - goes toward McKay -- *

HAYWOOD *
 I'm a police officer - put the gun *
 down. *

German Father comes out of the van -- *

GERMAN FATHER *
 (points toward Ski-Mask) *
 That guy shoot him. *

Haywood takes McKay's gun out of his hand as he starts to *
 lose consciousness -- *

HAYWOOD *
 (yells to people on the *
 sidewalk) *
 GET INSIDE. ANYWHERE. GET INSIDE. *
 (MORE) *

HAYWOOD (CONT'D)
 (checks McKay's pulse)
 Stay with me, Brother - it doesn't
 look bad.

Ski-Mask shoots at Haywood and McKay; Haywood pulls McKay *
 behind the van to take cover; German Father gets out of van -- *

HAYWOOD (CONT'D) *
 SIR - STAY IN THAT VAN! *

Too late - Ski-Mask fires, hits the German Father; Haywood *
 crawls under the van to get a shot at Ski-Mask; a PRIVATE
 SECURITY GUARD runs up --

HAYWOOD (CONT'D)
 GET DOWN...GET DOWN...

From a prone position under the van, Haywood takes aim at Ski- *
 Mask; the GERMAN FATHER'S WIFE and KIDS come out of the van,
 get in the way, causing Haywood to hold her fire; Ski-Mask *
 shoots Private Security Guard, takes off; runs into a
 tenement building; an OLDER MAN approaches with gun drawn --

HAYWOOD (CONT'D)
 Holster that gun, sir.

OLDER MAN
 Relax, lady - I'm a retired cop.

HAYWOOD
 (shows shield)
 I'm a police captain - call 9-1-1. *

Haywood takes off into the tenement after Ski-Mask.

INT. TENEMENT STAIRS - MORNING

Haywood goes up the stairs; a LITTLE KID opens an apartment
 door --

HAYWOOD
 Go inside, honey. Go inside and
 stay away from the door.

Sirens are heard from the street; Haywood hears a cat meow
 from above, goes up another flight of stairs, sees the cat
 scratching at a door; Haywood tries the door, goes in.

INT. TENEMENT APARTMENT - CONTINUOUS

Haywood enters; an ELDERLY WOMAN sits in an easy chair --

HAYWOOD

Someone let the cat out just now?

The Elderly Woman nods --

HAYWOOD (CONT'D)

He in here?

The Elderly Woman shakes her head no; Haywood moves through the apartment cautiously, sees a window open in the kitchen. *

EXT. TENEMENT FIRE ESCAPE/ROOF - CONTINUOUS

Haywood sees no sign of Ski-Mask, goes up to the roof; approaches water tank; suddenly pigeons roosting are disturbed, fly off; Haywood, adrenaline pumping, goes around the water tank expecting to find Ski-Mask but he's not there; As Haywood looks out over the Borough of Brooklyn, she knows a cold-blooded killer has disappeared, catches her breath, focuses her mind. *

EXT. ATLANTIC AVENUE - LATE MORNING

Crime scene. Street blocked off by police cars, fire trucks, ambulances, coroner vans and TV news trucks; Haywood being questioned by DETECTIVES TOMMY KILLIAN - white, forties, more reliant on charm than now-fading good looks and CRYSTAL MORALES - Puerto Rican, thirties, guarded --

HAYWOOD

I'd put his height at five-eight...stocky build...some kind of tattoos on his left forearm...gun looked to be a Glock Nine. *

LIEUTENANT STAN YENKO - white, fifties, hums show tunes, runs through rosters of the New York Rangers among other lists apropos of nothing - approaches --

YENKO

Van driver's on the way to Kings County...two others who were shot both DOA.

Yenko's phone pings - he goes off to check it out -- *

HAYWOOD

I didn't have a clean shot or I would've taken it. *

MORALES

No one's gonna make you wrong for
holding your fire, Captain.

*
*

A beat --

*

HAYWOOD

Nice to meet you, Detective.

*
*

ANGLE ON Uniform Cops putting up crime scene tape, looking for shell casings, etc. Among them - MARVIN SANDEFORD - Black, fifties; his trainee ANDRE BENTLEY - Black, twenties; also RIVAS and LYLE; all but Sandeford sneak glances at Haywood, the new boss --

SANDEFORD

(to Bentley)

Pay attention - don't just look on the ground for shell casings. Sometimes they go into tires which is why you wanna look for flats.

RIVAS

Anyone know anything about our new commandante?

LYLE

(sarcastic)

She was the most qualified candidate, that's all.

SANDEFORD

You bucking for the job, Lyle?

*

LYLE

Not me, Marvin. I'll be one of the enlisted swine to the day I die. I also don't have affirmative action going for me.

*
*
*

SANDEFORD

That excuse good till you hit mandatory retirement age or are you gonna come up with something new?

*
*
*
*

LYLE

(backing down)

Nothing against you, Marvin.

*
*
*

SANDEFORD

Right.

*
*

Sandeford goes off --

*

RIVAS

She was awarded the Combat Cross
when she was with Anti-Crime. *

LYLE

Shut up. *

ANGLE ON CHIEF WALTER UNSELD - middle-aged, white, wears two
stars signifying Borough Commander - stands with other
Bosses. ANGLE ON Sandeford and Bentley -- *

BENTLEY

Who are those guys? *

SANDEFORD

Bosses. The one in the middle's
Chief Unseld - he's our new
Captain's rabbi. *

An SUV with black-out windows pulls up; COUNCILMAN RAYMOND O.
SHARPE - sixties, Black, expects to be center of attention -
gets out, along with his bodyguard ALPHONSE and ARI LUSTIG -
white, forties, trim, dressed casual but expensive; Bosses go
to Sharpe as soon as they see him -- *

SHARPE

What are we looking at, Chief? *

UNSELD

Attempted car-jacking. Driver of a
dollar van shot and wounded...two
fatalities. The new Precinct
Commander of the Seven-Four
happened to be on the scene when it
jumped off. *

ANGLE ON Haywood (Sharpe's POV) --

SHARPE

That her? *

UNSELD

Yeah. *

SHARPE

Bring her over here.

UNSELD

(calls to Haywood)
Captain? *

Haywood starts over --

SHARPE
Police captains never used to look
like that, did they Alphonse?

*
*

ALPHONSE
No they did not.

*
*

Haywood approaches --

UNSELD
Councilman Sharpe - Regina Haywood.

HAYWOOD
Councilman.

SHARPE
This is Ari Lustig.

LUSTIG
How do you do.

SHARPE
Ari's a major real estate developer
in East New York.

LUSTIG
(to Haywood)
You've had one helluva morning.

SHARPE
How is it that you let him get
away, Captain?

*
*
*

UNSELD
Councilman, we're just now starting
to piece this together...

HAYWOOD
I was under fire on the street,
pursued him into a building from
which there was more than one way
out - any other questions?

*
*
*
*

SHARPE
(to Unsel) d
We have our best people on this?

UNSELD
Absolutely.

SHARPE
Wherever you have to bring them
from.

Sharpe and Lustig stride off; Haywood stews -- *

UNSELD
(lets her know they're in
the same boat)
Welcome to East New York, Captain. *

Haywood processing the carnage of the shootout, the failure
to apprehend the shooter and the insult meted out by Sharpe -- *

HAYWOOD
Thanks, Chief - glad to be here. *

MAIN TITLES

ACT ONE - DAY ONEHOSPITAL CORRIDOR - MORNING

Sandeford and Bentley accompany OPAL MCKAY - Black, thirties - as they move quickly toward the ICU. Two UNIFORM COPS guard the door; a NURSE blocks the doorway --

NURSE
Sorry, you can't go in there right now.

SANDEFORD
This is his wife.

NURSE
Check back in a half-hour.

They go toward a seating area --

SANDEFORD
(to Bentley)
There's vending machines downstairs
- why don't you get some coffees. *

Bentley nods, goes off --

SANDEFORD (CONT'D)
Anyone you can think of your
husband might've had a dispute
with...maybe another driver...?

OPAL
He's a good man, my husband. *

SANDEFORD
He work for himself or somebody
else?

OPAL
He work for Al Sayso.

EXT. HOSPITAL - EARLY AFTERNOON

Sandeford and Bentley head toward their car --

SANDEFORD
One of the most important things
you can have going for you's the
ability to remember. People, places
and things. I haven't seen him in
years but I remember Al Sayso. I
remember where he lives. *

BENTLEY

I got thirteen-fifty on my SATs -
that's all about memory.

Sandeford looks over at his young charge. *

INT. PRECINCT FRONT ROOM - LATE MORNING

Haywood enters, approaches JIMMY KEE - Asian, Desk Sergeant,
Precinct Rule Enforcer - head down -- *

HAYWOOD *

Sergeant Kee. *

KEE *

(snaps to)

Captain Haywood. I heard what
happened - y'alright? *

HAYWOOD *

I'm fine. Which way's my office? *

KEE *

Down the hall. Lieutenant Yenke'll
show you around. *

INT. PRECINCT HALLWAY - LATE MORNING

Haywood being shown around by Yenke --

YENKO

Little bit of everything in East
New York. A few stops on the L-
train past where the "creatives"
want to live at present but some
excellent new restaurants
nonetheless. *

HAYWOOD

Good to know.

YENKO

Have you made a determination as to
your Executive Officer? *

HAYWOOD

I haven't.

YENKO

Might I throw my hat in the ring?

HAYWOOD

It's not a bump in salary and you're already a lieutenant - why do you want it?

YENKO

I irritate people. I know this about myself. People write me off because I make mention of getting a Mercury dime in my change or recount the plot of a Twilight Zone episode or - as at present - maybe go on a little too long about a car I'm looking to buy. I'd like them to take a second look at what I'm capable of, i.e. executive functions of an Executive Officer...

*
*
*
*

HAYWOOD

Okay.

YENKO

Okay...?

*
*

HAYWOOD

You're hired.

*
*

YENKO

(shocked)
Really?

Haywood shows no emotion, keeps moving.

*

INT. MUSTER ROOM - MORNING

Day Tour has assembled, Sgt. Jimmy Kee holds court among Sandeford, Bentley, Rivas, Lyle, et al. as Haywood and Yenke enter --

*

KEE

I'm sure you're all aware we had a shooting this morning with multiple fatalities. At this point we don't know if we're looking at some kind of war between van drivers or what. Special attention to dollar vans generally, most of them un-licensed and un-inspected. You may or may not be aware that we have a new Commanding Officer starting today. She wants to say a few words - Captain Regina Haywood.

*
*

Some tepid applause as Haywood takes a deep breath --

HAYWOOD

I've been a street cop my whole career. Like a lot of you, I've had all kinds of ideas - what could be done differently...what could be done better. That means no more quotas on traffic tickets...if it doesn't threaten public safety, I don't wanna know about it. Penny-ante pot busts, selling loosies or loitering - not what we're here for. I also want to have Members of the Service *living* where they work.

*

*

*

RIVAS

Live in East New York?

HAYWOOD

Right.

SANDEFORD

Rivas just managed to move out of the Bronx.

Some laughs --

HAYWOOD

I've so far gotten the New York City Housing Authority to provide two one-bedroom apartments - rent-free - in Ruskin Gardens.

*

LYLE

This is strictly voluntary, right?

HAYWOOD

It's strictly voluntary but I'd want at least a six-month commitment.

BRANDY QUINLAN - white, twenties, working-class origin - raises her hand --

*

*

QUINLAN

I'll do it.

Various cops react --

*

HAYWOOD

Why don't you take some time to think about it.

QUINLAN

I don't need any time, Captain. You
asked for volunteers - I
volunteered. I'll do fine.

*

Haywood's stuck - conceals her concern.

*

INT. PATROL CAR - MORNING

Sandeford drives, Bentley in the passenger seat --

BENTLEY

How long's that white girl gonna
last in Ruskin Gardens?

SANDEFORD

About as long as you would.

BENTLEY

I'm not white.

SANDEFORD

Ever live in public housing?

BENTLEY

I dated a girl who lived in the
Chelsea projects my freshman year
of college. I slept over.

*

Sandeford looks over at Bentley --

SANDEFORD

Your collar brass is upside down.

BENTLEY

(turns down visor)
No mirror?

EXT. RUSKIN GARDENS - EARLY AFTERNOON

Quinlan approaches a group of old Black men playing dominos -- *

QUINLAN

Mr. Rivera around?

SANTO RIVERA - burly, Dominican - acknowledges --

RIVERA

I'm Rivera.

QUINLAN

I was told I could pick up a set of
keys for Six-A?

Rivera shakes his head, goes off to get the keys; after an
awkward beat, another domino player - WINSTON speaks up --

WINSTON

You the cop movin' in here?

QUINLAN

Uh huh.
(notices shopping cart
full of water bottles)
You sell these?

WINSTON

Why? You gon' confiscate them too?

QUINLAN

I'm thirsty.

She puts a dollar on the table, takes a water; another domino
player - JUNIOR - pipes up --

JUNIOR

Sandeford done took everything
else.

The Domino Players continue playing. *

INT. SAYSO ROW HOUSE - LATE MORNING

Sandeford and Bentley are let in by a nervous ALBERT SAYSO -
middle-aged, perpetually indignant that he's going to be
accused of something he's actually done --

SANDEFORD

I have to say, Albie - you've come
a long way from boosting air bags
and selling cherry bombs.

SAYSO

You're talking the deep dark past
now.

SANDEFORD

(to Bentley)
Untaxed gasoline was a year ago.

SAYSO

I beat that, Marvin - c'mon.
Innocent until proven guilty.

SANDEFORD

What can you tell us about Lynton McKay, Al?

SAYSO

Good guy. No problems. I was just on my way to see him. *

SANDEFORD

Tough racket these dollar-vans. Probably have to spread enough cash around so Traffic Control doesn't bury you with tickets.

SAYSO

I give a stiff from Taxi & Limousine a twenty at Christmas, you gonna crucify me? *

SANDEFORD

No, I'd let that go. But if you had a driver who wasn't kicking back and you had him clipped - that I would take an interest in. *

SAYSO

Sandeford...on the lives of my children... *

BENTLEY

(noting a rack of down jackets)

How come these Moncler jackets still have tags on them? *

SAYSO

They're seconds. Friend of mine sells 'em at flea markets. He got a disability so I help him out. *

SANDEFORD

You gonna help us out? *

SAYSO

Maybe Lynton owed money. I dunno. He was short a lot of the time.

SANDEFORD

He go to the shylocks?

SAYSO

I don't know where he went.

SANDEFORD
 (to Bentley)
 Grab one end of the rack.

Sandeford and Bentley each take one end --

SANDEFORD (CONT'D)
 Hopefully these don't turn out to
 be stolen. Just on behalf of your
 disabled friend...

*
 *

Sandeford and Bentley start toward the door --

*

SAYSO
 Okay, okay - you didn't hear it
 from me - I'm guessing Lynton owed
 money to the Russian.

*

SANDEFORD
 Which Russian are we talking about?

INT. GOODY'S - EARLY AFTERNOON

Neighborhood bar. GOODY GAINES - Black, sixties, owner,
 stalwart presence behind bar; Killian and girlfriend CORINNE
 MOYNAHAN - white, thirties, leather jacket - in a booth --

*
 *
 *

CORINNE
 I want you to be proud of me.

KILLIAN
 I *am* proud of you.

CORINNE
 I know how much trust you'd be
 putting in me, Tommy. If we buy
 this place, I want it to succeed.

*
 *

KILLIAN
 I'm not worried about it.

Morales, just off the phone, comes over, sits down --

MORALES
 Lynton McKay's still sedated.

GOODY
 (coming over; to Morales)
 How you doin', Gorgeous?

*

MORALES
 I get a b-l-t, Handsome?

KILLIAN
Absolutely not.

Morales knows Killian's playing for time; ANGLE ON Sandeford and Bentley entering; Sandeford stops by to let Lou-Ann kiss his cheek --

SANDEFORD
What's the special today?

LOU-ANN
What's the difference - you always order the same thing.

SANDEFORD
Don't mess with success, baby.

Sandeford goes to Killian and Morales --

BENTLEY
(hanging back)
I'd like to hear the specials.

SANDEFORD
(to Killian and Morales)
The guy you wanna talk to's Nickie Dushkin. Small-time loan shark. It's possible the van driver missed one payment too many.

INT. PRECINCT HALLWAY - AFTERNOON

ROCCO - middle-aged German Shepherd, leash attached to his collar - heads toward the Captain's office.

INT. CAPTAIN'S OFFICE - AFTERNOON

Haywood and Yenko go over an enlarged spread sheet of crime statistics on a bulletin board --

YENKO
For the past twenty-eight days we've had a fourteen-percent spike in felonious assaults but a sixteen percent improvement from the previous twenty-eight days...

HAYWOOD
You call six murders in twenty-eight days an improvement?

YENKO *
 No I definitely do not. *

Yenke's phone pings, distracting him -- *

HAYWOOD *
 Something you have to deal with? *

YENKO *
 No, I'm just following a car on *
 Ebay Motors...'78 *
 Cordoba...beautiful color they call *
 Russet Sunfire...last hour's when a *
 lot of bids come in. *

Rocco is let off-leash, runs to Haywood as Yenke - fearful of *
 dogs - stands; REVEAL VIRGIL HAYWOOD - Black, sixties, *
 Haywood's father, retired cop, looks like he never shied away *
 from physical confrontation -- *

HAYWOOD *
 Hey Daddy. *

VIRGIL *
 How you doin', Regina? *

HAYWOOD *
 I'm okay. *

YENKO *
 (approaching Rocco) *
 He friendly? *

Rocco bares his teeth, snaps, causing Yenke to jump back, *
 lose his balance, knocking over a table and lamp -- *

HAYWOOD *
 Y'alright? *

YENKO *
 Fine. I'm fine. *

HAYWOOD *
 This is my dad. *

YENKO *
 How do you do, sir? *

HAYWOOD *
 Once he gets to know you, he's *
 alright. *

YENKO *
 No, of course. *

VIRGIL
She means the dog.

YENKO
(as though it's a joke)
Good one. Anyway I'll leave you
two. I'm outside if you need
me...have some things...

Yenko cautiously moves toward the door, keeping his eye on
Rocco until he exits --

HAYWOOD
You heard about the shooting?

VIRGIL
Why I'm here.

HAYWOOD
I have Expert rating with a
handgun...I can hit a target at a
thousand yards with an M-24. Maybe
I was right to do it but I held my
fire...part of me wishes I hadn't.

VIRGIL
And what you gotta do now is forget
all about that.

HAYWOOD
I might need a little time on that,
daddy.

VIRGIL
You don't have no time. What
happened on the street stays on the
street - in here you're a boss.

The weight on Haywood suddenly feels unbearable --

VIRGIL (CONT'D)
Keep the dog with you.

HAYWOOD
Am I allowed to?

VIRGIL
Who's gonna say you're not?

Virgil exits, leaving Haywood holding Rocco's head in her
hands.

FADE TO BLACK.

ACT TWO - DAY ONE

EXT. PRECINCT - AFTERNOON *

Haywood talks to Rocco as she walks him -- *

HAYWOOD *

Tell me again, Rocco, why did I
want to be a boss? I was happy
working cases...being an ordinary
cop. Suddenly I gotta keep track of
a precinct full of cops. I'm a
nanny...a hospital
adminstrator...what did I want this
for? *

Yenko runs up to her -- *

YENKO *

I would've walked him. *

HAYWOOD *

That's alright. *

Rocco growls at Yenke -- *

YENKO *

I took the liberty of calling your
old precinct to see if anything
needed to be picked up - they said
you were vegetarian but no
dairy...no eggs... *

HAYWOOD *

I'm vegan, right. *

YENKO *

So I'd like to make sure we have
vegan-approved snacks and
condiments... *

HAYWOOD *

You don't need to make a special
trip - I'll bring some in with me. *

They head back to the precinct -- *

YENKO *

I'm guessing you won't want any of
the liverwurst Slovak brings back
from Wisconsin. *

HAYWOOD
Probably not.

*
*

Haywood keeps a poker face but doesn't mind Yenke's teasing.

*

INT. SPORTS BAR - AFTERNOON

Many TVs, sports memorabilia on the walls, patrons at the bar and at tables; Killian enters, waves to one of the Bartenders, proceeds to a private office.

*

INT. SPORTS BAR PRIVATE OFFICE - CONTINUOUS

Killian enters; ZEV SITT - thirties, swarthy good looks - rides a Peloton in workout clothes --

*
*

SITT
What's up, Tomster?

KILLIAN
The bar in Brooklyn I told you about? The guy just got an all-cash offer - I have to come up with thirty-grand by Friday.

SITT
(indicates Peloton screen)
Lookathis - I'm in Patagonia.

*
*

KILLIAN
I've been moonlighting here for more than six years. I'm coming to you because East New York is gentrifying and I wanna get in on the action.

*
*
*
*
*

SITT
It's got a long way to go, babe.

*
*

KILLIAN
That's why now's when to get in.

*
*

SITT
Best thing you can do, Tommy - stick to detective work and leave investment strategy to the professionals.

*
*
*
*
*

INT. PRECINCT HALLWAY - AFTERNOON

Bentley waits for Sandeford to emerge from the bathroom; when he does, they start walking --

BENTLEY
Why can't we pick up this guy?

SANDEFORD
We're not detectives.

BENTLEY
But we got the guy's name.

SANDEFORD
We have our job, detectives have their job.

Quinlan sees Sandeford --

*

QUINLAN
Hey Sandeford.

Sandeford and Bentley stop; Quinlan approaches --

QUINLAN (CONT'D)
(light-hearted)
I was talking to this guy Winston at Ruskin Gardens - he says you've been doin' some confiscatin'.

SANDEFORD
He tell you he was selling t-shirts in front of a clothing store? And that I told him three times to move somewhere else.

QUINLAN
I'm not saying you were wrong...

SANDEFORD
What a relief.

QUINLAN
Be good if you could help me out here, Marvin.

SANDEFORD
I'll help you out when I have to go into those projects to save your ass.

*

QUINLAN

Cause I'm just a weak little white girl who needs a big strong man to save her, right?

SANDEFORD

Something like that.

QUINLAN

(now furious)

The day I need you to save me's the day I hang it up for real.

Haywood - returning with Rocco and Yenke - overhears -- *

HAYWOOD *

(to Sandeford) *

Can I see you for a minute? *

Haywood goes into her office; Quinlan, her face set in rage, walks off; Yenke's phone pings; Kee approaches from direction of Front Room, holds out Tupperware container -- *

KEE *

(to Bentley) *

Your mother dropped off your lunch. *

Sandeford clocks Bentley - his face burning with embarrassment; Sandeford goes into the Captain's office; Yenke shows Bentley and Kee the screen of his phone -- *

YENKO *

I've got the high bid. *

KEE *

(to Bentley, ignoring Yenke) *

You gonna take it or what? *

Bentley takes the Tupperware; Kee goes back toward Front Room; Yenke goes into Captain's office. *

INT. CAPTAIN'S OFFICE - CONTINUOUS

Yenke enters; Haywood and Sandeford present -- *

HAYWOOD

You and Quinlan have a difference of opinion about something?

SANDEFORD

What is it you're hoping to accomplish putting a patrol officer with less than three years on the Job in one of the highest crime housing projects in the borough.

HAYWOOD

Have Community Policing take the next step...change perception of the police as an occupying army...

YENKO

Been tried other places, Marvin. Portland, Maine...Tacoma, Washington...

SANDEFORD

There are people in that housing project who, first chance they get, are going to test her. *

HAYWOOD

When a guy in a ski mask murders two people in broad daylight and there are people who know who he is, I want them to feel like they can tell us. *

SANDEFORD

And they'll be only too happy to do that because a cop moved in next door? *

HAYWOOD

Officer, if you can't keep your skepticism to yourself, at a minimum, I'd ask you not to undermine my decisions with younger officers who don't share it. *

Sandeford goes off seething -- *

YENKO

While I don't thoroughly discount his point of view, I don't appreciate the sarcasm. *

(phone pings) *

Damnit. Sorry, Captain. *

(MORE)

YENKO (CONT'D)

There's this guy - and I know who he is - every time I get close on an Ebay item - whether it's this Cordoba...last week a vintage beach umbrella...before that a snare drum signed by Buddy Rich...he swoops in and drives up the price and I'm convinced it's just to keep me from getting it.

*
*
*
*
*
*
*
*

HAYWOOD

Hey Stan - you're going to have to leave the world of Ebay for right now, okay?

*
*
*
*

YENKO

Right. Sorry.

*
*

HAYWOOD

I want you to make up notices of a tenants meeting at Ruskin Gardens for tomorrow night.

*
*
*
*

INT. HOSPITAL ROOM - AFTERNOON

Killian and Morales enter; McKay's still somewhat sedated, hooked up to monitors; Opal sits by his side --

KILLIAN

How you doin', Lynton?

OPAL

Said he feelin' better today.

KILLIAN

Can we ask you some questions?

McKay nods --

KILLIAN (CONT'D)

The name Nickie Dushkin mean anything to you?

McKay shakes his head --

MORALES

We should explain the situation to you both - Lynton was in possession of an illegal handgun. He fired that handgun inside the geographic boundaries of New York City.

*
*

OPAL

He was bein' shot at hisself.

KILLIAN

He cooperates, they may go easy on him. But he will be charged.

MORALES

Where can we find Nickie Dushkin, Lynton?

MCKAY

I don't know no Nickie Dushkin.

KILLIAN

You think they won't send you to prison cause they feel bad for you? You think those two cops are sitting outside your door to keep you company?

*

MCKAY

I don't know the dude.

Opal slaps McKay's face --

OPAL

You gon' protect *us* now.

INT. CONSTRUCTION TRAILER - AFTERNOON

NICKIE DUSHKIN at a desk reading a Russian-language magazine, smoking; Killian and Morales enter --

KILLIAN

Nikolai Dushkin - put out your cigarette - we need to take a ride.

*

*

DUSHKIN

What you're wanting?

KILLIAN

We want to ask you some questions.

DUSHKIN

Ask question you have question.

*

*

KILLIAN

(leans in)

If we gotta take you outta here in handcuffs, that's what we'll do.

Dushkin puts down the paper.

INT. RUSKIN GARDENS LOBBY - EVENING

Quinlan tapes a notice of a tenants meeting on a glass panel by the entrance; Winston and Junior stop to read it -- *

QUINLAN

Tenants meeting. Tomorrow night at seven-thirty. You gonna be there?

WINSTON

Hell no.

Quinlan picks up her suitcase and lamp, goes to the elevator, pushes the button --

JUNIOR

You gon' wait a long time. Been busted goin' on a year. *

Winston and Junior start away --

QUINLAN

You wouldn't be willing to give me a hand with my suitcase by any chance, would you?

Winston takes suitcase, Junior takes lamp; start up stairs --

JUNIOR

What floor? *

INT. SIXTH FLOOR LANDING - EVENING

Quinlan, Winston and Junior get to the Sixth Floor --

QUINLAN

Thanks. Don't think I'd've made it myself. *

WINSTON

What are you doing here?

QUINLAN

I'm gonna be living here.

WINSTON

Cause you wanna live around Black people?

QUINLAN

I grew up in Yonkers, man. And not the white section of Yonkers.

JUNIOR

You here cause you po-lice.

QUINLAN

You're right. My bosses want me -
and other cops - here so people who
live here get to know us and
hopefully cooperate with us and
maybe the crime rate comes down.

*

*

WINSTON

People live here *already* know you.

Winston and Junior start down the stairs --

QUINLAN

Thanks for the help.

They keep going. Quinlan lugs the suitcase and lamp to her
apartment door on which someone's spray-painted "PIG".

INT. PRECINCT INTERVIEW ROOM - NIGHT

Killian and Morales with Dushkin; Haywood behind glass --

MORALES

How do you know Lynton McKay?

DUSHKIN

I *don't* know him.

*

MORALES

We heard he might've borrowed money
from you, maybe couldn't pay it
back. Any truth to that?

DUSHKIN

I already tell you I don't know
this guy.

KILLIAN

What do you think the chances are
that we *won't* get your DNA out of
the car you drove this morning?

DUSHKIN

Same as chance I don't fall for
trick - hundred-percent. I think
now I talk to lawyer, yes?

From Haywood's POV --

KILLIAN
Whaddya think a lawyer's gonna do? *

Haywood knocks on the glass.

INT. PRECINCT HALLWAY - NIGHT

Haywood, Killian and Morales meet in the hallway --

HAYWOOD
You gotta kick him. You have no
basis for holding him and he asked
for a lawyer.

KILLIAN
Eventually we'll get around to
letting him have one but c'mon,
Captain - this is a double homicide
and we're just getting started.

HAYWOOD
What'll you say when you're asked
about it on the witness stand?

MORALES
Captain, we know what to say...

HAYWOOD
I'm sure you do, Detective, but as
long as I'm your Commanding
Officer, you'll only say it if it's
true. *
(beat) *
Don't let him outta your sight. *

Chief Unselde stands down the hall with a couple of Bosses -- *

UNSELD *
(beckons) *
Captain. *

Haywood goes over there -- *

UNSELD (CONT'D) *
Could this be the guy? *

HAYWOOD *
Why they're gonna tail him. *

Unselde nods. Haywood shows no uncertainty in her decision. *

EXT. BUSHWICK AVENUE - NIGHT

Killian and Morales stay several car-lengths back from a Mercedes; Mercedes stops in front of a bodega; Dushkin - wearing a black leather coat, goes in.

INT. UNMARKED CAR - NIGHT

KILLIAN

You thought buying a bar was stupid, right?

MORALES

You weren't doing it 'cause it was smart - you were doing it for Corinne. I get it.

Black-Leather-Coat comes out, gets in Mercedes, drives off. *

EXT. BUSHWICK AVENUE - CONTINUOUS

Killian and Morales following; Mercedes takes a red light; Morales flips on lights and siren; Mercedes pulls over; Killian and Morales approach; DRIVER - Dominican, late teens - wearing Dushkin's coat; Killian grabs him -- *

KILLIAN

Where's the other guy?

MORALES

(in Spanish)

Who gave you the car, papi?

DRIVER

(in Spanish)

Russian guy give me fifty to drive around the block. *

Killian walks to his car, controls his emotions (we think); pops trunk, takes a crowbar, smashes Mercedes windshield; he and Morales walk back to their car -- *

MORALES

Feel better? *

KILLIAN

I'd feel a lot better if it were our captain's car. *

FADE TO BLACK. *

ACT THREE - DAY TWO

EXT. COMMERCIAL STREET - MORNING *

Officers Lyle and Rivas are rolling yellow police tape across
an intersection; Yenko stands nearby; BUZZ POMERANTZ -
thirties, hipster entrepreneur - approaches -- *

POMERANTZ *
What's happening, guys? *

LYLE *
Ask the Lieutenant. *

POMERANTZ *
(to Yenko) *
Why are you closing off the street? *

YENKO *
Problem? *

POMERANTZ *
Yeah it's a problem - I have a wine
and cheese shop on this street -
nobody can get through if it's
closed off. *

YENKO *
Some people like to bid up prices
on E-bay for sport, some people
like to close off streets. You
never know what makes someone tick. *

Pomerantz gets it, takes out his phone. *

EXT. RUSKIN GARDENS PLAYGROUND - MORNING

Sandeford and Bentley cross the playground where some
TEENAGERS are shooting a basketball at a chain basket --

SANDEFORD
Wait here for me.

Sandeford goes into the building --

BENTLEY
(to Teenagers)
National holiday?

The Teenagers don't respond --

BENTLEY (CONT'D)
How come you're not in school?

FIRST TEEN
Starts at eleven.

BENTLEY
C'mon man - it doesn't start at eleven.

SECOND TEEN
Yeah it do.

BENTLEY
Gimme that rock.

First Teen hesitates then throws Bentley the ball; Bentley shoots - it goes in --

BENTLEY (CONT'D)
That's "H".

Bentley goes to what would be the top of the key, sets, throws his hat on a bench then shoots - it goes in --

BENTLEY (CONT'D)
That's "O". Ya boy's hot.

As Bentley goes to the next shooting position, First Teen grabs his hat, runs off --

BENTLEY (CONT'D)
Hey.
(in pursuit)
Come back here.

The other Teens scatter, Bentley lags behind.

INT. RUSKIN GARDENS HALLWAY

Quinlan has a hand on RONNIE MOE - Black, late teens - in front of her spray-painted door --

QUINLAN
You said you live on the Fourth Floor - what are you doing on the Sixth Floor?

RONNIE MOE
My cousin lives on the Sixth Floor.

Sandeford comes out of the stairwell --

SANDEFORD

Ronnie Moe - what's up?

RONNIE MOE

This lady cop harrasin' me for no reason, Sandeford.

QUINLAN

I find out you're lying, I'm gonna run your name through the database - any felony convictions you're outta that apartment.

RONNIE MOE

(to Sandeford)

I can go?

Sandeford nods; Ronnie Moe goes off --

QUINLAN

(bitterly sarcastic)

Thanks for showing up - I don't know what I would've done without you.

SANDEFORD

Some of what I said yesterday I shouldn't have said. But I worry about people cause that's what I do. I don't want you not calling for backup to make a point cause I know that's what you'd do.

*
*

A beat while Quinlan considers --

QUINLAN

You want coffee?

INT. PRECINCT FRONT ROOM - MORNING

*

Kee behind the desk; Sharpe enters with Alphonse trailing --

*

SHARPE

Sergeant Kee - the man to see.

KEE

How you doin', Councilman.

SHARPE

Sittin' on top of the world, my brother. Your esteemed new Captain in her lair?

*
*

KEE
I believe she is.

ALPHONSE
I know the way, Jimmy.

Sharpe and Alphonse head toward the Captain's office.

INT. CAPTAIN'S OFFICE - MORNING

Sharpe tussles affectionately with Rocco --

SHARPE
What a good boy.

HAYWOOD
He doesn't take to most people.

SHARPE
I have a way with dogs. Call it
animal instinct. Why I sometimes
judge people too quickly.

HAYWOOD
We've all done that.

SHARPE
I didn't think you were up to this
job. So I made some calls to check
my thinking - I couldn't have been
more wrong. You headed up a task
force credited with taking seventy-
three guns off the street in a
year's time...your arrests put away
a dozen members of MS-Thirteen.

HAYWOOD
We had some help from the Feds...

SHARPE
Those collars were *your* collars. So
my apologies.

HAYWOOD
Apologies accepted.

SHARPE
As far as your initiative to put
cops into public housing - I
applaud it...I salute it...I would
only ask that you coordinate with
my office before making any more
arrangements.

HAYWOOD

I've been going through the Housing Authority...

SHARPE

My office, Captain. Always my office. Anyway, finding out about some of your accomplishments puts to rest the kind of rumors that attribute your career advancement to other factors.

*
*
*
*
*
*

HAYWOOD

What kind of factors?

*
*

SHARPE

The usual kind of thing.
(indicates Rocco)
He fixed?

*
*
*
*

HAYWOOD

Uh uh.

*
*

SHARPE

I know a bitch you can mate him with if you're interested.

*
*
*

Sharpe opens the door revealing Alphonse standing there; leaves Haywood to ponder what he's after.

*
*

EXT. GOODY'S - MORNING

Liquor delivery in progress. Goody helping the DRIVER carry cases of liquor down to the basement from a sidewalk entrance when Sandeford and Bentley pull up, get out of the car --

SANDEFORD

Ain't you too old t'be doing this?

*

GOODY

I'd ask you to gimme a hand but I'd say you're too old your own damn self.

SANDEFORD

You still in good standing with Future Felons of America?

GOODY

Whaddyou need?

SANDEFORD

One of them over at Ruskin Gardens
snatched my partner's hat.

GOODY

How the hell you let 'em do that? *

BENTLEY *

I was playing basketball. *

SANDEFORD *

His sport's tennis. *

Sandeford and Goody exchange a look -- *

GOODY *

Check back with me tonight. *

INT. HOSPITAL CORRIDOR/HOSPITAL ROOM - EVENING

Outside McKay's room. DIDIER TOURE - late teens, African,
strikingly handsome - approaches Quinlan -- *

DIDIER

This Lynton McKay's room?

QUINLAN

Who wants to know?

DIDIER

I'm his friend.

QUINLAN *

What's your name?

DIDIER

Didier.

Quinlan opens the door -- *

QUINLAN

(to Opal)

Didier's here?

Quinlan indicates Didier should go in, decides to go in after
him. *

INT. HOSPITAL ROOM - CONTINUOUS

McKay hooked up to monitors; Opal styling her husband's
dreadlocks with difficulty; Quinlan and Didier enter --

DIDIER

Hey.

OPAL

Hey Didier.

QUINLAN

Why don't I leave you guys - the nurse'll probably be by to throw you out in a few minutes so enjoy the visit while you can.

Quinlan stealthily sets the Record function on her phone, leaves it, exits.

EXT. UNMARKED CAR - LATE MORNING

Morales sits in the car, parked in front of a bank; Killian comes out of the bank --

KILLIAN

No dice.

MORALES

The branch manager told me that size loan shouldn't be a problem.

KILLIAN

He told you. He's in love with you.

MORALES

You gonna tell your girlfriend?

KILLIAN

I dunno.

MORALES

She might figure it out when somebody else buys the bar.

Killian looks at Morales as the bearer of bad news.

EXT. ODEON - AFTERNOON

Unmarked car pulls up in front; Killian gets out, goes in; Morales stays in the car.

INT. ODEON - CONTINUOUS

Hip, upscale. Corinne's at hostess station; Killian enters --

CORINNE *
 Hey baby. *

Killian kisses her on the cheek -- *

CORINNE (CONT'D) *
 You hear from the bank? *

KILLIAN *
 Not yet. *

A beat - Corinne looks at him -- *

CORINNE *
 You come all the way here to tell *
 me that? *

KILLIAN *
 I came to see you. *

CORINNE *
 I can read you like a book, Killian *
 - they turned you down. *

KILLIAN *
 Alright, they turned me down. *

CORINNE *
 Looks like Plan B. *

KILLIAN *
 Forget it. I don't wanna take money *
 from your father. *

CORINNE *
 He offered. It's a loan. *

KILLIAN *
 I don't care. I don't want it. *

Killian heads to the bathroom. *

INT. MENS ROOM - CONTINUOUS *

Killian enters; before he can lock the door, Corinne pushes *
 her way in - *she* locks the door -- *

CORINNE *
 Listen you idiot - I've been *
 working in restaurants since I'm *
 nineteen. I wanna *own* this place. I *
 wanna own it with you. *

(MORE)

CORINNE (CONT'D)

If you can't come up with the money
by tonight, I'm taking my father up
on his offer.

*
*
*

She kisses him, exits. PRE-LAP hospital monitor alarm.

*

INT. HOSPITAL ROOM - CONTINUOUS

*

Quinlan rushes in; Opal's thrown herself on top of McKay
whose monitor shows a flat line --

*
*

OPAL

Don't leave me, Lynton...don't you
leave me.

INT. CAPTAIN'S OFFICE - AFTERNOON

Killian and Morales play recording from Quinlan's phone for
Haywood --

DIDIER (O.S.)

*Brenda Sykes callin' me. Askin'
where is it.*

OPAL (O.S.)

*Don' you be tellin' her nothin'.
That devilish woman's why my Lynton
be lyin' in this hospital bed.*

Sound of a monitor flat-lining --

OPAL (O.S.) (CONT'D)

Oh my God...oh my God...

Morales shuts phone off --

HAYWOOD

Bring her in.

Morales goes to the door, indicates Opal should come in; Opal
enters --

HAYWOOD (CONT'D)

I'm sorry for your loss, Ms. McKay,
but every hour that goes by makes
it harder to find the man who
killed him.

OPAL

(tearful)
He with God now.

HAYWOOD

Who's Didier? *

OPAL

My husband's friend. *

HAYWOOD

Who's Brenda Sykes? *

OPAL

Real estate broker. She have a
office on Atlantic Avenue.
Now may I go tell my children that
their daddy's gone?

HAYWOOD

(to Killian and Morales)
See that she gets home.

Killian and Morales escort Opal out as Quinlan comes to the
doorway --

QUINLAN

You wanted to see me?

HAYWOOD

That was some quick thinking
setting your phone to record.

QUINLAN

I had a gut feeling their
conversation might prove useful.

HAYWOOD

Let's talk about what else you had
a gut feeling about - Ronald
Morrison's mother filed a complaint
with the Civilian Review Board -
says you threatened to evict him.

QUINLAN

I needed him to know I took
graffiti on my door seriously.

HAYWOOD

The way to do that's to act tough? *

QUINLAN

One way I guess.

HAYWOOD

Why'd you volunteer for this,
Quinlan?

QUINLAN

I think it's a good idea. *

HAYWOOD

A shortcut to a gold shield maybe?

QUINLAN

If it is, it'll mean I did a good job, right?

HAYWOOD

The purpose of the program isn't career advancement - yours or anyone else's. It's to demonstrate to the people who live in East New York that we consider ourselves part of the same community they're a part of. If you don't actually believe that, it's going to be that much harder to act like it.

QUINLAN

I grew up in Section Eight housing with a drug addict mother, I ran away and lived on the street and didn't consider myself part of any community at all. Now I'm only too happy to be part of whatever community'll have me. Is that all, Captain? *

Haywood nods; Quinlan exits; Haywood considers that there might be more to Quinlan than she thought. *

INT. BRENDA SYKES APARTMENT - MORNING

High-floor apartment, view of Manhattan and bridges over the East River. Killian and Morales with BRENDA SYKES - middle-aged, very tan, very blond --

KILLIAN

You're handling rentals in the project by the Navy Yard?

BRENDA SYKES

Yes I am. You interested? *

KILLIAN

Not sure I could manage the down-payment.

BRENDA SYKES

Maybe we could work something out.

MORALES

Have you spent any time in the Ivory Coast, Ms. Sykes?

BRENDA SYKES

I've been there. I've been to a lot of countries in Africa since I got involved with the Save the Lions Foundation.

(to Killian)

I'm a Leo.

*
*
*
*
*
*

MORALES

A kid from the Ivory Coast named Didier Toure, said he knows you.

*
*

BRENDA SYKES

I know Didier. Sure.

MORALES

How do you know him?

BRENDA SYKES

I met him when I was over there. He tried to sell me a carving, had those gorgeous eyes I couldn't stop looking at and so one thing led to another. We actually stayed in touch for a while.

MORALES

When's the last time you saw him?

BRENDA SYKES

It's been years.

KILLIAN

He says he's been in touch with you recently.

BRENDA SYKES

Probably he had a dream. Africans don't always distinguish between what's a dream and what's real.

Morales notices a picture of Brenda and a man --

MORALES

That's Ari Lustig, isn't it?

BRENDA SYKES

Uh huh.

MORALES

They say he's going to transform
East New York.

*
*

BRENDA SYKES

If all goes according to plan, he
absolutely will.

*
*

INT. LUSTIG RECEPTION - AFTERNOON

*

Slick, expensively furnished. Architectural models of various
projects and a model of a Boeing Business Jet. Killian and
Morales in front of receptionist CHARISMA - twenties, Black,
memorable hair and nails --

*
*
*
*

CHARISMA

Can I get you anything?

*
*

KILLIAN

Thanks, we're good.

*
*

CHARISMA

Let me see if he's free.

*
*

Charisma goes toward an inner office --

*

KILLIAN

Why would a guy with this set-up be
mixed up in a car jacking?

*
*
*

MORALES

Why would Miss Coppertone 1995 lie
about the last time she saw the
African kid?

INT. ARI'S OFFICE - AFTERNOON

Lustig shows off a model of the mixed-use development he's
building in East New York --

ARI LUSTIG

Retail space on the ground
floor...eighty-five units
above...space for what I hope will
be a culinary school and yoga
studio.

*

MORALES

What's your relationship with
Brenda Sykes, Mr. Lustig?

ARI LUSTIG

She handles sales of residential units for me.

MORALES

That's it?

ARI LUSTIG

What do you mean "that's it"?

MORALES

Do you have any other business arrangements with her? Are you involved romantically?

ARI LUSTIG

No and no. Next question.

KILLIAN

Her name's come up in regard to this drive-by shooting - we thought maybe you could shed some light on that.

*

ARI LUSTIG

I wish I could.

MORALES

Name Nickie Dushkin mean anything?

ARI LUSTIG

No.

MORALES

Russian...about five-eight...

ARI LUSTIG

Don't know him.

MORALES

You sure?

ARI LUSTIG

Y'know you have an accusatory manner and for the life of me I don't know why that is.

*

MORALES

It's a little curious that you don't know Nickie Dushkin since he's a site foreman on the East New York project..

*

*

*

*

ARI LUSTIG

Site Foreman means he works for a Contractor. I don't supervise him...I don't pay him...I have nothing to do with him. I also have a conference call starting so I need to wrap this up.

*
*

MORALES

You know a Didier Toure?

ARI LUSTIG

Do not.

MORALES

Brenda Sykes knows him.

*

KILLIAN

There's some discrepancy about the last time she spoke to him - we're wondering if you could shed some light on that.

*

ARI LUSTIG

Do me a favor, guys - play Sherlock Holmes on your own time.

KILLIAN

One thing I learned from Sherlock Holmes was that people who suddenly get uncooperative usually have something to hide.

ARI LUSTIG

Excuse me.

Lustig dials a number --

LUSTIG

I hate doing this.

COMMISSIONER'S ASSISTANT (O.S.)

Commissioner's Office.

LUSTIG

Hi Rochelle - he there?

COMMISSIONER'S ASSISTANT (O.S.)

One moment.

LUSTIG

(to Killian and Morales)

You flex - I flex back.

POLICE COMMISSIONER (O.S.)
What's going on, Ari?

LUSTIG
Hate to bother you, John - I have two detectives here. I told them what I know about the shooting in East New York - which is nothing - but they seem intent on getting me to say something incriminating or intimidating me...I don't know what they have in mind.

POLICE COMMISSIONER (O.S.)
Put 'em on.

KILLIAN
Commissioner, this is Detective Tom Killian with the Seven-Four Squad. Nobody's trying to intimidate anyone...

POLICE COMMISSIONER (O.S.)
Ari Lustig a suspect, Detective? *

KILLIAN
No sir. *

POLICE COMMISSIONER (O.S.)
Then sounds like maybe you can wrap things up - am I right?

KILLIAN
Yes sir.

LUSTIG
Thank you, John.

POLICE COMMISSIONER (O.S.)
Talk soon.

The Police Commissioner ends the call --

MORALES
If you're lying, it's not gonna matter who you can get on the phone.

Morales and Killian exit.

FADE TO BLACK. *

ACT FOUR - DAY TWO

INT. SPORTS BAR OFFICE - AFTERNOON

Sitt eating at his desk; Killian enters --

KILLIAN

I covered for you when you got
jammed up with Immigration...I
covered for you when the Sales Tax
Authority was gonna shut you down.
Whatever it was, I covered for you.

*
*
*
*
*

SITT

I don't have thirty-grand I can
spot you, Tommy. I'm over my head
as it is.

*
*
*
*

KILLIAN

What about some of the stuff you
got hanging on the wall - any of it
worth anything? Not that you'd tell
me if it was.

*
*
*
*
*

SITT

It's decor - how much could it be
worth?

*
*
*

KILLIAN

(points to bat)
What's the bat?

*
*
*

INT. NYPD GARAGE - AFTERNOON

McKay's van on a lift. POLICE MECHANICS drain and remove the
gas tank as we hear in VOICEOVER --

DIDIER (V.O)

I work in a diamond mine in Cote
d'Ivoire. One day we find *blue*
diamonds. My boss introduce me to
Miss Sykes who want me to take it
to New York. She pay me one-
thousand-five-hundred, another one-
thousand-five-hundred when I
deliver.

*
*
*

KILLIAN (V.O.)

How'd you get it past Customs?

DIDIER (V.O.)

I swallow.

The gas tank removed; Mechanic uses a cutting tool to open it up, revealing a dozen blue diamonds. *

INT. INTERVIEW ROOM #1 - LATE AFTERNOON

Didier being questioned by Killian and Morales; Haywood watches from behind one-way glass --

MORALES

What happened when you got to New York?

DIDIER

It took two days to pass the diamonds - I give to Lynton like they tell me. *

KILLIAN *

Why'd he put them in the gas tank? *

DIDIER

He say they can't pay us like we boys - they gotta pay us like we men.

INT. INTERVIEW ROOM #2 - EVENING

Killian and Morales with Brenda Sykes; Haywood watching through one-way glass --

KILLIAN

(indicates on photo)
These diamonds got past customs in the digestive tract of a kid named Didier Toure whom you admitted knowing. *

BRENDA SYKES *

Sounds like you have a theory, Detective - am I right about that? *

MORALES *

It's more than a theory, Brenda. We know who shot the van driver and we know who paid him to do it. *

BRENDA SYKES *

The problem is you can't prove it. *

*

INT. OBSERVATION ROOM - LATE AFTERNOON

Yenko enters, hands Haywood a piece of paper -- *

YENKO *

The bank branch manager sent this *
over - he just wanted to make sure *
Detective Morales knew it came from *
him - he's got something of a crush *
on her. *

INT. INTERVIEW ROOM #2 - LATE AFTERNOON *

KILLIAN *

How about this for a theory - Ari *
Lustig was about to get foreclosed *
on and you wanted to be the one to *
save him. *

BRENDA SYKES

I was engaged to a detective once.
Great-looking but not real bright.

Haywood enters, shows the paper from Yenko to Killian and
Morales --

KILLIAN

Even not-real-bright people get it *
right sometimes, Brenda. *

MORALES

We got the bank records, Brenda. *
You wired thirty-five-thousand *
dollars to an account in the Cayman *
Islands that belongs to Nikolai *
Dushkin. Stand up - you're under *
arrest. *

Sykes stands, Morales cuffs her, guides her toward the door.

INT. PROPERTY ROOM - LATE AFTERNOON

Quinlan at counter, hands file to PROPERTY ROOM OFFICER --

QUINLAN

I need the goods that were
confiscated on this date.

PROPERTY ROOM OFFICER

You have a One-Eighteen-B form?

QUINLAN
In there somewhere.

Nobody bothers to check.

EXT. PRECINCT PARKING LOT - LATE AFTERNOON

Haywood exits the precinct with Rocco, Yenko keeping up with her --

*
*

HAYWOOD
I want that kid put on a plane back to the Ivory Coast.

YENKO
I assume this doesn't come out of the transportation budget.

HAYWOOD
Cash.

YENKO
What I was going to suggest.

Yenko's phone pings; Unsel'd drives in --

*

UNSELD
After the Commissioner - himself - tells your detectives to lay off Lustig they threaten him?

*
*
*
*

HAYWOOD
I'll talk to them.

UNSELD
You have to go to Lustig. Personally. Apologize and let him at least think we're responsive.

*

HAYWOOD
How about a box of chocolates?

*
*

UNSELD
Play the long game, Regina. To get done what we both want to get done, you need your job and I need mine.

*

Haywood won't concede the point, walks off --

*

UNSELD (CONT'D)
When are you headed over there?

*
*

HAYWOOD
After I walk my dog.

*
*

INT. LUSTIG RECEPTION - EARLY EVENING

Haywood approaches Charisma --

*

HAYWOOD
Ari Lustig around?

CHARISMA
He's not - can I help you with something?

*
*
*

HAYWOOD
You know when he'll be back?

*
*

CHARISMA
I don't. Can I know what it's about for when he calls in?

*
*
*

HAYWOOD
It's a police matter.

*
*

CHARISMA
(jumpy)
Okay. Well I'll pass that along. I assume he'll know what it means.

*
*
*
*

HAYWOOD
I love your nails.

*
*

Haywood notices model of Boeing Business Jet as she exits.

*

INT. CAPTAIN'S CAR - EARLY EVENING

Yenko behind the wheel; Haywood gets in.

HAYWOOD
You know how to track a plane from its tail numbers?

YENKO
My friend at Aviation can do it.

HAYWOOD
Call him.

*

EXT. TETERBORO AIRPORT - LATE AFTERNOON

Haywood and Yenke pulling in, Yenke in mid-narrative --

*

YENKO

My first car was a '67 Camaro.
 Actually my first car was a '66
 Dodge Polara. When I got out of the
 service, I bought a Ford Ranchero -
 God I loved that car.

*
*
*
*
*

Yenko pulls up to a Boeing Business Jet; Haywood all but
 jumps out while the car's still moving to get away --

*
*

HAYWOOD

You'll be alright with the dog?

*
*

YENKO

Absolutely.

*
*

Haywood gets out, goes up the stairs to the plane; Yenko
 looks at Rocco in the rear-view mirror, decides to wait
 outside.

*
*
*

INT. BOEING BUSINESS JET - LATE AFTERNOON

*

Haywood enters, sees Lustig --

HAYWOOD

Mr. Lustig.

*
*

LUSTIG

(nervous)

Hi Captain - do you need me for
 something?

*
*
*

HAYWOOD

I understand a couple of my
 detectives might've been out of
 line earlier today.

*

LUSTIG

Not a big deal.

HAYWOOD

Pressure of a homicide
 investigation sometimes creeps up
 on you...

LUSTIG

We're getting ready to take off,
 Captain.

HAYWOOD

Where you headed?

LUSTIG

I'm just running up to Boston to look at some waterfront property.

HAYWOOD

Just you?

LUSTIG

Just me. And if we're not wheels-up pretty soon we're gonna lose our take-off window.

Haywood spots a Russian-language magazine on another seat, puts her hand on her gun --

HAYWOOD

You read Russian, Mr. Lustig?

Dushkin steps out of the rear bedroom; Haywood draws her gun; Dushkin wraps an arm around Lustig's neck, puts his gun to Lustig's head --

HAYWOOD (CONT'D)

Take it easy.

DUSHKIN

Why you don't shoot last time?

HAYWOOD

Always a last resort.

LUSTIG

Please just do what he says.

HAYWOOD

There's a Police Lieutenant right outside. He hears a gunshot he's gonna come in.

DUSHKIN

(calls into pilot)
We take off now, yes?

HAYWOOD

(calls into pilot)
I'm a New York City Police Captain - this plane stays where it is.

DUSHKIN

I count three.

LUSTIG

Please...please...

DUSHKIN

One...

Haywood shoots Dushkin between the eyes.

EXT. TETERBORO AIRPORT RUNWAY - NIGHT

Police cars, ambulances, Medical Examiner van - lights flashing - surround the Gulfstream; Councilman Sharpe's SUV pulls up with Alphonse driving; Sharpe gets out. *

INT. BOEING BUSINESS JET - NIGHT *

Killian and Morales question Lustig; Crime Scene Cops mark off physical evidence; Medical Examiner Personnel prepare to take out Dushkin's body -- *

LUSTIG

I told the Captain how incredibly grateful I am for what she did. I mean nerves of steel, right? This guy Dushkin was crazy...if not for the Captain, I'm dead.

MORALES

Where'd the thirty-five-thousand Brenda Sykes sent Dushkin come from, Ari? *

LUSTIG

No idea.

MORALES

Brenda's been charged. When she's looking at life in prison, what do you think she's gonna tell us? *

LUSTIG

I didn't care for your tone last time - I like it even less now. I've just been through a major ordeal - any more questions, you're going to have to talk to my lawyer.

KILLIAN *

You can call him from the precinct.

EXT. TETERBORO AIRPORT RUNWAY - NIGHT

Killian and Morales walk Lustig out in handcuffs; Haywood stands with Sharpe -- *

SHARPE

So you know - my dealings with him
were always above board.

HAYWOOD

So you know - I've heard nothing to
indicate they were otherwise. *

Unsold pulls up -- *

HAYWOOD (CONT'D) *

Excuse me. *

Haywood heads off in the direction of Unseld. *

INT. RUSKIN GARDENS COMMUNITY ROOM - NIGHT

Winston the only one present when Quinlan enters pushing
boxes on a dolly -- *

QUINLAN *

Glad you made it to the meeting,
Winston. *

WINSTON *

Who we supposed to be meetin' with? *

QUINLAN *

Whoever shows up but why don't you
check out your stuff, make sure
it's all there. *

WINSTON *

You got it back? *

QUINLAN *

Complements of the NYPD. Who took
it from you in the first place. *

Winston goes to the door, calls out --

WINSTON *

Ronnie Moe - get your skinny ass in
here - it's a tenants meeting. *

EXT. GOODY'S - NIGHT *

Killian and Corinne approach the entrance, Killian has
something wrapped in brown paper under his arm; a horn honks;
they stop, see a 78 Russet Sunfire Chrysler Cordoba, Yenke
behind the wheel -- *

KILLIAN
Nice whip, Lieutenant.

*
*

YENKO
Sometimes it all works out, Tommy.
Sometimes it all works out.

*
*
*

INT. GOODY'S - NIGHT

*

Cops present include Morales, Kee, Lyle and Rivas; Killian and Corinne enter, approach Goody; Killian puts the thing on the bar --

*
*
*

KILLIAN
Open it.

He pulls back the wrapping paper --

GOODY
A bat?

CORINNE
Roy Campanella's bat.

GOODY
You're kidding.

KILLIAN
Game-used in the 1955 World Series.

GOODY
Lemme get this straight - you're supposed to gimme thirty-thousand as a down-payment...

CORINNE
We can show you an appraisal...

GOODY
Instead you're giving me a baseball bat.
(beat)
Campy's bat.

A beat - Goody starts to tear up --

GOODY (CONT'D)
The joint's yours.

LATER - Killian, Morales, Corinne and Goody seated in a booth; Goody holds bat which he's been unable to put down; Sandeford and Bentley enter; Goody gets up, goes toward the bar --

SANDEFORD

All these cops in here, you still
need a baseball bat?

*

GOODY

It's Roy Campanella's bat.

SANDEFORD

You're kidding.

*

Goody gets Bentley's hat, throws it to him --

BENTLEY

If you'll tell me where to find the
kid who took it, I'd like to go
talk to him.

*

*

*

*

SANDEFORD

What for?

*

*

BENTLEY

Ask him why he did it.

*

*

SANDEFORD

He did it to show his friends what
a bad-ass he was.

*

*

*

BENTLEY

It might be good if I pointed out
that decisions have consequences.

*

*

*

SANDEFORD

You don't think he knows that?

*

*

BENTLEY

He's a kid from East New York - I'd
like to help him if I could.

*

*

*

SANDEFORD

You're a kid from Westchester,
Andre - siddown.

*

*

*

Bentley complies.

*

INT. UNSELD CAR - NIGHT

Quiet street in Queens. Unsel'd behind the wheel; Haywood in
the passenger seat; pull up in front of a two-family house --

UNSELD

How many of those diamonds were
vouchered?

*

*

*

HAYWOOD
Six or seven, I forget.

UNSELD
That's how many were recovered?

HAYWOOD
I think so.

UNSELD
It wouldn't have been too tough to hold a few back. Maybe sell them off so the families of the three people killed at least got some money. Actually *quite* a bit of money from what I understand blue diamonds go for.

HAYWOOD
I don't know anything about that.

UNSELD
It wouldn't be something you'd've done cause you felt conflicted about not taking the shot the first time.

HAYWOOD
Definitely not.

UNSELD
Cause as far as I'm concerned, you made the right call then and the right call tonight. And I'm not saying that just because.

HAYWOOD
Just because why?

UNSELD
Just because I'm still in love with you.

Haywood takes a moment to gather her next thought, and thinks of all she's been through these past few days, then --

HAYWOOD
Stay with me tonight.

They get out of the car, take the dog, go toward the house. PULL BACK TO SHOW Alphonse behind the wheel in Sharpe's SUV, watching.

FADE OUT