

#34101

THE COMMISH

written by

Stephen J. Cannell

and

Stephen Kronish

AN ABC PRODUCTION
in association with
STEPHEN J. CANNELL PRODUCTIONS

Copyright c 1991 by a.k.a. Productions, Inc.
All rights reserved

No portion of this script may be performed
or used by any means, or quoted or published
in any medium without the prior written
consent of a.k.a. Productions, Inc., 2020
Avenue of the Stars, Los Angeles, CA 90067

July 9, 1991 (F.R.)
Rev. July 17, 1991 (pink)
Rev. July 22, 1991 (blue)
Rev. July 23, 1991 (yellow)
Rev. July 30, 1991 (green)
Rev. Aug. 5, 1991 (white)
Rev. Aug. 7, 1991 (pink)
2nd Rev. Aug. 7, 1991 (blue)
Rev. Sept. 3, 1991 (yellow)

"THE COMMISH"

CAST LIST

TONY SCALI
RACHEL SCALI
DAVID SCALI
ARNIE METZGER
LARRY BICKFORD
DET. IRV WALLERSTEIN
SGT. JOHN RANDAZZO (X)
HELEN STAGS
SERGEANT DAN MURPHY
OFFICER STAN KELLY
DET. RONNIE LOPEZ
UNIFORMED SERGEANT
DETECTIVE
COMPUTER OPERATOR
MARTY (FORENSIC ENTYMOLOGIST)
FREDDIE
ALAN DONOVAN
SUSAN HENNING
MARCIA BLATCHER
CARL SLACK
MARIE PULASKI
PHIL KELSEY
JOE HALLORAN
P.D. NESTOR HENDERSON
LENNY KATZ (ARNIE'S FRIEND)
LOU (SEASUB INT'L)
ARRESTEE
MEL FEIN
LEONA RICE (SEARCH COMMITTEE)
DON CHESLEY (SEARCH COMMITTEE)
SHERIFF GARTH NEILSON (SEARCH COMMITTEE)
CALVIN (PRISONER)
DELMAR (PRISONER)
BOBBY (PRISONER)
TV ANCHORWOMAN
WAITER
BUSBOY

"THE COMMISH"

SETS LIST

EXTERIORS

THE SCALI HOUSE
HENNING-BLATCHER DUPLEX
EASTBRIDGE CITY BUILDING
POLICE IMPOUND GARAGE-YARD
INTERSTATE HIGHWAY
EASTBRIDGE RIVER
MEDICAL BUILDING - ESTABLISHING
LA RUSSE PATIO RESTAURANT
THE BILLY CLUB - PARKING LOT
STREETS
COUNTY JAIL - ESTABLISHING
RIVERSIDE BALLROOM
DAVEY JONES FISH-PACKING PLANT
 /DOCK AREA
SUSPECT HOME
 /GARAGE

INTERIORS

THE SCALI HOUSE
 /TONY'S & RACHEL'S BEDROOM
 /BATHROOM
 /KITCHEN
 /LIVING ROOM
 /DINING ROOM
 /DAVID'S BEDROOM
EASTBRIDGE CITY BUILDING
 /LARRY BICKFORD'S OFFICE
 /BOOKING AREA
 /BASEMENT AREA
 /TONY'S OFFICE
 /LOCKER AREA
 /POLICE SQUAD ROOM
 /ELEVATORS
 /PRECINCT COMPUTER ROOM
 /PRECINCT HOLDING ROOM
 /TWO-WAY MIRROR
 /PRECINCT MAIN DESK
 /MEN'S ROOM

(CONTINUED)

INTERIORS (CONT'D)

HENNING-BLATCHER DUPLEX
/LIVING ROOM
COUNTY JAIL
/CONFERENCE ROOM
/CORRIDOR
GINO'S RESTAURANT
DR. HELLINGER'S OFFICE/BATHROOM
MEL FEIN'S BARBER SHOP
LA RUSSE PATIO RESTAURANT
THE BILLY CLUB
CRACKED CRAB RESTAURANT
RIVERSIDE BALLROOM
PARKING STRUCTURE

NOTICE

The following scenes have already been completed:

3

10, 11, 12

26

33, 34, 35, 36

41

44

46

77

137, 138, 139, 140, 141, 142, 143

COMMISH PILOT OPENING

FADE IN:

Dark. Almost limbo. Grainy. Hand-held. We're playing fear, terror -- the panic of men who are used to being in control and who are now helpless.

O ECU - BLATCHER'S HANDS

O

As an upholstery knot is slipped tight around them. We hear him react with pain. His voice and that of his partner, HENNING, overlap.

BLATCHER'S VOICE

Aahh!

HENNING'S VOICE

Don't do this, man! Don't do it!

OA EXT. SQUAD CAR - LONG SHOT

OA

The two cops are kneeling at the side of their blue-and-white. A man is bending over them, tying the knots that pin their hands behind them. But he's in shadow -- we see only his dark-clad form.

HENNING'S VOICE

You know it's gonna come down on ya!

BLATCHER'S VOICE

Come on, man -- we can talk ...

OB ECU - HENNING'S HANDS

OB

As the knot is slipped over them and pulled tight.

OC INTERCUT RAPID SERIES OF ECU'S:

OC

The cops' name tags.

BLATCHER (O.S.)

Please ...

Their badges, catching the moonlight.

HENNING (O.S.)

Don't be stupid ...

Their eyes.

OD ECU BLATCHER - FULL FACE OD

A dark-haired, 24 year-old cop. He's never been so scared.

BLATCHER

Let's talk, huh? We can get you
outta this if we --

OE LONG SHOT OE

As the dark-clad figure swings his arm toward Blatcher's
head.

OF BLATCHER OF

Takes the pistol-whip on the side of the head.

OG ECU OG

As Blatcher hits the pavement, the side of his head now
bloody.

OH ECU HENNING OH

Sees his partner fall. He turns to their assailant.

HENNING

Please ... please ...

OI CLOSE ASSAILANT'S HAND OI

Holding a .22 automatic.

OJ ECU HENNING'S EYES OJ

Looking at the assailant's gun.

OK ECU HENNING OK

His voice shaking with fear.

HENNING

Oh, man, don't ...

OL LONG SHOT

OL

As the figure swings his arm back, preparing to hit Henning.

HENNING

God, plea--

His voice is cut short as the assailant smashes him in the face with the gun. On the sound of the impact ...

CUT TO BLACK.

"THE COMMISH"

FADE IN:

1 INT. TONY'S BEDROOM - CLOSE ON DIGITAL ALARM CLOCK - DAY 1

It reads 5:59 a.m. HOLD for a beat as the numbers flip to 6:00 a.m. and the RADIO clicks on and we HEAR a male tenor singing the aria from The Barber of Seville. WIDENING, we find two people in a queen-size bed. Then we HEAR TONY SCALI's VOICE joining in on the high notes of the aria.

2 CLOSER - THE QUILT 2

as he rolls the cover back and goes for one of the high notes. He is interrupted by a pillow that comes from his sleeping partner, RACHEL SCALI, his wife of fifteen years. Tony sits up in bed. He smiles at Rachel who's MUMBLING and GRUMBLING. This is a morning ritual... he wakes up happy, she wakes up slow.

TONY

Come on, princess, ain't nobody gonna serve ya in bed.

She throws her pillow at him again and sits up. She is nice looking, in a plain, unflashy way. There is a gentleness about her. She clearly adores this man she sleeps with, but can't stand his cheerfulness first thing in the morning.

RACHEL

Turn that down, will you?

TONY

Ya can't fool me -- you love it.

He turns down the radio and picks up the volume on his own aria as he plods into the bathroom. Rachel winces and rolls into a sitting position.

3 INT. BATHROOM - CLOSE ON TONY 3

shaving and SINGING as he stands in the shower..

TONY

(singing)

Fi-garo... Son qua. Ehi...
Fi-garo... Son qua. Fi-ga-ro
qua, Fi-ga-ro la. Fi-ga-ro qua.
Fi-ga-ro la, Fi-ga-ro su, Fi-ga-ro
giu, Fi-ga-ro su, Fi-ga-ro giu.

In the middle of this he hears a CALL and stops singing.

CONTINUED

3 CONTINUED

3

R.T.O.

Roger, x-ray six. On your tan Chevrolet, license plate Eddie, Mary, Quick - 769 -- wants warrants and D.M.V., stand by...

Tony reaches out of the shower, grabs up the phone mounted on the bathroom wall. It's some kind of direct line because he hits two digits and waits for a ring. Tony gets shaving cream all over the phone's mouthpiece. He wipes it off as he speaks.

TONY

(into phone)

That tan Chevy, Eddie, Mary, Quick - 769... Is that a D.W.I.?

(beat)

Ask the arresting unit to meet me on Tac Two. Right...

He hangs up, rinses off, grabs a towel and moves to the sink to finish shaving. The scanner continues SQUAWKING over the above.

R.T.O.

X-ray six... on your D.W.I., meet C-One on Tac Two.

Tony switches his radio over to Tactical Channel Two, picks up the attached mike.

OFFICER'S VOICE

Commissioner Scali, this is Officer Cathcart...

Tony picks up the mike on the side of the radio unit.

TONY

Hi Bobby. Your D.W.I., he got any I.D. on him?

OFFICER

No sir. One wheel on the sidewalk, one on the street. Knocked the headlight out of the right side. Can barely stand. I'm running it for Wants and Warrants.

TONY

The car is clean. It belongs to a Phil Kelsey. We suspended his license three weeks ago. Book 'im and impound the vehicle.

(more)

(X)

CONTINUED

7/9/91

3.

3 CONTINUED (2)

3

TONY (Cont'd)
Tell Randazzo, when you get him
downtown, I want this guy on the
balloon, but give him a field
sobriety first and have your
partner witness it.

OFFICER

Yes sir.

Tony snaps off the radio and picks up the phone again, hits
an extension number:

TONY
(into phone)
This is Scali. Tell Helen to get
me a 9:30 appointment with Judge
Blackburn.

4 INT. KITCHEN - DAY

4

Rachel is at the stove, scrambling eggs. ARNIE METZGER,
Rachel's brother, enters. His hair is mussed. He's wearing
silk pajamas. He moves through, toward the living room.

ARNIE

(tiredly)
What a night, sis. So many things
on my mind -- I barely got ten
hours.

(beat)
Could you put some onions in the
eggs?

RACHEL

Already did, Arnie.
(calls out)
David! Rise and shine!

5 INT. LIVING ROOM - DAY - ARNIE

5

sits on the sofa and looks at several plates sitting on the
coffee table. They are saucers and in each one is a piece
of what looks like kelp or seaweed.

ARNIE

Who moved the Petri dishes? These
were in a special order...

On that, Rachel enters from the kitchen.

CONTINUED

5 CONTINUED

5

RACHEL

I don't know, Arnie. I don't think anybody touched them.

ARNIE

This is real important, Sis. Lenny is coming over today and we've gotta monitor the Potassium and the biomass growth in each frond. I thought you understood how important this is.

He leans down and studies the dishes. On that, Tony comes out of the bedroom dressed in a crisp, white shirt, maroon tie, gray slacks and penny loafers.

TONY

'Morning Arnie, how's the kelp farm this morning?

ARNIE

It ain't a farm, genius... It's a Petri dish test. We're measuring potassium and biomass growth. It's way over your head.

Arnie looks after Tony who moves into the kitchen. These guys don't get along.

6 INT. KITCHEN - DAY

6

RACHEL

(over her shoulder)

David... come on. We gotta leave in fifteen minutes. Arnie -- breakfast!

Tony moves to her and kisses her on the neck behind her ear.

TONY

I push the button today, babe.

Her smile is genuine. Tony sits at the table where Rachel has placed some eggs with onions, toast, coffee and juice. He starts to eat.

TONY

Got everything hummin'. I always sais if we got clearance rates above eighty perecent I'd make my move...

(more)

CONTINUED

6 CONTINUED

6

TONY (Cont'd)

(beat)

Why we got onions in the eggs?
Can't we just have them normal?

Arnie shuffles in from the living room and sits down.

RACHEL

It's for Arnie... He asked.

Tony looks at her for a beat.

TONY

We're at eighty-six percent. You ever heard of a department clearing eighty-six percent of its felonies?... Soon as Larry gets in, I make the call.

ARNIE

Larry? Boy, there's a beaut... old Larry. Every time I see that guy on TV, I wanna puke... Mr. IN-SIN-CERE.

TONY

He's my best friend.

ARNIE

Hey, he got you the job here, now he's gonna get you the job in New York... so you like him. To me, he's just a guy with a winter tan, capped teeth and too much hubba-hubba.

TONY

You're gonna make a judgement on Larry Bickford? This guy grew up around the block from me in Brooklyn. Started with nothin'... put himself through college on a police scholarship. Harvard Law. Made D.A. at forty.

ARNIE

Hero worship is so bourgeois.

TONY

What're you doin', Arnie? You're growin' kelp in coffee saucers, moochin' food an' board an' putting together business deals with a guy who delivers ice.

CONTINUED

6 CONTINUED (2)

6

ARNIE

Sure, go ahead, take off on Lenny. Lenny happens to be an organizational genius. He happens to be an expert in kelp harvesting.

RACHEL

Please, stop it... Tony, Larry's usually in by now. Why don't you make the call?

David comes in and sits at the table without saying anything.

TONY

You don't say "good morning"?

DAVID

Morning.

TONY

That's all?

David gets up and gives his father a kiss. Then he sits back down.

TONY

Hey, you okay?...

DAVID

I don't want to move, that's all... I like it in this house. I like my friends on this street, and I don't want to move.

TONY

What makes you think... Oh, you mean if I get the job in New York?

DAVID

No, not to New York... That's not what I meant.

TONY

Well what did you mean, honey?

David looks at him and shakes his head. Tony looks at Rachel who shrugs. Tony moves to the phone, avoiding a stack of newspapers.

CONTINUED

6 CONTINUED (3)

6

TONY

(to Arnie)

Weren't you supposed to tie these up and take 'em out?

ARNIE

I was gonna, but I don't have the energy... I talked to my doctor, he says I've got general malaise.

Tony looks over from the phone.

TONY

Yeah... I heard a general malaise... He's a famous Italian army officer... General Malaise? Right?

ARNIE

You think I enjoy bein' bedridden half my life? I got no energy... It's like I got that Lyme Disease. Y'know, you get it from bugs... I'm real tired...

He starts to COUGH.

RACHEL

Don't get upset, Arnie. You know how it makes you.

Tony grimaces.

TONY

(into phone)

Hi... it's me, Larry. Push the button.

7 INT. LARRY BICKFORD'S OFFICE - ON LARRY

7

He's fit and healthy with charm and likeability, looks, brains and drive. Larry leans back in his swivel chair and smiles when he hears Tony's voice. INTERCUT:

LARRY

Okay, you sure?

TONY

I'm sure... we're clearin' eighty-six percent, everything's smooth...

CONTINUED

7 CONTINUED

7

LARRY

Okay. This is it. Our dream. I'm excited for both of us. They said they'll be up in one day, so you and Rachel be ready to entertain them tomorrow night.

TONY

Okay, and thanks, Larry. If it wasn't for you, this would never be happening.

LARRY

I wanna talk strategy. But this morning I'm swamped. Meet me at Gino's at twelve.

TONY

I'm there.

He hangs up.

TONY

He's gonna do it.

ARNIE

They ain't gonna make a guy looks like a butcher the police commissioner of New York City. You ain't gonna get it.

TONY

Yeah? Watch me.

RACHEL

Come on, Arnie. This is something Tony's dreamed of since he was a beat cop in Brooklyn. Don't make fun -- please...

TONY

It's okay, honey. I don't listen to him anyway.

He puts on his jacket, moves to David and kisses him.

TONY

See ya tonight, kiddo...

Tony moves with Rachel as they head to the front door. ON THE MOVE:

CONTINUED

7 CONTINUED (2)

7

RACHEL

You're gonna get it, Tony. If anybody deserves it, you do.

TONY

Yeah, you're right, I do... but do they know that?

He smiles, kisses her and then looks back into the house.

TONY

What's with David? Something's bothering him...

RACHEL

It's probably the idea that we'd have to move to New York and live in an apartment... He likes it here -- He loves this house.

TONY

Yeah, but he said that wasn't it.

RACHEL

People don't always say what they're thinking, genius... You above all oughta know that.

He smiles and starts to leave.

RACHEL

Don't forget our appointment at two-thirty. I'm leaving school early.

TONY

How could I forget one of our appointments?

8 EXT. TONY'S HOUSE - DAY

8

He waves to her and heads to his car, then he spots something up the street.

9 TONY'S POV - BLACK AND WHITE SQUAD CAR

9

as it pulls up in front of his house. The door opens and SGT. JOHN RANDAZZO gets out. As soon as he pulls up, Tony senses trouble. Randazzo seems like he's ready to hit something or someone.

CONTINUED

TONY
What's wrong, John?

Randazzo looks down at the grass, then up into Tony's eyes.

RANDAZZO
Blatcher and Henning didn't make
end of tour. They're missing.

TONY
When did the dispatcher get the
last call?

RANDAZZO
Three forty-five. It was a quiet
night, the Sergeant on the
horseshoe didn't notice they
hadn't checked with him for over
an hour. When the tour was over,
they didn't come home.

TONY
Unit designation?

RANDAZZO
X-ray nine. We got the whole day
tour out lookin' for them. We
didn't put it on the radio because
the newspapers and TV have been
riding our frequencies and we
wanted to give us a chance to
notify their wives.

TONY
I'll do that. You got addresses?

Randazzo hands him a piece of paper. Tony looks at it.

TONY
They live next door to each other?

RANDAZZO
They bought a duplex.
(emotional beat)
They were good cops, boss. We
find who did 'em, we're gonna rip
'em apart --

TONY
They aren't dead, John, just
missing. Maybe they went off the
road... maybe they're injured...
maybe their radio is out.
(more)

9 CONTINUED (2)

9

TONY (Cont'd)

I assume Irv has both helicopters up...?

Randazzo nods.

TONY

Okay. See if they'd been loaned out to anybody, or if they were working side jobs. Check all the guys on the same tour. Wake 'em up at home if you have to. Let's keep our heads up here.

10 EXT. SMALL DUPLEX HOUSE - DAY

10

Tony pulls up to find two women, MRS. HENNING and MRS. BLATCHER on the front lawn of the duplex, talking and looking worriedly up the street. As Tony pulls in, they expect the worst. Susan Henning, a pretty twenty-two year old blonde, puts her hand to her mouth. Marcia Blatcher, about the same age and a little stronger, emotionally, strides purposefully to Tony as he gets out of his car.

MARCIA

Where are they, Commissioner?

TONY

We don't know. Can we go inside?

Susan Henning starts to cry.

TONY

Look, this happens. It doesn't mean anything more than they didn't come back at the end of the tour. Could mean a lot of things.

(beat)

You're Mrs. Henning?

She nods.

TONY

You got any coffee in there? I didn't get mine this morning.

That sort of off-handed request seems to put her at ease.

11. INT. DUPLEX - DAY

11

Susan Henning sets a cup down in front of Tony.

TONY

Thank you. We gotta have hope here. Could be these two jamokes are sleeping behind a billboard... They wake up and wander in all embarrassed... okay?

They nod.

TONY

We don't know what happened, so let's not expect the worst. Okay? We can't do our best finding them if we panic, so I want you to try very hard to answer the questions I'm gonna ask you. And if you think of anything else, I want you to tell me. Can you do that?

They both nod and he sips his coffee.

TONY

This is very good coffee. Boy, I oughta get this brand. You do something special?

SUSAN

It has vanilla in it.

TONY

Boy, it's great. You get a chance, maybe you could write down how much you put in for me.

She nods. She seems much calmer now. Somehow his interest in the coffee makes her feel it's not as serious as it is.

TONY

Okay... now to start, did they have any trouble with the car? Were they complaining it didn't run good... wouldn't start... anything like that?

The two girls look at one another as they shake their heads.

TONY

How 'bout the radio? Maybe one a'them was complaining that the radio wasn't working well. They didn't report it.

CONTINUED

11 CONTINUED

11

Again, they shake their heads.

MARCIA

Did they get a call? Were they chasing anyone?

TONY

No... no, it was a quiet night. So that's good, don't you think?

They both nod.

SUSAN

But where are they?

TONY

Mrs. Henning, I wish I could tell you, but we're gonna find them, and soon... I promise.

SUSAN

(starting to lose it)

What could have happened? They wouldn't have fallen asleep...

TONY

Were either of them taking any medicine? Or did they change an old prescription recently -- anything like that?

MARCIA/SUSAN

No...

Susan starts to break down... Tony takes her hands.

TONY

Susan... I want you to hold on to my hand here... okay? This is hard, I know, but -- could be they got in an accident... went off the road. Okay? Maybe their radio won't work. So anything you could tell me that might help may make a big difference.

Susan looks at him and holds his gaze.

TONY

Okay?

SUSAN

Okay.

CONTINUED

11 CONTINUED (2)

11

We start to suspect he's a great judge of the human condition.

TONY

You wouldn't have a Danish or anything to go with this...?

Susan looks at him, gets up. Giving her something to do keeps her from cracking. She's very close.

TONY

They were getting along pretty good?

Marcia looks away from him, for a beat, then turns back.

MARCIA

They were best friends.

TONY

Nobody hassling them? No old busts got out of prison, threatening them... anything like that?

SUSAN

No.

Susan moves back with the Danish and sets it down in front of him.

TONY

(takes a bite)

That's great. Thanks.

(a beat)

They have a favorite restaurant where they liked to eat... or anything?

MARCIA

Just... just donut shops here and there. And Dino's Rib Joint out on the highway...

TONY

Okay, how 'bout side jobs. Either one moonlighting?

Marcia looks at him and shakes her head, so does Susan.

TONY

Okay... look, I'll be in touch with you hourly. Stay home.

CONTINUED

11 CONTINUED (3)

11

SUSAN

Thank you for coming, Commissioner Scali.

TONY

Hey, it's Tony. We're in this one together. Okay? You think of anything else, you call me.

She nods.

TONY

Okay.

He gets up. FOLLOW as they move out of the house.

12 EXT. DUPLEX - DAY

12

Marcia walks beside Tony with long-legged, awkward strides. They get outside and he takes her hand.

TONY

(re: Susan)

Marcia, she seems close to the edge. You'll look after her?

Marcia looks at him for a long beat and nods.

TONY

Oh, one other thing. When I asked if they had been getting along, you looked away like something was wrong. Was something wrong?

Marcia looks at him for a beat.

MARCIA

No, Commissioner, there was nothing wrong. They were very close. It's just...

(a long beat)

It's just...

TONY

These things are very hard... I know that, but if it will help, if you have anything...

MARCIA

I thought... I was afraid that they...

(a beat)

(more)

CONTINUED

12 CONTINUED

12

MARCIA (Cont'd)

On their off-time they were away from home a lot. They'd come home at seven -- sleep 'til one or two, then go out. They said they were playing golf, but I checked the public courses and they didn't have a tee-off time.

TONY

So, what'd you think...?

MARCIA

I thought... I thought maybe they had girlfriends. Maybe... I told Susan that's what I thought, but she wouldn't hear of it. She got very mad. I don't know... but if they had girlfriends, maybe that's where they were... maybe... are.

And now she starts to cry. Tony reaches out and takes her hand.

TONY

Sometimes cops will get loaned out on off-duty time to work a surveillance case for the Feds or the State Police. I'll check with their supervisors. Sometimes they don't tell their wives so they can keep the overtime...

She looks at him, new hope in her eyes.

TONY

I'll check it out. You'll be hearing from me. Thanks.

13 EXT. EASTBRIDGE CITY BUILDING - DAY

13

A brick building that houses Judges, D.A.s, Police, Criminal Courts... everything under one roof. Tony SQUEALS his car into a parking space. He jumps out and moves into the building at a trot -- not the most attractive gait that Tony Scali has.

14 INT. CITY BUILDING - LOBBY

14

As Tony enters, he is met by DET. IRV WALLERSTEIN, a former Golden Gloves fighter who's now in his fifties. HE MOVES WITH Tony on his way through a side door that takes them into the BOOKING AREA. ON THE MOVE:

WALLERSTEIN

Chopper's halfway through the grid search. Nothing. I've got the whole operation on Tac Three if you wanna scan it.

TONY

You open their lockers?

WALLERSTEIN

We were waitin' for you.

TONY

Come on, Irv. Whattaya waitin' for me for?

They stop at the Booking Sergeant's desk.

TONY

You got last night's calls for service?

The Booking Sergeant hands it to Tony.

TONY

Thanks, Nick.

They move off as Tony scans the calls for service.

TONY

How's Irene?

WALLERSTEIN

Same.

TONY

(reading the Xerox)
Look't this... Phil Kelsey,
point-one-six blood alcohol level.
This guy processes more vodka than
Smirnoff's.

(beat)

Start goin' through their lockers,
Irv. I wanna talk to the guys.

They exit into:

15 INT. SQUAD ROOM - DAY

15

Half a dozen cops mill about, listening to Tac Three. There are several others who are getting coffee. They ad-lib solemn greetings to Tony. STAN KELLY, obviously distraught, approaches Tony. He searches for words to comfort Tony.

STAN

I know they're gonna be okay, Commissioner. You'll see -- this whole thing -- they're gonna be okay.

TONY

(beat)

Thanks, Stan.

Tony moves to the stage to address the cops.

TONY

Okay... I don't have to give you the drill here, guys. Anybody knows anything, no matter how remote, I wanna hear it. Were Blatcher an' Henning hassling any hard cases? Were they sanding down any hookers... pimps? They have any side action going? We don't have a lot of time. I need anything you got now. Spread the word. Okay?

They ad-lib "okays," and he moves out of the squad room and into the locker area.

16 INT. LOCKER AREA - DAY

16

Tony enters, putting on latex gloves he got from a box near the door. FREDDIE, the building superintendent, is there along with three other detectives. Freddie has just opened Blatcher's locker. They are dusting Henning's locker for prints.

FREDDIE

I feel bad, Commissioner. Those kids always treated me nice.

TONY

Yeah. Hey, this is a crime scene, guys. I want gloves on everybody.

The detectives move to take gloves out of the box.

WALLERSTEIN

Sorry, boss.

CONTINUED

16 CONTINUED

16

TONY

I need a lab man here immediately.
I want both a'these lockers
thoroughly catalogued... okay?

WALLERSTEIN

We'll get you a printout in half
an hour.

17 INT. HENNING'S LOCKER

17

It is very neat. The first thing Tony sees is a picture of Henning's wife. A detective moves through the locker, removing athletic shorts and a hand ball and some golf tees. He pauses for a moment on the golf tees then sets them aside. He finally has all of the stuff out, and puts it in a box marked "Henning." Tony moves to Blatcher's locker. A detective is emptying it -- it's as messy as Henning's was neat. He takes out a small spiral notebook and puts it in a box marked "Blatcher."

18 TONY'S POV - THE NOTEBOOK

18

He reaches into the box and pulls it out, flips it open.

WALLERSTEIN (O.S.)

We're havin' all their friends
on the force F.I.'d in person,
boss.

TONY (O.S.)

Okay, good.

19 CLOSE - THE NOTEBOOK

19

It contains a list of dates, places and times. For instance:

10/3/89...2:30 pm... 1257 Henry St.
Sus. veh. pkd
2:45 Sus. lv. alone

It goes on like that for pages... days and days... most starting around two or so, until midnight.

20 TONY

20

looks at Wallerstein.

TONY

This is a surveillance log. These guys on something...?

WALLERSTEIN

Not accordin' to the chart.

Tony puts the log on the table back into the box.

TONY

I want handwriting matchups on this log, and I want it dusted in case more than one guy was keeping it.

(beat, re log)

These guys were sure as hell sitting on something.

Tony and Wallerstein look at each other.

21 INT. TONY'S OFFICE - DAY

21

His secretary, HELEN STAGS, shoves a file into a gray cabinet. The police scanner is already on, turned to Tac Three. We can HEAR a helicopter search in progress.

HELICOPTER PILOT VOICE

Ahhh right... that does it for Grid Six on the east perimeter. I'm gonna start working my way south, pick the squares on the river and move up. Over.

It keeps going in the b.g. Tony enters, looks at Helen.

HELEN

I'm sorry about Blatcher and Henning.

TONY

We'll find 'em. You get me the appointment with Judge Blackburn?

HELEN

He's already in court.

TONY

I bet he's gonna cut Phil Kelsey loose.

CONTINUED

21 CONTINUED

21

HELEN

I'd like a piece a' that bet.
De Sapio called. There's a hunger
strike at the county jail.
Prisoners want to meet with you.
They didn't eat their breakfast.

TONY

(wearily)

Tell De Sapio to keep a lid on
'em, I'll be up there between two
and three this afternoon.

He hangs up and heads for the door.

HELEN

Where're you going?

TONY

Gotta set my biological clock.
Be right back.

He walks down the hall and we MOVE IN on her puzzled
expression.

22 INT. MEN'S ROOM - DAY

22

It is empty as Tony enters. He moves to the closest stall
and sticks his finger down his throat. As the stall door
closes, we hear Tony VOMIT up his breakfast. There is a
beat, the toilet FLUSHES.

23 INT. GINO'S RESTAURANT - TIGHT SHOT - PLATE OF PASTA - DAY

23

LARRY BICKFORD'S VOICE

You aren't eating, Tony?

WIDEN to see Tony sitting with a worried look on his face,
no food in front of him, and across from Larry Bickford,
who is forking down the pasta.

TONY

Look Larry, this may not be the
right time for me to see the
Search Committee.

LARRY

No kidding! All we need to do
is set the City Hall on fire to
make it perfect.

CONTINUED

TONY

You gotta call it off. You gotta tell 'em to come some other time.

Larry sets down his fork and looks at his friend.

LARRY

You do that, you're gonna flush the chance, Tony. New York needs a Police Commissioner. They're gonna spend maybe another week, lookin'. You're on the short list.

Tony looks at Larry who goes back to eating his pasta. He signals for Tony to pass him the parmesan cheese and the bread. This Tony does, hungrily.

TONY

It's just... I got Henning and Blatcher on my mind. I don't know what happened to those two guys, but I'm all they've got, Larry. I mean... I'm their skipper. I gotta make sure we don't drop nothin'. I can't be focussed on these people about a new job. On top of that, I got a hunger strike at County... That bunch a'track stars probably want nouvelle cuisine instead of fried grease and mystery meat.

LARRY

Tony... meet these guys when they get here. What's it gonna take? A couple a'hours.

TONY

It's a coupla hours I don't have.

LARRY

The way you juggle balls in the air -- you could be with Ringling Brothers.

(beat)

When you came here, right outta Queens Homicide, what did I tell 'em -- I said, "I was a cop myself. I know this guy -- he doesn't rattle." You never have. You proved me right then -- keep provin' me right.

CONTINUED

TONY

Larry, you don't know how grateful I am for gettin' me the job.

LARRY

I made 'em aware of you. That's all. You got it yourself. And you're gonna get the big prize the same way.

Tony doesn't seem sure.

LARRY

Look, paisan, it's not like I'm doin' this outta the goodness of my heart. I got an ulterior motive.

(smiles off Tony's look)

I'm gonna make the run in the fall. I told Kathy and the kids last night.

TONY

You're goin' for Attorney General?

LARRY

That's why the timing's so -- it's like it was planned. If I make it to Albany, you won't do me any good here. But if you're top cop in NYC we'll have the state bracketed. You think we got clearance rates now -- the drug dealers and bent noses'll really have somethin' to worry about!

They look at one another and an impish grin appears on Tony's face.

LARRY

Come on... I'll be there. I'll walk you through it. I need you, Tony. If I'm moving up, I need you there just like I needed you here. You're the best police commissioner in America. Do it for me... Do it for us.

Tony looks at him for a beat.

TONY

Okay Larry, I'll try...

CONTINUED

23 CONTINUED (3)

23

On that, we hear Tony's stomach GROWL.

LARRY

'Zat your stomach...?

(beat)

You on a diet?

TONY

Do I look like a guy who diets,
Larry?

(glances at his
watch)

I gotta go. Okay, I'll meet them.
When do you think?

LARRY

Noon, tomorrow... We'll break
bread.

Tony nods and gets up.

LARRY

You'll find your cops, Tony...

TONY

Yeah, I know... but every hour
that goes by makes it worse. I'm
beginning to worry these guys got
checked out.

LARRY

You'll find 'em. Call if you need
me.

On that Tony nods.

24 INT. TONY'S CAR - DAY

24

It is in the parking lot. Tony gets in, turns on the radio
and picks up the mike.

TONY

(into mike)

This is C-One on Tac Two to
Dispatch.

R.T.O.

Roger, C-One. Go ahead.

TONY

How we doin'? We turn anything
yet?

CONTINUED

24 CONTINUED

24

R.T.O.

Nothing. The air search has been completed. They're retracing it starting with grid A-one, B-one.

TONY

Roger. Patch me through to my office.

25 INTERCUT HELEN AS NECESSARY

25

TONY

Helen, how we doin'?

HELEN

(on phone)

You called it: Judge Blackburn heard Phil Kelsey's guilty plea at eleven forty-five, sentenced him to eight months then suspended the sentence... He's going to pick up his car at impound as we speak.

TONY

No he isn't. Call over there and tell Joe not to release the vehicle.

HELEN

Can we do that?

TONY

Who cares... Tell Joe I'm on my way over there now. I wanna talk to 'im.

26 EXT. POLICE IMPCUND GARAGE - DAY

26

Directly across from City Hall. PHIL KELSEY is arguing with the mechanic named JOE HALLORAN. Kelsey's attorney is a P.D. named NESTOR HENDERSON. Tony pulls into the lot.

NESTOR

(to Tony as he gets out of his car)

This is your doing, isn't it, Scali? It's against the law. You can't hold my client's property.

CONTINUED

TONY

Calm yourself, Nestor. I hate to see lawyers sweat.

NESTOR

My client wants his car back.

TONY

'Cept he don't have a driver's license. Not that that ever stops him.

NESTOR

The court ruled on this. We don't have to discuss it with you. Give us the car back.

TONY

Y'know Phillip, we keep pulling you outta this car, drunk. It's beginning to frustrate me.

PHIL

I want my car back. You can't hold it.

(re: Nestor)

He's gonna drive it home.

TONY

No he ain't, 'cause this department has twenty-four hours to process impounds. The car was booked in here at...

Turns to Joe.

JOE

Nine this morning.

TONY

So, you guys come see us at nine or ten tomorrow. We'll see about returning the vehicle.

Nestor points at the car parked not twenty feet away.

NESTOR

What's to process? It's sitting right there.

CONTINUED

TONY

There ain't nothin' to process, guys. I just want one night where I don't have to go home and wonder whether Phillip is puttin' his car through the window at Vito's Pizzeria, and killing innocent kids! So you call this a discretionary hold. Now, get outta this driveway. You're tying up a police right-of-way.

Nestor looks at them, then he grabs Phillip and they move across the street, get into Nestor's car and pull out.

JOE

Can we do that?

TONY

(grins)

I think we just did it, Joe. Come here, I wanna talk to you...

He takes Joe inside the impound and over to a giant Derby dumpster.

TONY

What I want you to do is I want you to disassemble that there tan Chevy and put it in this here dumpster, part-by-part...

JOE

(dumbfounded)

You want me to take the guy's car apart??

TONY

Yep.

JOE

The mayor's gonna fry you for that.

TONY

Way I read the code, I gotta give Kelsey his car back, but there ain't nothin' in there says it's gotta be in one piece. So, do it, Joe. Any heat comes, it's on me.

He slaps him on the back and moves to his car, leaving Joe smiling after him.

27 INT. TONY'S OFFICE - DAY

27

Wallerstein hands Tony a folder. Tony's stomach GROWLS.

WALLERSTEIN

What's that?

TONY

Me, I'm not eating. Whatcha got?

WALLERSTEIN

Okay, we checked every address in Henning's notebook. Handwriting matches both Henning and Blatcher, so they were keeping the log together.

(hands him a sheet)

That's all the addresses.

Tony looks at the sheet.

TONY

Restaurants... donut shops... nightclubs... markets... florist... shopping mall. Mean anything to you?

WALLERSTEIN

Nope.

TONY

'Cept for the market, all these are places you eat or sit or do leisure activities. Whoever they were following, this person had lots of time on their hands -- maybe unemployed.

WALLERSTEIN

Maybe the guy's a pimp. Blatcher and Henning both used to work vice.

TONY

I know. So work that. But don't forget, we don't know they were following a guy... could be a girl. Let's not leave out half the population by using the wrong pronoun.

WALLERSTEIN

Right.

CONTINUED

27 CONTINUED

27

TONY

One address... 1257 Henry Street... that's a donut shop. It shows up three or four times. Why don't you go out there and show pictures of Blatcher and Henning. See if they ever ate there or if the manager knows them.

(X)

WALLERSTEIN

Good idea. I'm on it. Also, nothing on Dino's Rib Joint... They weren't out there.

TONY

Damn.

Helen sticks her head into the office.

HELEN

It's two twenty. You're supposed to be at the jail t'talk to the prisoners. Also, your wife called and she --

Tony looks at his watch, jumps up.

TONY

Oh, God...

He puts his hand on his stomach and cocks his head.

TONY

Not ready yet. Call DeSapio, tell him I can't make it 'til tonight... dinner time. Okay?

WALLERSTEIN

What're you doing?

TONY

I'm trying to get through a miserable day.

(a beat)

It's been eight hours. Call off the air search. And run the county highways again... look for holes in the fences... okay? Especially along the River.

WALLERSTEIN

Okay skipper, but I'm afraid we ain't gonna find these guys.

CONTINUED

27 CONTINUED (2)

27

TONY

(agitated)

When you fought Golden Gloves,
ever go into the last round
losin'?

WALLERSTEIN

Sure.

TONY

Ever get lucky and pull one out?

WALLERSTEIN

(beat)

You hear me say we were quittin'?

28 EXT. INTERSTATE HIGHWAY - HELICOPTER SHOT - TONY'S CAR

28

Going ninety along the interstate, clip-on red light
rotating on the roof. We will begin to suspect that Tony
Scali loves driving fast.

29 INT. TONY'S DINING ROOM - CLOSE SHOT - COFFEE SAUCER

29

with a kelp leaf in it.

ARNIE'S VOICE

It's amazing how this stuff grows.
No planting, no fertilizer, no
seed, no watering. I mean... this
is the perfect damn crop, Lenny.
You don't gotta do nothing.

WIDEN to find LENNY KATZ. He is just about as big a loser
as Arnie. On the back of his shirt it says, "Eastbridge
Ice Delivery," a picture of a block of ice with wings.
Lenny has hair growing out of his ears and he has a nasal
twang and thick glasses. They are at the dining room table
looking at the kelp sample.

LENNY

I've talked to my people over at
Seasub International and they say
that the mini-submersibles are
a good way to go, but you can't
harvest economically in deep water
and that's got me worried.

ARNIE

Yeah, me too. I was thinking,
these fronds... How fast do they
grow in optimum circumstances?

CONTINUED

29 CONTINUED

29

LENNY

The Laminairia or the
Nereocystis?

(X)
(X)

ARNIE

The ones with the little bulbs
on the end.

LENNY

The Neocystis. I don't know.
Biomass growth could be as high
as fifty-five dry metric tons per
hectare per year.

OVER Lenny's shoulder, THROUGH the dining room window, we'll
see Tony's car pull up. We will also see the ice truck
parked out front, partially blocking the driveway.

30 EXT. SCALI HOUSE - DAY

30

Tony has to drive into his flower bed to get around Lenny's
ice truck. He parks the car and enters the house through
the back door, pissed!

31 INT. DINING ROOM - TONY

31

enters to find Lenny and Arnie hunched over the saucers.

TONY

Hey Lenny, I'd really appreciate
it if you wouldn't park your ice
truck across the driveway.

LENNY

(not looking up)

Sorry.

ARNIE

See, I'm thinkin' if we use the
mini-submersibles only to go under
the bed and cut the stringer
stalks from underneath, we could
unhook the bed from the ocean
bottom and pull the module inland.

TONY

Could you move the truck Lenny?
I'll never get out. I had to
drive down some defenseless
snapdragons to get into the
driveway.

CONTINUED

31 CONTINUED

31

ARNIE

Tony, we're trying to solve a big harvesting problem here, and you're grouching about a couple a'half-dead snapdragons.

TONY

No, I'm saying, "Move the truck before I split your lip!"

ARNIE

You've got the creative vision of a house cat. The ocean is gonna feed the world in the next century. While you and your storm troopers are running around, busting guys for jaywalking, we're dealing with a solution to world hunger.

TONY

I'm gonna let you slide, Arnie, 'cause I'm having a real horrible day. But it ain't written down on no stone tablets in heaven that you get to sleep on my sofa and eat outta my refrigerator and grow kelp in my saucers. I'm about one inch away from putting this kelp farm in the garbage with you under it.

ARNIE

Oh yeah? Well, maybe you oughta talk to my sister about that. She happens to believe in Global Sea Farms. She even put up the money for the business cards and the stationery.

Tony takes one of the cards out of a box on the table.

TONY

These the new ones? We gonna put them on a wall with all the others? -- Along with the Caterpillar Farm and the Water Mining Company and the Synthetic Diamond Company and all the other get-rich-quick, no-brainer ideas you come up with.

Arnie stands and, as he does, Rachel appears in the doorway behind Tony. She is in a terry cloth robe.

CONTINUED

31 CONTINUED (2)

31

RACHEL

Tony, could I speak to you...?

Tony keeps looking at his dead-beat brother-in-law.

TONY

Rachel, I know he's your brother,
but...

Tony turns and walks out of the dining room. Arnie and Lenny are looking at Rachel.

ARNIE

We didn't do anything, sis. He comes in here and starts in on us 'cause he drove over the snapdragons on his way in, or some damn thing.

RACHEL

He's worried about his missing policemen, Arnie. You should be a little more sensitive.

She exits. Lenny and Arnie look at one another.

ARNIE

We need the offices. This stinks, working here. We gotta get the real estate guy cranked up. I liked that suite over on Flower. Plenty of room t'grow.

32 INT. TONY'S BEDROOM - DAY

32

The two-thirty appointment. Tony is getting undressed. He's in his boxer shorts and his undershirt as Rachel comes into the room and closes the door.

TONY

I'm sorry... your brother gets me.

She sits down on the side of the bed and looks at him.

RACHEL

He means well. Sometimes he gets tense too.

CONTINUED

TONY

Yeah? Well, he's under a lot of pressure. Feeding the entire population of the world with a kelp farm... anybody would crack.

She smiles at him.

RACHEL

He goes to Carol's in a month.

TONY

Yeah? From one sister to the other. Mooching and moaning. Okay... I'll hold on. I promise.

RACHEL

He was always very sick, and he needed a lot of mothering. After mom died... Maybe we spoiled him, all of us girls, but he does have a wonderful imagination. He gets very creative ideas, I think.

Tony looks at her for a long beat. Finally he holds up the business card.

TONY

I'll say one thing for him... He's sure perfecting the art of business card design. Embossed, gold lettering. I think this is the prettiest one yet.

She smiles at him and puts an arm around him.

RACHEL

I guess you're sort of not in the mood, are you?

TONY

I guess. But I'm here...

RACHEL

Doctor Hellinger says if we want to conceive again, we should try this first... y'know...

TONY

I know. It's just... It's... I'm having a horrible day. It's like these two guys disappeared off the planet. I've got a hunger

(more)

32 CONTINUED (2)

32

TONY (Cont'd)
strike at County, and now Arnie's
kelp farm...

(a beat of
realization)
Maybe I could put those two
together and broom them both off
my problem list.

Rachel smiles.

RACHEL
Maybe, instead of trying to have
a baby, we oughta just hold on
to one another for a while...

TONY
Yeah, I'd like that.

They sit on the bed, gazing at one another.

TONY
I sure got lucky the day I met
you.

They sit there in an embrace when the BEEPER on the desk
goes off. Tony looks over at it.

TONY
Maybe they found 'em.

33 EXT. EASTBRIDGE RIVER - DAY

33

A crane is pulling a police car out of the river. The water
is streaming out of the doors and windows. The windshield
is cracked. Meanwhile, Tony's car pulls up, red light and
SIREN. He skids to a stop. Already, off-duty cops are
beginning to pull up in patrol cars, some in their private
cars, their badges on their belts.

34 TONY

34

gets out of his unmarked car and starts to shoo cops away
from the area.

TONY
Okay you guys, get back. This
is a crime scene.

A sergeant in a wet suit comes up to him. This is MURPHY.
He is carrying his aqualung. He has just come out of the
water.

CONTINUED

MURPHY

They're in the trunk,
Commissioner. It ain't pretty.

Tony turns and grabs a passing uniformed SERGEANT.

TONY

I want a perimeter here, Sergeant.
We're gonna have fifty or more
cops here in the next ten minutes,
all of 'em trying to help. You've
gotta keep 'em back for me. This
is already on the police radio.
We're gonna have news crews here
any minute. Set up a staging area
for the press back there... I need
a little control here.

SERGEANT

Okay Commissioner.

Tony moves over to the car, shooing cops as he goes.

TONY

Come on guys... you know we can't
all do this together. Everybody
back... come on -- Anderson,
Wright... Miller, let's go.
Stand over there...

He looks around at Murphy.

TONY

Where's homicide?

MURPHY

On their way. Forensic's notified
Doctor Death. He's gonna send
a file man out to do the field
prep and relay.

TONY

You open it under water?

MURPHY

Yeah. They're in the trunk --
both of 'em... Head shot.

TONY

Let's wait for Homicide and
Forensic.

CONTINUED

34 CONTINUED (2)

34

During this sequence, more and more cars will be pulling in, all of them are cops. Tony grabs the Sergeant again as he moves some other cops back behind the line. Tony pulls him aside.

TONY

Anybody looks too stressed, let me know. Any criers, let me know.

SERGEANT

Stan Kelly is in bad shape. He and Henning were in the Academy together.

Tony looks behind the police barricade and finds STAN, a cop in uniform who is standing there, clenching and unclenching his fists. Tony moves to him.

TONY

You all right, Stan?

STAN

They in there like I heard?

TONY

Yeah, that's what Murphy says. We'll get it open in a minute.

Stan has tears coming down his face. He is looking at the water-logged car, not at Tony.

STAN

I can't stand behind this line, Commissioner. They were my friends.

TONY

Yeah, I know. Look, you stay here for a while 'til we get a look... all right?

STAN

I mean, like, it could be me in that trunk, you know what I'm sayin'? Could be me in there.

Tony slaps him on the shoulder, then moves to his own car, opens the trunk and paws around in the back.

35 TONY'S POV - THE TRUNK OF HIS CAR

35

An old watch cap. He puts it in the pocket of his overcoat, then takes out some surgical gloves and closes the trunk.

MATCH CUT TO

36 THE TRUNK OF HENNING'S/BLATCHER'S POLICE CAR

36

as it is opened and we see Henning and Blatcher, both of them have been shot in the back of the head. Both of them have their hands tied behind their backs. Both are stuffed in the trunk of the squad car like used up toys. The cops behind the lines are straining to see. Two Homicide dicks are there. They also have on gloves.

TONY

Don't untie the knots. Make sure you preserve them. Don't take their weapons out of the holsters. Tell Doctor Death that I want entry wound trajectory and powder residue composition. I want this car taken in on a truck, dried out, and gone through, fiber by fiber. I need a time of death -- it should be some time after three a.m.

(beat)

I'll tell their wives. That one's on me.

Tony looks down at the bodies.

TONY.

(softly, to nobody
in particular)

I'm sorry... I'm sorry...

He reaches into his pocket and takes out the watch cap, holds it under the car for a beat where the water is still streaming out. He gets it thoroughly soaked. Then he turns and looks back into the trunk at the bodies.

He turns and moves back through the police barricade where Stan Kelly is beginning to visibly shake with rage, anger, frustration and shock. Tears are still on his face. He seems to be the worst. Tony hands him the watch cap.

TONY

Okay Stan, find out who owns this.

STAN

It belongs to the killer?

TONY

Just get out there and put this hat on somebody. Can you do that?

STAN

Thanks Commissioner. Thanks.
You bet I can do it.

CONTINUED

36 CONTINUED

36

He turns with the hat in his hand and moves over to his car, gets in and pulls away, laying rubber. Tony looks at the other cops.

TONY

Okay, there's gonna be a sign-up sheet in the squad room. Anybody wants to put in extra time on this, I'll assign stuff as I need it according to specialties. Why don't you guys clear out so we can get this car outta here?

Slowly they turn away, leaving the scene in twos and threes, until Murphy is left beside him.

TONY

(softly)

God, I hate to lose cops. We gotta find out who did this, Murphy. We gotta find out who killed these fine men.

37 EXT. HENNING/BLATCHER DUPLEX - DAY

37

Tony Scali's car is parked out front.

38 INT. HENNING RESIDENCE - DAY

38

We are in the living room. Tony is talking to Mrs. Henning and Mrs. Blatcher whose faces are strained, but they're not crying. Both are sitting with their hands in their laps.

TONY

It was very quick. They didn't suffer.

(a beat)

Your husbands were protecting all of us... and they gave their lives in that pursuit.

He stops and CLEARS his throat. He is very emotional. The ladies are strangely quiet, almost dead inside. Tony looks at them for a beat.

TONY

Susan... Marcia... I will find out who killed them. I make that promise to you. All of my resources, all of my energy will go into finding who killed them.

CONTINUED

38 CONTINUED

38

After a beat, Susan Henning looks up.

SUSAN

Thank you.

Tony nods, then Marcia Blatcher looks at him.

MARCIA

He was worried about the brass.
John said he was worried about
the brass...

Tony looks at her questioningly.

MARCIA

You said to try and think of
anything... He said that he was
worried about the brass...

TONY

His Tour Supervisor? Special
Units? Me? Did he say who?

MARCIA

He wouldn't say anything else.
I tried to find out, but he
wouldn't say.

She looks away, out the window.

TONY

I'll look into it.

(beat)

One other thing... We found a log.
They were working on some kind
of a surveillance. They had times
and places down. They seemed to
start about two or so, and work
on it 'til midnight. It had been
going on for about two weeks.

Marcia looks at him.

MARCIA

Then they were... They weren't
out seeing other...

She stops and looks and Susan.

TONY

No, they weren't. We don't know
what or who they were watching,
but we'll find out.

CONTINUED

38 CONTINUED (2)

38

SUSAN

Can I go now? I'd like to go and lie down...

TONY

Susan... I'm terribly sorry. I promise I will find out who killed them. I'll never quit 'til I do.

SUSAN

They're dead. Will that bring them back? Will it make us feel better?

TONY

I don't know, but it's the only thing I have that I can offer.

On his troubled, emotional expression we:

CUT TO

39 CLOSE SHOT - DIGITAL CLOCK - MORNING

39

It is the same SHOT on which we opened the picture. It reads: 5:59 a.m., then it turns over to 6:00 a.m. and the RADIO snaps on in the middle of another opera. This time we PULL BACK and see Tony in a chair by the window reading a file of evidence. Rachel sits up.

RACHEL

Up already?

TONY

Yeah. We already inventoried their lockers. This is the stuff we found in their desks at home.

RACHEL

You find anything?

TONY

Nope. Irv's going through the phone dials. Maybe there's something there.

(a beat)

I wish I knew what they were doing off duty...

She comes over to him and puts an arm on his shoulder.

RACHEL

You won't forget this morning?

CONTINUED

39 CONTINUED

39

He looks at her blankly.

RACHEL

Doctor Hellinger. You have a nine o'clock.

TONY

Do I have to do that, Rachel?

RACHEL

There's got to be a reason we're not having another baby, Tony. I mean... we checked me, we should check you...

TONY

But we had David...

RACHEL

That was ten years ago. Maybe something's happened... I don't know... I'm not a doctor...

TONY

Maybe I've got tired blood. Right? The old sperms got no zip in their zippers...

RACHEL

(smiles)

Just try and go, okay? I want more children.

TONY

I know. We're good with children. We got David... We should have more.

Rachel looks at him for a beat and smiles a half-hearted smile.

TONY

What's wrong?... What'd I say?

RACHEL

I found out why David is acting strange...

TONY

Yeah?

CONTINUED

39 CONTINUED (2)

39

RACHEL

He doesn't want us to have another baby... He said he liked the family the way it is. That's why he thought we'd have to sell the house, 'cause we don't have a room for the baby.

Tony looks at her.

TONY

Doesn't he know that we got enough love for everybody?

RACHEL

I told him, honey... but I think he needs to hear it from you... These things are hard on only children. I've seen it at school -- a new kid arrives in a family and one of my charges goes a little nuts for a while till he or she adjusts. We gotta help David through this.

Tony looks at her for a beat.

TONY

How'd I get stuck with somebody so much smarter than me?... You're making me horny, here, Mrs. Scali...

RACHEL

Go on, get in there and take your shower... The feeling will pass.

TONY

Yes sir. Right away, sir. Gimme a kiss, sir.

She leans over and kisses him. It is a romantic kiss. He grabs for her and she dances away into the hallway, LAUGHING.

CUT TO

40 EXT. MEDICAL BUILDING - ESTABLISHING - DAY

40

A small sign reads "DR. STEPHEN HELLINGER -- FERTILITY SPECIALIST." We hear a knock on a door.

CONTINUED

40 CONTINUED

40

NURSE'S VOICE
Commissioner...

CUT TO

41 INT. DOCTOR'S BATHROOM - DAY

41

There is a toilet, a sink with a liquid soap dispenser and a mirror. Tony sits on the commode, fully dressed, holding a Dixie cup. There is long moment, then the nurse KNOCKS on the door.

NURSE'S VOICE
(behind door)
How're we doing in there,
Commissioner?

TONY
Fine... just fine. Just be a
moment.

NURSE'S VOICE
Would you like a magazine?

TONY
No, no. I'm fine. Everything's
coming along.

He sits there a moment longer, trying to decide what to do. Then he stands and moves to the sink, hits the liquid soap plunger and it squirts white into the Dixie cup.

CUT TO

42 EXT. EASTBRIDGE MUNICIPAL BUILDING - DAY

42

TONY'S VOICE
Okay, thanks for the sign-up
sheet.

43 INT. SQUAD ROOM - DAY - TONY

43

is standing in front of the assembled cops. It is a called meeting. Some are in plain clothes, some in uniform.

TONY
I've got plenty of help.
Wallerstein is gonna coordinate
leg details. Okay... The wounds
were from .22 slugs. We got lucky
on one slug...

(more)

CONTINUED

TONY (Cont'd)

It didn't break up on impact. We'll be able to get a ballistics match, if we ever locate the murder weapon. Trajectory indicates the weapon was fired at a twenty-five degree up-angle. The M.E. got good traces of barium and antimony in the powder burns. Looks like the killer was using Remington .22 longs. That's it, so far... 'cept for this...

He pulls out one of the ropes that was used to bind the officers' hands. It has been cut so the knot is intact.

TONY

Pass it around...

He hands it to Randazzo, who looks at it then passes it on.

TONY

It's some kinda unusual knot. It's not a granny or a square... I've never seen one like it. Any of you guys ever seen a knot like that before?

They pass it around, looking at it carefully. It makes its way through the room, they look at it, shake their heads and pass it on, as Tony continues.

TONY

Okay, if not, leave it here for the guys on the next tour. And thanks for your help.

He steps off the stage and moves for the exit. He finds Stan Kelly standing in the back.

TONY

How you comin' with the watch cap, Stan?

STAN

I'm making some progress... Manufactured in upstate New York, sold primarily in this area by Heller and Smith, sporting stores. I gotta go through about six thousand computer print-outs. If he paid by credit card, I could get lucky.

CONTINUED

43 CONTINUED (2)

43

TONY

Good.

Tony starts to move off, Stan reaches out and grabs his arm.

STAN

Commissioner, thanks for letting me do this. If I didn't have something to work on, I think I'd be going nuts.

Then we HEAR a disturbance on the other side of the door. Tony sees through the glass door the booking Sergeant and two cops wrestling with a guy they are trying to book. FOLLOW as Tony moves through the door.

44 INT. POLICE DEPARTMENT BOOKING ROOM - DAY

44

Tony finds the BOOKING SERGEANT screaming at the two cops.

SERGEANT

Get 'im! Get his hands. Hold 'im down there while I get the cuffs on.

ARRESTEE

Nooo, nooo... you can't. I come in peace... I come in peace. A people from a distant star. We are here in peace!

TONY

What the hell's going on here?

SERGEANT

Get the cuffs on him! Get the cuffs on him! He's a nut case.

The cops can't do it. The guy is big and strong with huge arms. They are rolling on the floor.

TONY

(screaming)
Stop it!

SERGEANT

Grab his arm!

TONY

(yelling)
Let go of him!!

The cops look up.

CONTINUED

TONY

Let go of 'im, dammit! That's
an order!!

They do, and the guy jumps to his feet, taking two steps back. He goes into a combat crouch breathing in gasps through his mouth. He looks at Tony, his eyes wide with fear. He's bleeding from the nose.

ARRESTEE

We came in peace to your planet.
We wanted nothing but your
friendship.

Tony takes a short step forward, then with his fist, he slaps himself on the chest in a sort of spaceman's salute, right out of Buck Rogers.

TONY

We, the people of the Earth,
welcome you.

The man looks at him for a beat.

TONY

It is not our custom to treat
intergalactic visitors with
violence. On behalf of the
Intergalactic Council of Earth
People, I extend my apologies,
my greetings and offer you the
hospitality of this planet.

The Arrestee looks at him for a beat and nods. Tony is deadly serious as he talks to this guy.

ARRESTEE

We accept your hospitality.

TONY

Good. As is our custom, we would
like to have you accompany one
of our planet medical officers
to the best facility in this area
where you will be given food, rest
and a physical examination to
check for bacterial strains common
to the people of Earth -- a
medical precaution to protect you
from the diseases of our planet...

(a beat)

Will that be acceptable? We offer
it with great respect to you and
your people.

CONTINUED

44 CONTINUED (2)

44

ARRESTEE

That will be acceptable.

TONY

One moment.

Tony pulls Randazzo aside.

TONY

Get him to the psych ward at County. Don't cuff him. Put two guys in with him and tell them to keep their mouths shut... okay? Don't rile 'im.

(X)

Randazzo nods. Tony turns back to the Arrestee.

TONY

Then it is done. You will be accompanied by our Earth ambassador. He will take you forthwith to our facility.

ARRESTEE

Thank you.

Tony bows his head and gives him another salute. The man returns it and Randazzo leads him out. Several cops are standing around, grinning. Tony starts to grin, too, as he turns and looks at them... They all grin broadly.

TONY

Pretty funny, huh?

One or two see it coming and stop grinning.

TONY

This poor guy is sick. He needs help. We don't need t'bang his head in and roll around on the floor with him. You get a delusional schizophrenic, all you gotta do is play the role he puts you in. He'll walk beside you and nobody gets hurt. Come on... we teach this stuff at the Academy. Let's do it right.

He smiles at them and takes off up the hall. They look after him, impressed. He is one of a kind to them.

45 INT. CORRIDOR - HELEN'S OFFICE

45

As Tony enters, Helen is on the phone with the impound yard. They're frantic.

HELEN

(into phone)

... yeah... no -- here he is.
I'll tell him.

(to Tony)

You better get over to the impound yard and I mean like now.

TONY

What's goin' on?

HELEN

A circus.

Off Tony's look...

46 EXT. IMPOUND YARD - DAY

46

Kelsey is there, sober as a judge, as is Nestor Henderson and the news crews that were camped out across the street. Joe is grinning. He opens the front of the dumpster, exposing the pieces of the tan Chevy... bags of bolts, seats, doors, fenders, U-joints, rear end... everything is broken down... the car is totally disassembled. Joe has been a very busy guy. Several in the news contingent start LAUGHING. The video cameras go up on shoulders, the news crews start filming.

KELSEY

My car... You destroyed my car!!

TONY

No, I didn't. I simply disassembled it... You put these pieces back together, this thing is good as new.

(a grin)

Maybe even better than new.

Nestor is speechless.

NESTOR

Is he crazy?

TONY

I wonder how you can be defending the rights of this drunk driver so self-righteously?

CONTINUED

46 CONTINUED

46

NESTOR
You know better than that,
Commissioner. The law is the law,
and you have destroyed my client's
car... a felony.

CONTINUED

TONY

What I've done is interfere with your client's rightful use and enjoyment of said vehicle... a misdemeanor.

NESTOR

This is the most outrageous thing I've ever heard of.

TONY

The most outrageous thing I've ever heard of is that your client is still out here trying to get his car back after being arrested in it, drunk, five times.

They stand nose-to-nose. Then Tony reaches into his pocket and takes out the keys and hands them over to Kelsey.

TONY

Here you go, Phil. Move it outta here.

PHIL

How?

TONY

Get a big bag. But for every day it sits here, it's 35 buck storage fee.

NESTOR

I'm filing a law suit against you and the City.

TONY

I figured you would. But, in the meantime, Phil isn't gonna be running anybody down in this thing, is he?

Tony turns and walks out of the impound yard.

ON A CLOCK on the wall, it says 11:00.

TONY'S VOICE

I know your prisoners are getting hungry, Al. But are they getting violent?

CONTINUED

47 CONTINUED

47

WE PAN DOWN and PICK UP Tony on the phone. He looks at his watch, then at Helen.

TONY

(into phone)

Tell 'em I'll be up first thing tomorrow. Yeah, I know. Okay... Sorry.

He hangs up and looks at Helen.

HELEN

You could squeeze a trip in after you meet the Committee at lunch...

TONY

These things are delicate, Helen. First ten hours, you're real hungry... y'know. Then your stomach sorta shuts down. You don't get ravenous again for about a day, day-and-a-half. Then you get weak and start fainting. Timing's everything. We're in the shutdown period. I need these guys really drooling, really hanging on... dreaming of hot beef and brown gravy, then... then we're gonna sit down and talk.

HELEN

And how do you know when "then" is?

TONY

When I'm hungry enough, they'll be hungry enough.

On this, Wallerstein enters the office.

TONY

You talk to Blatcher's Tour Supervisor?

WALLERSTEIN

He says everything was hunky.

TONY

So why the hell was Blatcher "worried about the brass"?

Wallerstein doesn't answer.

CONTINUED

47 CONTINUED (2)

47

WALLERSTEIN

We've been going through the phone dials. We got a sour note there.

TONY

Go on.

WALLERSTEIN

Both guys had Carl Slack on their dials.

TONY

I don't like that. That's trouble. These guys weren't working both sides of the street, were they?

WALLERSTEIN

Far as everybody knew, they were good, clean cops.

TONY

I wanna talk to Slack. Find out where that hemorrhoid is hanging out. Get me an address.

WALLERSTEIN

We're already on it. No phone, no current address in his file. We're just gonna have to hunt around. After you threw him off the force, he moved out on his old lady, started living in strippers' apartments. He's a tough guy t'find.

TONY

You gotta find him for me. Damn it, I don't like that. I don't like that...

Helen looks at her watch, then at him... MOTIONING.

TONY

Okay, okay... I gotta get my hair cut 'fore I meet with the committee. I'll be over at Mel Fein's, then I'll meet Bickford at the restaurant. Where'd he pick?

HELEN

La Russe.

CONTINUED

47 CONTINUED (3)

47

TONY

French? I can't stand French.

HELEN

You can't eat either, so what's it matter?

TONY

(remembers)

Right. I forgot for a moment. Okay, La Russe it is, twelve-thirty.

SMASH CUT TO

48 TIGHT SHOT - A RAZOR

48

as it comes up the back of Tony's neck. He doesn't get razor cuts, he has a hair cut with an electric razor. WIDEN to include MEL FEIN, a round-faced guy with a pleasant look. He never stops talking except when Tony is talking. They've been friends for ten years. We're in Mel's barber shop.

MEL

Hell of a deal... hell of a deal. Y'know, those guys got their hair cut in here.

TONY

I know. It's killing me, Mel. I hate to admit it, but I got nothing... I'm juggling hot air. I talk to their wives, I don't know what to say... Whatta you tell the wives?

MEL

Yeah... Hell of a deal... hell of a deal.

(trying to cheer him up)

You lose any more off the top, I'm gonna have t'stop cuttin' an' start buffin'.

TONY

I ain't losing my hair, Mel, I'm just growing up through it.

MEL

I see...

CONTINUED

48 CONTINUED

48

TONY
Everything in life is the way you
look at it... y'know?

Mel nods and we:

CUT TO

49 INT. LA RUSSE - VESTIBULE - DAY

49 (X)

Are the New York Search Committee (LEONA RICE, DON CHESLEY, (X)
SHERIFF GARTH NEILSON). Larry and Tony move to them. (X)

LARRY
Sorry we're a little late. Tony,
you met most of these people in
New York last month.
(introducing)
Leona Rice with the Minority
Action Council... Don Chesley from
the Mayor's office... You remember
Sheriff Garth Neilson with the
Sheriff's Bureau...

Tony shakes hands all around.

TONY
Yes... yes, nice to see you again.
Yes.

(X)

GARTH
Hell of a thing, your two guys
getting killed.

TONY
Yeah... yeah, I'm still real shook
about it.

GARTH
It was me, I wouldn't be shook,
I'd be mad. I'd be out there
doing something about it.

TONY
(squirming
slightly)
That's sort of what I meant.

CONTINUED

49 CONTINUED

49

GARTH

Not what you said, though, was it?

Off Tony's uncomfortable look...

(X)

49A INT. LA RUSSE - TABLE - DAY

49A (X)

They're all seated, and hors d'oeuvres have been served.

(X)

CHESLEY

What will you be doing about it?

TONY

(beat)

I'm heading up the investigation, which includes a review of every case they worked on since they joined the --

LEONA

Is it standard procedure for a Commissioner to have that kind of hands-on approach to a case?

TONY

I'm a hands-on commissioner. When it involves members of my department, yes, it's standard.

LEONA

Don't you have a chief of police who could handle it?

LARRY

Leona, most larger cities have a police chief who reports to the civilian police commission. Eastbridge doesn't have a Chief -- the Commissioner reports directly to the Mayor. The difference between a Chief and a Commissioner is, in this case, largely semantic, although budgetary restrictions do figure in. Most of your smaller municipalities are so constituted.

CONTINUED

49A CONTINUED

49A

LEONA

Thank you.

(to Tony)

I notice you have only seven and half percent minority employment in your department.

TONY

Well, that's sort of incorrect.

LEONA

I have the statistics.

CONTINUED

49A CONTINUED (2)

49A

TONY

Uh... yes, the department includes more than police officers. We also have non-certified personnel... clerks and secretaries. You add them in, we're well over twelve percent.

LEONA

But I didn't add them in. I'm talking officers only.

TONY

(squirming again)

Uh... well, you should add them in. And the department was only at five percent when I came here three years ago. I've instituted a minority hiring program. It takes eighteen months to get an officer through the Academy and his or her probation period... We're bringing the number up consistently.

LEONA

But you're still under national quotas.

She looks at him with icy resolve.

TONY

Uh... yes. Well, I guess... but that's changing as fast as I can and not if you include non-certified, which I maintain that you should.

(changing the subject)

How did I do on the test?

CHESLEY

You were the top score... You were one-hundred percent on the legal section. I assume that's because you also have a law degree from Fordham. A lot of those questions were legal in nature. You also did well on the essay section.

CONTINUED

49A CONTINUED (3)

49A

TONY

I knew it!
(warming up)
I really know Forensic Science.
I went to the Entomology School
at the FBI. I did a lot of field
work on Crime Scene Preservation.

LEONA

Entomology?

LARRY

(sensing disaster)
Let's go ahead and order...

TIME CUT TO

50 LUNCHEON PLATES

50

being set down on the table. Forks being picked up. Tony
has nothing in front of him. Larry looks at him with
concern.

LARRY

Are you okay? You're still not
eating?

TONY

Yeah, I'm fine.
(to the group)
See, time of death estimates are
never precise. The insect half
life on larvae is six hours. You
see maggots breed in oral and
nasal cavities. They like the
mucous membranes or open wounds
and they will reproduce rapidly
in a ripe cadaver.

Larry is watching as the members of the mayor's committee
start to slow and finally stop their eating -- all except
Sheriff Neilson, who keeps shoveling the food in. He's
heard this before.

(X)
(X)
(X)

51 ANGLE

51

Larry reaches down on his belt and sets off his BEEPER.

LARRY

Ahh, my office. Go on, Tony, this
is fascinating.

CONTINUED

51 CONTINUED

51

He gets up from the table and moves out of sight...

CONTINUED

51 CONTINUED (2)

51

TONY

So, you take a scraping, careful not to remove any of the maggots because those eggs are crucial to time of death estimate.

CAMERA FOLLOWS Larry. He grabs a WAITER.

LARRY

Could you ask Commissioner Scali to come see me. I have a problem at the office.

WAITER

Yes sir.

He moves off.

52 RESUME TONY

52

TONY

Ligatures and rope burns tend to draw insects, so we study that carefully... in the crevices, under the arms...

The Waiter comes up and touches Tony's arm.

WAITER

Mr. Bickford would like to speak with you, Commissioner... a problem at the office.

TONY

(to the others)

Excuse me...

He gets up and leaves a shocked Committee looking after him.

53 LA RUSSE VESTIBULE

53 (X)

Tony moves up to Larry who is out of sight of the Committee.

TONY

What's up?

LARRY

What the hell're you doing?

TONY

I'm nervous. They don't like me.

LARRY

Stop talking about maggots breeding in nasal cavities and you might change that. What the hell's wrong with you, Tony? They're eating lunch. You look like a Jamoke! Next thing you know, you're gonna explain digestive tract metabology, stomach contents and fecal analyses.

Tony slams his hand up to his face.

TONY

How could I have done that?!

LARRY

You're nervous. Don't be nervous. Just be yourself... They'll love you.

TONY

They hate me, Larry. They don't like me. They don't like the way I look. Leona Rice hates me. I can't do this... I hate being evaluated. It's a shortcoming.

LARRY

Look, we'll get through lunch. You'll take them in your car, drive around the precinct, show 'em your coppers and choppers. You get 'em in the field, you'll be more comfortable.

TONY

Yeah, maybe. Yeah... you're right. Maybe that's the way t'do it... Show 'em around Headquarters.

LARRY

Yeah.

Tony and Larry head back to the table. Randazzo appears at the door. Tony sees him.

CONTINUED

54 CONTINUED

54

TONY
(to Larry)
Be right there.

LARRY
Okay. Relax.

Tony walks over to Randazzo.

TONY
Whattaya got, John?

RANDAZZO
Location for Carl Slack: "The
Billy Club". He got there ten
minutes ago.

Off Tony's look:

55 EXT. THE BILLY CLUB - DAY

55

A hangout for cops, ex-cops, would-be cops and cop groupies. Tony's car enters the lot. He makes a point of walking casually into the bar. He passes a 1975 burgundy Eldorado convertible, but doesn't notice it. (X)

56 INT. THE BILLY CLUB - CARL SLACK - DAY

56

Slack is the result when hatred for society, limited intelligence and low self esteem combine in one human being. He's at a booth with MARIE PULASKI, in her twenties. A beer rests in front of her.

SLACK
...We're in the living room and
we got this body, only it got no
head on it.

MARIE
That's the most disgusting --

SLACK
Don't interrupt, I'm gettin' to
the comical part. So I look in
the ice bucket --

TONY (O.S.)
Carl Slack!

7/9/91

61.

57 ANGLE

57

Tony's exceedingly friendly. Slack's exceedingly pissed.

SLACK

Wait outside.

MARIE

I wanna finish my beer before I

--

SLACK

Shut up and do what I tell ya!

She smiles, embarrassed, at Tony -- then leaves. Tony sits.

TONY

This is a pretty good job you got,
Carl... You drinkin' beer for a
living now?

SLACK

I don't wanna listen to you.
After what you did to me, I don't
hafta.

TONY

I pitched you off the force 'cause
you crossed the line. The last
three collars you made wound up
in intensive care instead of in
court. What'd you expect me to
do?

SLACK

I wore the uniform, Scali. I
expected you to back me up.

Slack takes a swig of beer.

TONY

You hear I lost a couple-a blues?

SLACK

I heard. Tragic.

TONY

You hear anything else?

SLACK

What, I should help you now?

TONY

I was thinkin' more about their
families. I figured since you
knew 'em you'd want to --

CONTINUED

57 CONTINUED

57

SLACK

(interrupts)

They were kids, I heard. Outta the Academy only a couple-a years. I didn't know 'em.

TONY

Don't shuck me, Carl... Your name was on their phone dials.

(icy beat)

I'm gonna be a pimple on your ass. So you can either explain to me what your name was doin' there, or you can buy a lotta pimple cream.

SLACK

I'm a P.I. now.

(beat)

Blatcher thought his old lady was playin' around. He had me follow her a few weeks.

TONY

Was she?

Slack takes a swig. Tony's impatience flares and he grabs the bottle and slams it back onto the table.

SLACK

Don't push me, man! You keep pushin', you won't like what you get.

TONY

Gee, I hope that's not a threat, Carl. 'Cause threatening a police commissioner with bodily harm is punishable by imprisonment of up to one year.

(beat)

But you know that already, don't you? After all, you wore the uniform.

Tony leaves. Slack stares after him.

58 EXT. THE BILLY CLUB - DAY

58

As Tony passes the Eldorado where Marie is standing, looking pissed.

(X)

CONTINUED

58 CONTINUED

58

TONY

(to Marie)

Carl looks terrific... skin is clearing up, no flaking on his forehead. Looks great... just looks great. Goes t'show ya...

MARIE

What the hell're you talking about?

TONY

(puzzled)

Asian myo-gona-herpacoccus. The penicillin doesn't hit it. That's why Carl was put off the force.

(concerned)

You haven't been...? He hasn't been...?

MARIE

(lying)

Uh... No, 'course not...

TONY

Good... 'Cause it's real contagious. He really looks great. Really, really happy for him. You guys have fun, now...

And he moves off, a wicked grin on his face. Marie looks after him, puzzled and worried. She goes into the Billy Club. FOLLOW as Tony gets in his car and pulls out.

(X)

(X)

59 INT. TONY'S CAR - DAY

59

As he is driving.

(X)

TONY

This is C-One. Wants, Warrants and DMV on a '76 Eldorado -- burgundy, ragtop. New York tag: Bravo, Quick, King, 6-9-5.

(X)

(X)

R.T.O.

Roger, C-One. ... No Wants, no Warrants. Vehicle registered to Marie Pulaski, address 25 Neptune Boulevard.

TONY

Roger, patch me through to my office.

CONTINUED

59 CONTINUED

59

HELEN'S VOICE
Commissioner's office.

TONY
It's me... Tell Irv I want Ronnie Lopez rollin' to The Billy Club, A-sap. Tell him to use his personal car, and come up West Pine -- that's my location.

HELEN'S VOICE
Okay.

Tony rubs his forehead -- hunger has made him a little dizzy. INTERCUT as necessary. (X)

TONY
What else?

HELEN
DeSapio called again. The inmates are ready to start cannibalizing.

TONY
It's about that time. Tell him 'm on my way. And call Corelli's. Order me a Number Eight to go.

HELEN
Tony -- be careful with Slack. You know he's a quart low, and what's in the crankcase is dirty.

TONY
I love it when you talk mechanical.

He clicks off the mike.

59A EXT. STREET

59A (X)

Tony's car noses around the corner. He's watching the front of the Billy Club. (X)
(X)

60
thru
61
OMITTED

60
thru
61

DISSOLVE TO

62 TONY'S POV - BILLY CLUB PARKING LOT

62

Slack and Marie exit the Club, while arguing heatedly.
He pushes her roughly against the side of the car.

(X)
(X)

TONY

Give him a knee. Short and sweet.
For me.

- 63 EXT. STREET - DAY 63
An '82 Mazda RX-7, dinged and faded, approaches Tony's vehicle.
- 64 ANGLE 64
The unmarked car is driven by OFFICER RONNIE LOPEZ, who rolls down his window as he stops next to Tony's car.
- TONY
You remember Carl Slack? He's a suspect in Blatcher and Henning. If you lose him, the boat's registered to the girl: Marie Pulaski, 25 Neptune. And I want call-ins, Ronnie.
- 65 LONG SHOT 65
Tony's car pulls out. Lopez's car remains.
- 66 BILLY CLUB PARKING LOT 66
Slack pushes Marie aside and gets behind the wheel. He lurches the car into reverse, almost hitting her. She slams her hand on the trunk in anger -- then runs to the passenger side and hops in. The car squeals out of the lot. In b.g., Lopez's car moves down the street after the Eldorado.
- 67 EXT. COUNTY JAIL - ESTABLISHING - DAY 67
PRISONER'S VOICE
Where the hell you been, man?
We been callin' since yestidday mornin'!
- 68 INT. JAIL CONFERENCE ROOM - DAY 68
Tony sits on one side of the table, a long paper bag in front of him. Three prisoners -- DELMAR, CALVIN and BOBBY -- sit opposite him. ALAN DESAPIO, the warden, stands near the door with two guards.
- DELMAR
We got serious problems!

CONTINUED

TONY

Fellas, I have had a couple of days you wouldn't believe. I mean, non-stop, on-the-go, every two minutes there's somethin --

CALVIN

(interrupts)

We ain't here to talk about you!

TONY

When you're right, you're right. You got a list?

The prisoners turn to their jailhouse "lawyer", the third prisoner, Bobby.

BOBBY

This facility is in violation of Department of Corrections regulations 119-stroke-6 through 123-stroke-8 inclusive.

TONY

Uh, you wanna refresh me on that?

BOBBY

Item One. The food is atrocious. Item Two. The plumbing system on the upper floors is in a complete state of breakdown.

Tony slides a huge hero sandwich out of the paper bag. Bobby stops for a moment -- all the prisoners stare at the sandwich. Tony doesn't pay any attention to them. He makes an opera out of tucking a napkin under his chin. Bobby continues, but with slight hesitation.

BOBBY

We are entitled to adequate recreational facilities reflective of the current state of technology, which should include a new VCR -- with remote -- and new color televisions -- with remote -- on each floor.

Tony opens the sandwich, spreads mayo on it with a subtle flourish. The prisoners stare at it, salivating. Bobby tries to continue. Tony puts the bread back on the sandwich, then decides a bit more mayo is necessary -- to reach the edges of the bread.

CONTINUED

7/9/91

67.

68 CONTINUED (2)

68

TONY

Damn, they forgot the Louie dressing.

(looks up)

Sorry... Go on, I'm listening.

BOBBY

Item three... private visitation rooms that can be secured by the inmates... Item Four... improved gymnasium facilities...

(losing it)

The food... No nutritional value, no fresh vegetables or fruits to provide fiber...

Tony takes a huge bite.

69 THE PRISONERS

69

All of them, psychologically, swallow. Two of them are actually chewing the non-existent food in their mouths.

70 RESUME TONY

70

Stops chewing, swallows sheepishly. All three prisoners are eyeing the sandwich ravenously.

TONY

You wanna split this?

He slides half the sandwich toward them. Calvin makes a move for it, but then Tony pulls it back.

TONY

Oh, my God, I'm sorry. We almost blew it. If the guys inside found out you were scarfin' food... jeez, they'd make mincemeat outta ya. Boy, that was close.

Tony takes another bite.

TONY

As far as the food's concerned, I'll get the chef from City Hall to supervise your kitchen. You'll eat as good as we do. And the toilets'll be fixed within 24 hours. My word.

(swallows)

What's wrong with the gym?

CONTINUED

7/9/91

68.

70 CONTINUED

70

DELMAR

We want padded benches. And the weights are rusty.

TONY

They heavy?

DELMAR

Yeah.

TONY

Then they accomplish the purpose!
Come on, guys, you knew that was
a lcsar when you threw it in.

TIME CUT TO:

71 HALF-EATEN PICKLE

71

Tossed down on the wrapper of the sandwich, half of which is now gone.

BOBBY

... and we want private visitation rooms for conjugal visits...

TONY

Violation of regulation
17-stroke-2. That one I remember.
This is a jail, fellas -- not a
motel. Next time, run faster --
you won't get caught.

He stifles a burp, then gets up while wrapping the remaining half-sandwich.

TONY

Well, take a few more days, think
about it, lemme know what you
wanna --

CALVIN

(interrupts)

Wait a minute! We're not
finished.

TONY

Neither am I, but I can't eat this
whole thing.

He starts to leave.

CONTINUED

7/9/91

69.

71 CONTINUED

71

CALVIN
What about our demands?

TONY
Food and toilets, yeah. The other
stuff, no can do.

CALVIN
What about... what about amnesty?

TONY
(beat, smiles)
To forgive is divine. And you
guys know I'm divine.

The prisoners look at each other. He slides the
half-sandwich to them. There's a beat, then they reach for
it.

72 INT. COUNTY JAIL CORRIDOR - DAY

72

As Tony and DeSapio walk.

DESAPIO
Thanks for comin' up. Things
coulda got hairy.

TONY
How is the food, Al?

DESAPIO
They gotta complain about
somethin'...

TONY
Yeah, but is it really bad?

DESAPIO
How do I know? I don't eat here.

TONY
Start. Three times a week. If
I hear you miss, you're gone.

Tony walks away. DeSapio stares after him.

73 INT. TONY'S CAR - DAY

73

As he drives. INTERCUT with Lopez in his car outside Marie
Pulaski's house. He sees the argument through the window
of her apartment. The Eldorado is parked outside.

CONTINUED

7/9/91

70.

73 CONTINUED

73

TONY

(into mike)

Where is he, Ronnie?

LOPEZ

The girlfriend's house. Looks like she's tryin' to throw him out. He's not havin' any... It's a pretty good show. Could go either way.

TONY

Let Randazzo know your location. If Slack starts makin' moves, beep me.

LOPEZ

Yes, sir.

74 INT. TONY'S DINING ROOM - CLOSE ON TOY MINI-SUB - NIGHT

74

Arnie plays with the guidance nozzles on the toy model as LOU owner of Seasub International, slides a set of papers toward him.

LOU

Seasubs's model ST7439, our four-man submersible, with a suggested retail of \$675,000... We'll let it go to you for our cost, 425 -- with all stalk-cutting and frond-bagging accessories included.

ARNIE

You're gonna knock a quarter of a million off the sticker, I gotta say to myself: whoa, back up, my baloney meter's touchin' the red zone.

LOU

Cards on the table, Arnie. We're making this offer because Seasub is going to use your contract to obtain start-up financing.

LENNIE

You don't actually have a submersible built?

CONTINUED

7/9/91

71.

74 CONTINUED

74

LOU

The benefit to you is customization. Our production facilities don't have to be re-tooled to enable us to meet your specific submersible needs. It's a symbiotic relationship.

75 TONY

75

enters from the kitchen.

ARNIE (O.S.)

Symbiosis is the basis of every successful business venture in history.

76 ANGLE

76

as Tony enters the dining room, observes.

ARNIE

Black and Decker; Smith and Wesson -- give me a pen.

TONY

Don't do it, Arnie. You don't know what you're signing.

ARNIE

It's written in English, Tony -- a language with which I happen to be conversant in.

(to Lennie)

You got a camera in the truck? We should take a picture of me signing for our brochures.

Lennie rushes out.

TONY

Arnie, I should take a look at it... I went to law school.

ARNIE

Yeah, that's the problem. You know what lawyers always say? -- "Noooo. Too risky. Don't commit." A buncha no-meisters.

TONY

I don't wanna see ya get screwed.

CONTINUED

76 CONTINUED

76

ARNIE

I just saved a quarter of a million bucks! You sit on the sidelines, Tony -- that's what you're good at. I'm committing -- cause that's what it takes to build an empire.

(X)
(X)

Arnie signs the contract. Lennie takes a picture of him smiling. On the flash...

77 INT. TONY'S BEDROOM - NIGHT

77

Tony enters and rips off his tie and shirt as he calls to Rachel.

TONY

I gotta shower and shave, hon. We're due at the restaurant in half-an-hour.

Rachel enters, wearing a robe. She walks toward the bed.

TONY

Whattaya doin'? Don't tell me you forgot we're goin' to dinner with the search committee.

RACHEL

I didn't forget.

TONY

Whatsamatta?

She doesn't answer. She pulls back the covers.

TONY

Hey. What's wrong here? You sick, or --

RACHEL

(interrupts)

Yeah. I'm sick of you saying how much you want another baby, 'cause all it amounts to is talk. And unless there's been a scientific breakthrough I don't know about, talking won't do it.

TONY

(beat)

You heard from the doctor?...

CONTINUED

RACHEL

Did you think I wouldn't? "Mrs. Scali, your husband's specimen. You'll never get pregnant, but your laundry must look great." It was humiliating, Tony. If you don't want a baby, tell me. Just don't make me the butt of your joke.

She gets into bed. He stands in his T-shirt and boxers, not really knowing what to say. Finally he crosses to her.

TONY

I wasn't trying to humiliate you. I was... stupid and juvenile. I'm sorry.

He sits on the edge of the bed. She looks at him for a beat, then moves slightly to allow him more room.

TONY

I do want another baby. Honest to God. But the way we're goin' about it, it's... between you and your thermometer and me watchin' the clock... we miht as well be makin' cheese. Why can't we just do things the way we used to?

RACHEL

On the couch at my parents'? We were trying not to make babies then.

TONY

I mean, the Riverside Ballroom. Just you and me. We'll have some champagne, we'll schmooze, we'll dance.

RACHEL

Like a date?

TONY

It's been months, Rache. You put on the blue dress, I'll wear the houndstooth, we'll go to Carmine's, get a plate'a clams and some veal parmagian, and we'll

--

CONTINUED

77 CONTINUED (2)

77

RACHEL
(interrupts)
What about the search committee?

He reacts. There's a beat.

RACHEL
We could go afterwards.

He smiles, leans in and kisses her.

78 INT. CRACKED CRAB RESTAURANT - CLOSE ON TV SCREEN - NIGHT

78

A TV ANCHORWOMAN can barely suppress a smile as she reports on the dismantling of Kelsey's car. A picture of the dumpster appears on the screen behind her.

TV ANCHORWOMAN
Mr. Kelsey's car may not be intact, but Commissioner Scali's sense of humor still is. The last laugh, however, may belong to Kelsey's lawyer.

79 THE TABLE

79

The Search Committee members look accusingly at Tony.

LEONA
You certainly looked like you were enjoying yourself.

(X)

TONY
This man was allowed access to the public streets by a judge who refused to take appropriate --

(X)
(X)
(X)
(X)

GARTH
Leona, I don't think it was Tony's intent to --

(X)

LEONA
I have a serious problem with any law enforcement officer who violates the law and brags about it on television.

RACHEL
My husband was trying to prevent a far more serious --

CONTINUED

79 CONTINUED

79

TONY

Honey...

RACHEL

(to committee)

If Kelsey had plowed into a crosswalk full of children, all of you would have been calling for Tony's head. As far as I'm concerned, he tried to save peoples' lives -- you can't ask a cop or anyone else to do more than that.

(X)

There's a very awkward silence. Tony looks at Rachel.

LARRY

(weakly)

Anyone want more wine?

No one says a word.

80 EXT. RIVERSIDE BALLROOM - NIGHT

80

A swing-type tune, almost 1940s in feeling, plays.

81 INT. RIVERSIDE BALLROOM - NIGHT

81

Tony and Rachel are dancing -- and they're exceptionally good. Suddenly all the crap they've been dealing with seems far away. The swing number ends and a slow dance begins.

RACHEL

Tony, I'm sorry.

(off his look)

I shouldn't have jumped into the middle of things.

TONY

It's over, Rache. I'm DOA as far as the committee's concerned. I'm not what they want and I was kiddin' myself to think I was.

RACHEL

You're the best commissioner this town's ever had.

CONTINUED

TONY

I know. But I'm not tall, I'm not smooth, and I don't have the silver tongue to go with the silver hair. They have a picture frame to put their commissioner in, and I don't fit it.

RACHEL

I don't want to hear what you don't have or what you're not. You've got brains, you've got guts and you've got heart. I think you still have a good shot at the job -- if my big mouth hasn't ruined it.

TONY

If I'm still in the running, what you said won't matter. But even if it knocked me outta the box, it was worth hearin' you say it.

(beat)

I can't even begin to figure out how much I owe you.

RACHEL

(smiles)

I'm running a tab.

TONY

Why don't we go home and work on that next baby?

She smiles, and they turn to leave. A BUSBOY brings Tony a cellular phone.

BUSBOY

For you, Commissioner.

TONY

(into phone)

Scali... yeah, Irv.

(reacts)

I want that scene maintained. Rope it off, call forensics -- you know the drill. Get Marty out there.

Tony clicks off the phone and looks at Rachel. Once again the job has come between them.

TONY

I have another officer down.

CONTINUED

81 CONTINUED (2)

81

RACHEL

(beat)

Take the car.

(off his look)

They need you, Tony. I'll grab
a cab.

(beat)

Do your job, Commissioner.

He gives her a quick kiss, then splits. We hold on her.

82 INT. PARKING STRUCTURE - LONG SHOT - NIGHT

82

There's much activity around one parked car on which the trunk is open. Flashbulbs pop. A coroner's wagon, TV vans and other official vehicles are parked nearby. Reporters are kept at bay.

83 TONY AND WALLERSTEIN

83

Stand near the open trunk, looking into it. MARTY, a forensic entymologist, leans into the trunk.

MARTY

Herbie Taylor...

WALLERSTEIN

(to Tony)

He was on loan to Larry Bickford's
office the last six months.

TONY

Hands tied behind him, same kinda
knot as Blatcher and Henning.
Marty, whattaya think?

MARTY

Blue-bottle larvae in the wound.
I'm speculating till I get 'em
back to the lab, but by their size
I'd estimate time of death between
36 and 40 hours.

(X)

84 LARRY'S CAR

84

Screeches to a halt and he jumps out. He races to Taylor's car.

TONY

Larry...

CONTINUED

84 CONTINUED

84

Larry looks into the trunk. Tony steers him away.

LARRY

God, Tony. Who woulda done this?

TONY

We'll know more in the morning, but it looks like the same MO as my blues. Same knot, same head wound.

LARRY

He was three months shy of his pension. I hadn't heard from Herb in a couple-a days, but I... I figured he was just tryin' to skate by till he... but he was a solid investigator. Tony, if there's anything I can do...

TONY

We're on top of it. Give my love to Kathy. I'll see you tomorrow.

Larry gets into his car. Tony watches him pull out.

85 EXT. SUBURBAN STREET - TONY'S CAR DRIVEBY - NIGHT

85

86 INT. TONY'S CAR - NIGHT

86

He's driving home, looking like a man who's been through exactly what he's been through. He opens his window to breathe in the cold air. Suddenly his face is bathed in the glare of hi-beam headlights. He flicks his hi-beams on and off, but the car doesn't turn off its hi-beams.

TONY

(softly)

Come on, ya jerk...

87 TONY'S POV

87

Of the hi-beam headlights, coming directly at him.

88 RESUME TONY

88

As his face tenses, realizing what's happening.

- 89 EXT. STREET - NIGHT 89
The two cars near each other. He swerves sharply as the other car screams by. Tony's car goes up onto the sidewalk, takes out a few garbage cans and part of a picket fence.
- 90 INT. TONY'S CAR - NIGHT 90
He fights to retain control of the car, as it comes down off the sidewalk and back onto the street -- but it's still moving forward. The other car has done a 180 spin and is now bearing down on Tony's car again. Tony snatches his gun from its leg holster.
- 91 EXT. STREET - NIGHT 91
The other car pulls abreast of Tony's and tries to sideswipe it down an embankment and into a stand of woods.
- 92 INT. TONY'S CAR - NIGHT 92
He fights for control, struggles to hold onto his gun while at the same time reaching for his radio microphone. He can't grab it.
- 93 TONY'S POV 93
The other car is black, with heavily tinted windows that allow no view of the driver. The car swerves toward him.
- 94 INT. SLACK'S CAR - NIGHT 94
Carl Slack swerves the car into Tony's lane.
- 95 RESUME TONY 95
He registers the jolt as the other car hits him.
- 96 TONY'S POV 96
The stand of large trees looming closer on his right.
- 97 EXT. STREET - NIGHT 97
Slack's car gives Tony's one final shove to the right, and it goes down the embankment. It barely avoids flipping over and hitting several trees. Slack's car roars off.

98 INT. SLACK'S CAR - NIGHT 98

Slack, his own adrenalin pumping, roars off into the night.

99 INT. TONY'S CAR - NIGHT 99

The adrenalin is really pumping. He tries to throw the car into drive but only succeeds in spinning his tires into the soft ground. He starts to shout and to pound the steering wheel in anger and frustration. He picks up the radio mike.

TONY

All units, all frequencies, this is C-One! Felony hit-and-run! Wants, warrants on an '83 Chevy Caprice; black or dark blue; heavy window tint; New York partial Charlie-9-4; moving south on Lindell; banged up on passenger side! This guy tried to run me off the road!

(X)

100 EXT. TONY'S HOUSE - ESTABLISHING - NIGHT 100

101 INT. TONY'S BEDROOM - NIGHT 101

Rachel's asleep. Noise from the kitchen wakes her.

102 INT. KITCHEN - NIGHT 102

Tony pours some scotch over ice. Rachel enters.

RACHEL

Who went down?

TONY

Old-timer -- Herbie Taylor. Always reminded me of the guys, when I was a kid I used to hang out at the stationhouse and listen to the detectives...

Tony begins to cry -- a mixture of frustration, anger, and emotional release. He takes in gasps of air.

TONY

Three men... my men...

She crosses to him, holds him as he cries.

CONTINUED

RACHEL

You're doing what you can, Tony.
Everybody knows that.

TONY

He's still out there. He's still
out there.

Tony tries to compose himself.

TONY

I don't know how... how could
everything be goin' wrong all at
the same time? Just when
everything was goin' so right?

RACHEL

Everything's not going wrong.
You have a home to come to every
night, where the people who love
you live. No matter what else
happens, that's constant. So
don't you ever, ever say that
everything's going wrong.

He looks at her.

TONY

I ordered 24-hour surveillance
on the house. And protection for
you and David.

RACHEL

Tony, what happened?

TONY

Somebody tried to run me off the
road. I'm okay.

RACHEL

Who was it? Did they --

TONY

(interrupts)

He got away.

(beat)

I wasn't gonna tell ya... I didn't
want to frighten you, but...

RACHEL

We've been through this. We're
together. I have the right to
know -- good or bad. That's
something you do owe me.

CONTINUED

7/9/91

82.

102 CONTINUED (2)

102

TONY

I want you to call me when you leave for school and when you get there. I'll let you know who's on the surveillance detail.

RACHEL

(beat)

You going to tell David?

TONY

(long beat)

I want to keep all this crap from him as long as I can. But on the other hand...

RACHEL

He's your son -- who's growing up and wants you to notice.

He looks at her, pulls her close.

TONY

Sometimes I wonder why you put up with this.

RACHEL

I married a cop. We all make mistakes.

She hugs him tightly.

103 EXT. TONY'S HOUSE - NIGHT

103

An unmarked car pulls up and parks. Two uniformed cops are in it. They watch the house.

104 COPS' POV

104

As the kitchen light is turned out.

FADE TO BLACK.

FADE IN:

105 EXT. TONY'S HOUSE - DAY

105

Over and past the unmarked surveillance car.

TONY'S VOICE

Got a second?

CONTINUED

105 CONTINUED

105

DAVID'S VOICE

Mom said I can't be late to school anymore.

106 INT. DAVID'S ROOM - DAY

106

He shoves his books into his backpack. Tony's at the door.

TONY

Somethin's kinda botherin' me, and I need your advice.

David looks at him. Tony walks in and sits on the bed.

TONY

Those officers that got killed. They had kids. We're working with the psychologists to try to figure out... how much they should be told about what happened... 'bout the kind of work their fathers did -- the truth, you know? I wanted to know what you think.

DAVID

How old are they?

TONY

'Bout your age. Maybe a little younger.

DAVID

If they're my age, yeah. If they're younger, no.

TONY

So you think ten's the cut-off?

DAVID

Yeah. Otherwise they could freak.

TONY

Maybe the older kids could help the younger ones handle it.

DAVID

Maybe.

TONY

Okay. Ten's the cut-off. Thanks.

He gets up, heads for the door, then stops.

CONTINUED

TONY

You think you'd be able to help your younger brother or sister handle stuff like that?

DAVID

I don't want a brother or sister.

TONY

Why not?

DAVID

Things are fine the way they are now. This is my room.

TONY

Nobody's takin' it away.

DAVID

It's my room alone! Why do you need another kid? How come I'm not enough?

TONY

(beat)
C'mere.

DAVID

I'm gonna miss the bus.

TONY

I'll drive you.

David crosses to him. Tony hugs him.

TONY

You are my first born son. Nothing and no one will ever take your place in my heart. Mom and I want more kids because we love each other, and we want to make more of a family -- for you and for us. But I couldn't ask God for a better kid than you, 'cause He'd say, "Forget about it -- they don't come better."

(beat)

And between you and me, your mother misses havin' a baby around the house. You're gettin' to be a man and... you see what I'm sayin'.

David nods. Tony kisses him, then looks him in the eye.

CONTINUED

106 CONTINUED (2)

106

TONY

Another thing... 'cause you're past the cut-off... Somebody tried to hurt me last night. He didn't, but we didn't catch him yet, either. So I want you to, you know, keep your eyes open.

DAVID

You think he'll try to get me?

TONY

No. I just want you to be careful. And when you're in the house with Mom, and I'm not here, I'm gonna count on you to look out for her.

David nods. There's a beat.

DAVID

Did you order surveillance?

TONY

Yeah.

DAVID

Good. 'Cause there's only so much I can do.

Off Tony's smile of love and pride...

107 INT. POLICE LOCKER ROOM - TAYLOR'S LOCKER - DAY

107

His name is on it. Freddie opens it. It's crammed full of clothes, shoes, cartons of cigarettes, spiral notebooks, mens' magazines, boxes of ammunition, coffee mugs. ADJUST to reveal Tony, Wallerstein, several uniforms and a plain-clothes detective.

WALLERSTEIN

His apartment musta been empty.

TONY

Get everything catalogued.

One of the cops pulls stuff from the locker and puts it on table. A Uniformed Sergeant makes a list of the items.

CONTINUED

107 CONTINUED

107

WALLERSTEIN

Marty said Herb got it with a twenty-two, but ballistics can't match to anything. Striations were destroyed.

TONY

He fix time of death?

WALLERSTEIN

Between 38 and 42 hours.

(X)

TONY

So that's, what... between three and five a.m. Tuesday morning.

(beat)

Same as Blatcher and Henning. He could've killed all three of 'em at once, and moved the bodies.

DETECTIVE

Three skin magazines... six pack-a soda... two cartons-a chokes... donuts...

TONY

Donuts... we're gonna get roaches you could ride at Belmont.

The officer puts the donut box on the table. The address is printed in bright red:

Abe's Donut Palace
1257 Henry Street

108 TONY

108

looks at the box, trying to place that address. The officer's listing of items in the locker continues in b.g.

109 INT. TONY'S OFFICE - BLATCHER'S SURVEILLANCE LOG - DAY

109

Tony's turning the pages. His finger stops on a listing:

10/4/89 ... 1:45 AM ... 1257 Henry Street
Sus veh pkd
1:55 Sus lv

110 RESUME TONY AND WALLERSTEIN

110

TONY

That's the fourth listing for 1257 Henry Street in Blatcher's log.

WALLERSTEIN

You think they were following Herbie Taylor?

TONY

I don't know! Maybe Taylor was as dirty as his locker, maybe he was dealin' on the side; maybe he was roustin' hookers and they were lookin' for rebounds...

WALLERSTEIN

Maybe you're graspin' for anything you can.

There's a beat as Tony looks at Wallerstein with fire in his eyes. There'a KNOCK on the door.

111 ANGLE

111

Randazzo stands at the door.

TONY

Yeah, Johnny...

Randazzo enters.

RANDAZZO

I was passin' that knot around the squad room like you said. It's an upholstery knot.

TONY

How'd you get that?

MURPHY

O'Connor used to work at Eastbridge Upholstery when he was in high school... Said once you tie those knots, they never slip. Help ya?

TONY

Could be, John. Thanks.

Randazzo leaves.

TONY

Hand me Slack's file.

CONTINUED

111 CONTINUED

111

Wallerstein takes a file off a stack near Tony's desk.

WALLERSTEIN
Whattaya lookin' for?

TONY
"Previous work experience".

As he looks through the file he hits the intercom.

TONY
See if Larry's in his office.
I wanna talk to him.

HELEN'S VOICE
He left a message at seven-thirty:
"Still hopeful with committee.
Don't give up the ghost."

TONY
Yeah. Get him for me, huh?

He clicks off the intercom, tosses Slack's file away.

TONY
Nothin'.

Tony grabs the Eastbridge Business Directory and rips through it. (X)

TONY
I want you to call every
upholstery shop in the tri-county.
See if they know Slack, if he
worked for 'em, even as a kid,
any connection we can --

Tony stops, looking at a particular Yellow Page.

WALLERSTEIN
What?

Tony turns the book around so Wallerstein can see it.

112 PHONE BOOK

112

On which we see a prominent ad which reads:

SLACK'S UPHOLSTERY REPAIR
Your Old Furniture Can Look New
PETER J. SLACK, PROP SINCE 1952

113 TONY AND WALLERSTEIN

113

Tony rips through Slack's file, finds a copy of his birth certificate.

TONY

Slack's father's name: Peter Joseph!

114 INT. LARRY'S OFFICE - TIGHT ON LARRY - DAY

114

In his shirt sleeves, with three Assistant DAs.

LARRY

...and no pleas to A-1 felonies. They plead to the indictment or they go to trial.

Tony bursts in.

TONY

Larry, I'm sorry, but this is critical.

LARRY

(beat; to Assistants)
Give me a minute.

As they leave and shut the door, Tony turns to Larry. Tony's as excited as a kid on Christmas morning.

TONY

I got our cop-killer. Guy I pitched off the force two years ago. Carl Slack. You know him.

LARRY

I know of him. Slightly to the right of Hitler. I assume you can connect him.

TONY

Blatcher, Henning and Taylor were all tied up with upholstery knots. Slack's old man owns an upholstery shop.

LARRY

That's your connection?

TONY

Slack's name was on Blatcher and Henning's phone dials.

CONTINUED

LARRY

Come on, Tony, that proves nothing. What's his motive?

TONY

He doesn't need a motive! He's a psychopath!

LARRY

Thank you, Doctor Freud.

TONY

I'm not gonna lose another cop!

LARRY

Bring me a righteous case against Slack and we'll nail him.

TONY

He's the guy!

LARRY

You may think so, but I've got to prove it. Can you hook him to the weapon?

TONY

No.

LARRY

You're givin' me nothing, Tony.

TONY

He was the guy tried to kill me last night! I know it in my gut! We're tryin' to make the car right now.

LARRY

If he did try it, he used a hot vehicle. You won't get a thing even if you do find it. Tony, the guy was a cop -- he's not gonna leave latents. All you've got is circumstantial, and your gut. I'm not gonna file a case based on that!

Tony grabs Larry's shirt.

TONY

Stop worryin' about your conviction rates -- this guy's a killer!

CONTINUED

114 CONTINUED (2)

114

Larry grabs Tony's shirt.

LARRY

I know how to do my job!

TONY

Then do it! We've made worse cases than this --

LARRY

I'll file against him when you give me a case! I'm not gonna do it just so you'll look good to the committee!

There's a beat as they're nose to nose. Tony's incredulous that Larry could say that. He lets him go.

TONY

Is that what you think this is about? After all these years, that's what you think?

LARRY

You think all I'm interested in is my conviction rate?

(beat)

I want whoever killed those cops, and I want him as badly as you do. But I want a case I can make. And for that I need physical evidence.

There's a beat.

TONY

And if there's no physical evidence and if more cops die -- what then, Larry?...

LARRY

I'm with you, paisan. Just get me what I need to put him away.

Tony leaves. Larry smooths out his shirt.

DISSOLVE TO:

115 INT. TONY'S BEDROOM - NIGHT

115

Tony and Rachel are cuddling. They've finally made love. Tony makes a show of checking his watch.

CONTINUED

115 CONTINUED

115

TONY
It ain't three-thirty!

RACHEL
(smiles)
I didn't check my temperature.

TONY
And I feel conception in the air.
(touches her
stomach)
Yep, I think that's a take!

She chuckles and Tony falls strangely silent.

RACHEL
What are you thinking?

TONY
Don't laugh.

RACHEL
(a smile)
What?

TONY
I was just thinking life and death
are so fragile... Here we are
trying to make a life and a few
miles away, two women are dealing
with the end of life. Sometimes
I can't figure it.

116 ANGLE - RACHEL

116

reaches out and hugs him.

RACHEL
I love you, Tony... God, how I
love you.

The beeper RINGS. They look at each other.

117 EXT. DAVEY JONES FISH-PACKING PLANT - NIGHT

117

Slack's car just sits outside this dockside establishment.

118 EXT. DOCK AREA - LOPEZ - DAY

118

Looking through a pair of binoculars at Slack's car.

- 119 LOPEZ'S POV - BINO MATTE 119
Slack sits in the Eldorado. He sips from a styrofoam cup.
- 120 EXT. DOCK AREA - NIGHT 120
Tony's car approaches. The headlights go out.
- 121 LOPEZ 121
Turns to see Tony's car pulling up next to hers. Tony gets out, but doesn't shut his door.
- LOPEZ
He's still in his car.
- Tony takes Lopez's binoculars and looks toward Slack's car.
- 122 TONY'S POV - BINO MATTE 122
Slack takes another swig, then gets out of the car.
- TONY (O.S.)
(softly)
He's movin' now...
- Slack walks behind a stack of wooden crates. We now see him only from the chest up. He relieves himself.
- 123 RESUME TONY AND LOPEZ 123
- TONY
Carl, you always were a class act.
- They react to approaching headlights.
- 124 THEIR POV - DARK TOWN CAR 124
Pulls up near Slack's car. Slack emerges from behind the crates, zipping himself up. A man gets out of the Town Car and talks heatedly to Slack. His back is still to Tony and Lopez.
- 125 TONY 125
Looks through the binoculars.
- TONY
(under breath)
Come on, turn around.

126 TONY'S POV - BINO MATTE 126

As the man continues to argue with Slack, who waves him off dismissively and starts to walk away.

TONY'S VOICE
Lemme get a look at --

The man turns. It's Larry Bickford.

127 TONY 127

Lowers the binoculars, stunned by what he's seen.

LOPEZ (O.S.)
You make him, Commissioner?

Tony doesn't answer. He looks through the binoculars again.

128 TONY'S POV - BINO MATTE 128

Larry gives a parting shot to Slack. Then he gets into his Town Car and peels out. Slack stares after him.

129 RESUME TONY AND LOPEZ 129

We hear the sound of the Eldorado moving out.

LOPEZ
Commissioner?

Tony doesn't answer. Play the shock and disbelief...

130 INT. PRECINCT COMPUTER ROOM - DAY 130

Over the back of the computer, we see Tony standing behind the COMPUTER OPERATOR, who punches keys as per Tony's instructions. (X)

TONY
...Cross-reference the last year's bookings... I'm looking for a case that involved Blatcher, Henning, Herbie Taylor and Larry Bickford.

The Computer Operator hits several keys.

TONY
All four of 'em. They had to have worked the case.

CONTINUED

130 CONTINUED

130

COMPUTER OPERATOR

There it is, Commissioner. They all worked on a homicide three months ago. That's the only one.

TONY

I want a printout.

131 INT. TONY'S OFFICE - DAY

131

Tony stands before a blackboard on which he has already drawn the names of Larry Bickford, Blatcher and Henning, and Herb Taylor. He has drawn boxes around the names. They're on the left side of the blackboard. On the right side top is a crude drawing of a garage, on the right side bottom a drawing of a coffee can filled to the top with cylindrical objects. Tony is animated -- Irv is attentive.

TONY

Three months ago, Irving. A homicide. Connective tissue ...

He draws a connecting line between the boxes containing all the names.

TONY

Guy named Harold Boggs sticks up a mini-market ...

WALLERSTEIN

(points to garage)
That's a mini-market?

TONY

No. Boggs kills the store owner. He drops the gun. A .38. Blatcher and Henning ...

He draws a line from Blatcher and Henning to the garage.

TONY

... search the guy's garage.

WALLERSTEIN

Oh, that's the garage.

TONY

I'm an impressionist. They search the garage. They find nothing. We have the weapon, but no physical evidence to hook him to it.

CONTINUED

131 CONTINUED

131

WALLERSTEIN

How'd we get the convictions?

Tony draws a line between Larry Bickford and Herb Taylor.

TONY

Herb Taylor's assigned to Bickford's office. Larry sends him out the next day.

Tony draws a line between Taylor and the garage.

TONY

Herb finds ...

Tony draws a line between the garage and the coffee can.

TONY

... a coffee can full 'a .38 casings. Brass shell casings!

WALLERSTEIN

How come Blatcher and Henning didn't find...

(answering his own question)

... the casings were planted.

Tony circles Larry Bickford's name.

TONY

Larry had the gun in the evidence room. All he had to do was fire off a few rounds, then plant the casings in the garage.

WALLERSTEIN

(beat)

You know what you're sayin', Tony? And about who?

Tony nods.

TONY

Blatcher's wife said he was worried about the brass. I thought that meant his superiors. But it was those casings. He knew they were plants. So did Henning. And so did Herb Taylor, 'cause they all compared notes. They were all killed by the guy who planted evidence for Larry Bickford.

(X)
(X)
(X)
(X)
(X)
(X)

CONTINUED

131 CONTINUED (2)

131

Tony adds another name to the blackboard: CARL SLACK.

(X)

WALLERSTEIN

How the hell does he figure into--

Tony savagely draws a line from Slack's name to Bickford's.

CONTINUED

131 CONTINUED (3)

131

TONY

He was on Larry's pad! I saw 'em at a meet last night! Slack planted the stuff for Larry, so Larry could get his conviction. But all of a sudden, three cops know about it. And when it looked like the heat was gonna come down ...

Tony draws lines through the names of Blatcher and Henning, and Herb Taylor.

TONY

I want you to dumby-up a case file, Irv. I'm goin' fishin'. I'm gonna catch myself a District Attorney and his trigger man.

Tony flips Wallerstein the chalk.

TONY

Class dismissed.

CUT TO

132 INT. LARRY'S OFFICE - TONY, GRINNING - DAY

132

He is waving a file folder and looking at Larry.

TONY

We got him! Larry, we got him nailed!

LARRY

(beat)
Carl Slack?

TONY

No --
(re file)
Peter Sudakis. We collared him last night at Propis's bar. Turns out Blatcher and Henning got him on assault eighteen months ago. He threatened 'em in court. He was furloughed two days before Blatcher and Henning were killed. I'm figurin' Herb Taylor was with 'em when they got it. Sudakis wasted 'em all.

CONTINUED

132 CONTINUED

132

Larry pounds the desk with delight.

LARRY
That's great, Tony.

TONY
Except it's a tough case to make.
I'm lackin' the evidence to hook
him.

LARRY
Where is he now?

133 INT. PRECINCT HOLDING ROOM - DAY

133

Tony and Larry enter. On one wall is a two-way mirror.
A man whose back is to camera is getting a drink from the
cooler.

TONY
This guy has motive and
opportunity... Our cops were tied
with upholstery knots, and this
guy worked in the upholstery shop
in prison. He's a dead bang fit.

The suspect turns around.

134 THROUGH TWO-WAY MIRROR

134

The "suspect" is Mel Fein, Tony's barber.

135 RESUME TONY AND LARRY

135

LARRY
He looks wrong, I'll give you
that. Your gut tells you he's
the one...

Tony makes a fist.

TONY
I'm like this.

LARRY
Then we have to go with it. No
physical evidence at all?

CONTINUED

135 CONTINUED

135

TONY

Larry, I can't even get a warrant.
I got no p.c. to search his place.
I know you want a case you can
make, and for that you need
physical --

LARRY

You feel that strong, I'll get
you the warrant.

TONY

We gotta move on this. I made
a promise to their wives that --

LARRY

I'll get you the warrant by
nine-thirty tomorrow morning.
That's when I want you to have
your best guys out at his place.

TONY

Thanks, Larry.

Larry hugs Tony.

LARRY

Do we make a team, or do we make
a team?

Larry moves off. Tony stares after him, the smile instantly
gone.

136 INT. PRECINCT HOLDING ROOM - DAY

136

Mel Fein paces as Tony sticks his head in.

TONY

Okay, Mel, let's eat.

MEL

What'd you have me wait in here
for? I coulda been at Mort's,
coulda had us a table already.
I can't keep the shop closed all
afternoon. Hair grows -- on some
guys, anyway.

TONY

Will you stop kvetchin' -- lunch
is on me.

Mel walks out and shuts the door.

DISSOLVE TO

137 CONTINUED

137

STAN
Thanks, Commissioner. I got my
feet under me now.

TONY
I got a suspect. You want in on
the bust?

STAN
You gotta ask?

138 EXT. SUSPECT HOME - NIGHT

138

Slack gets out of the Eldorado and walks toward the back of the house. He carries a small paper bag. He approaches the garage door. He opens it and goes inside. He turns on a flashlight and shines it around the garage. He sees a double-wide clothes locker.

139 CLOTHES LOCKER

139

Filled with skis, poles and ski apparel. Slack opens the paper bag and takes out a .22 revolver. He begins rummaging through the locker, looking for a suitable place to plant the gun. He shines his flashlight into the locker. He moves one more jacket out of the way and sees...

140 TONY'S FACE

140

Smiling demonically.

TONY
Gotcha!

Slack turns and runs. Tony, trying to jump out of the closet, gets tangled in the skis and poles, and falls.

TONY
Get him!

141 ANOTHER ANGLE

141

Seemingly from nowhere a dozen uniforms appear, ad-libbing shouts for Slack to stop. They chase him down the driveway.

142 TONY

142

Still struggles to free himself from the skis and poles.

143 SLACK

143

Is blindsided as he reaches the front lawn by Stan, who lays a Dick Butkus-type tackle on him. Stan pulls Slack's hand behind him -- Slack cries out in pain.

STAN

Get that other hand behind you!

He twists Slack's arm, and he cries out again.

STAN

I said, get it behind you!

Slack does, Stan grabs it and roughly applies the cuffs. ADJUST as Tony arrives, out of breath.

TONY

Stan! Don't break his arm!

Tony, who wears latex gloves, waves the gun in his face.

TONY

I bet this .22 is gonna match those slugs we pulled outta three dead cops.

SLACK

I wanna make a statement!

TONY

I don't wanna hear it.

SLACK

Lemme talk!

TONY

What about your rights?

SLACK

Forget about 'em! We make a deal, I give you what you want!

TONY

You got nothin' I want! You're gonna do the time, Carl!

SLACK

I can give you a name! A name you got no idea! Guy behind all-a this! We can cut a deal. We can work this out!

CONTINUED

7/9/91

101.

143 CONTINUED

143

TONY
(beat, to Stan)
Take the cuffs off.
(off his look)
Do it, Stan.

Slack seems to relax. The cuffs come off. Then Tony punches Slack in the stomach. Slack doubles up, gagging.

TONY
(to Stan)
Now put 'em back on. Get the son
of a bitch to holding and we'll
take his statement.

Stan and two other cops drag him away. Off Tony's look...

144 EXT. PRECINCT BUILDING - NIGHT

144

One light is on in an upstairs office.

145 INT. LARRY'S OFFICE - NIGHT

145

He's at his desk, going through some paperwork. He looks up and sees Tony entering the office.

LARRY
Hey, pal. You're here late.

Tony's like ice -- no emotion, utterly removed.

TONY
Get your coat.

LARRY
What's going on?

TONY
Get your coat.

LARRY
Paisan...

TONY
You have the right to remain
silent. If you give up the right,
anything you say --

LARRY
(interrupts)
Tony, what are you doing?

CONTINUED

TONY

Shut up... Can be used against you...

LARRY

Stop it.

TONY

...You have the right to an attorney. If you can't afford one, one will be provided for you. You maggot.

LARRY

What -- What are you doing?

TONY

You're an accessory to three murders. Slack rolled over on ya.

There's a beat. Larry thinks about protesting, but knows it's futile.

LARRY

Tony, I... I didn't tell him to do it.

TONY

Get your coat.

LARRY

I swear to God, I didn't know!

TONY

Your coat...

LARRY

He was only supposed to plant the evidence. Blatcher and Henning were onto him... I didn't tell him to kill them!

Tony takes Larry's jacket and tosses it onto his desk.

LARRY

(desperately)

Tony!! We can still make this come out right. The committee's on the edge -- I know if I talk to them I can swing 'em to your side. You can still get the job. We can still make it all happen -- you and me.

(more)

CONTINUED

7/9/91

103.

145 CONTINUED (2)

145

LARRY (Cont'd)
We can still make the dream come true!

Tony grabs Larry and yanks him from his chair. All the rage and pain pours from Tony now.

TONY
You killed the dream, you bastard!
All my life I looked up to you.
If I had a brother I woulda wanted him to be like you. You broke my heart.

LARRY
(near tears)
Help me.

TONY
No.

LARRY
Tony... it's like you don't even know me. Help me.

TONY
Why? -- You're dead. You died the minute I saw you with Slack. You want help, see a priest.

Tony takes Larry by the arm, grabs his coat and leads him out of the office.

FADE TO BLACK

FADE IN:

146 EXT. TONY'S HOUSE - DAY

146

TONY'S VOICE
Did I tell you not to sign the paper? I told you not to sign the paper!

147 INT. TONY'S KITCHEN - DAY

147

Tony drops a sheaf of legal forms on the table in front of Arnie.

CONTINUED

TONY

(to Rachel)

He signed the paper. I offered to look at it. And what was the response? "Lawyers say 'Nooo'."

(to Arnie)

If I'd said "noooo," you wouldn't be lookin' at a twenty-five hundred dollar penalty payment. You got the skins? Noooo!

RACHEL

Penalty for what?

ARNIE

For having the courage to dream.

TONY

Mr. Sandman signed this agreement which calls for a penalty payment to Seasub International if your genius brother's end of the deal goes south. The kelp farm's food for the fishes -- right?

ARNIE

It was Lennie's fault. He should've known you need leasing rights to grow kelp.

RACHEL

Can't you get them?

TONY

Noooo!

ARNIE

The E.P.A. declared a moratorium. Nobody can start up a new farm. Lennie should've known that. I'm a visionary. He was supposed to take care of the technical stuff.

RACHEL

What can they do to him?

TONY

(beat, smiles)

Jail. Six months in county.

(to Arnie)

But the food's much better now.

RACHEL

Tony...

147 CONTINUED (2)

147

ARNIE

He's right, sis. I made a mistake and I have to face the consequences.

TONY

Right.

ARNIE

The dampness and cold'll accelerate my rheumatism, but that's part of the price. My joints'll swell up like grapefruits, I'll be completely bedridden -- like when we were kids.

TONY

You barely get outta bed now.

ARNIE

I'm susceptible to fungus...

RACHEL

(to Tony)

We can loan him the money.

TONY

He'll never repay what he owes us.

ARNIE

Rachel, I'll be okay. Visit me in jail once a week, turn me over so at least the fungus grows evenly. Thank God Mom'll never know.

Rachel looks at Tony. Tony looks at her. He sighs resignedly, reaches over to a drawer and pulls out the checkbook. He starts writing a check.

ARNIE

Don't worry. Soon as I'm over my malaise I'm going to Sally's. I'd be out of here today if I wasn't so exhausted.

Tony gives him the check and Arnie leaves.

TONY

He won't go. He said he will, but he won't.

CONTINUED

147 CONTINUED (3)

147

Rachel kisses him. He scans the newspaper.

RACHEL

Thank you.

(beat)

I made seven o'clock reservations,
then we hit the ballroom.

Tony's expression hardens as an article catches his eye.

RACHEL

What is it?

Tony stares at the paper, then slides it over to her.

148 NEWSPAPER ARTICLE

148

The headline reads:

"NYPD SELECTS NEW COMMISSIONER FROM HOUSTON"

149 ANGLE

149

Rachel reacts and looks at Tony.

RACHEL

Maybe we should just stay home
tonight.

150 INT. RIVERSIDE BALLROOM - NIGHT

150

Tony and Rachel are dancing -- a slow and romantic number.

RACHEL

I really thought you'd get it,
Tony. I know you'd be the best
commissioner New York ever had.
What hurts is not even getting
the chance.

TONY

What am I, eighty? There'll be
another opening some day.
Meanwhile, I'm doin' what I always
wanted, and I got a home to go
to every night where the people
who love me live. That's not so
bad. My time'll come, sweetheart.
Our time'll come.

CONTINUED

7/9/91

107.

150 CONTINUED

150

RACHEL
Our time is here.

He pulls her close, and they kiss.

151 HIGH ANGLE

151

As The Commish and his bride dance the night away.

FADE OUT

THE END

#34000

THE COMMISH

written by

Stephen J. Cannell

and

Stephen Kronish

AN ABC PRODUCTION
in association with
STEPHEN J. CANNELL PRODUCTIONS

Copyright © 1991 by a.k.a. Productions, Inc.
All rights reserved

No portion of this script may be performed
or used by any means, or quoted or published
in any medium without the prior written
consent of a.k.a. Productions, Inc., 2020
Avenue of the Stars, Los Angeles, CA 90067

PRESENTATION SCRIPT
April 3, 1991 (F.R.)
Rev. April 5, 1991 (Pink)

Director: Mark Sobel

NOTE: THIS SCRIPT HAS BEEN REPAGINATED

#34000

THE COMMISH

PRESENTATION

CAST

TONY SCALI
RACHEL SCALI

LT. JOHN RANDAZZO
OFFICER STAN KELLY
MURPHY
SERGEANT
BOOKING SERGEANT

MARCIA BLATCHER
SUSAN HENNING
NESTOR HENDERSON
PHIL JACOBSON
MICKEY HALLORAN
CARL SLACK
ARRESTEE

#34000

Rev. 4/5/91

THE COMMISH
PRESENTATION
SETS

EXTERIOR:

POLICE IMPOUND YARD
SMALL DUPLEX HOUSE
EASTPORT RIVER
SUSPECT HOME

INTERIOR:

TONY SCALI'S HOUSE
/BATHROOM
/BEDROOM
DUPLEX
PRECINCT MAIN DESK
BOOKING ROOM
SUSPECT HOME
/GARAGE
/CLOTHES LOCKER
DOCTOR'S BATHROOM

(X)

(X)

(X)

"THE COMMISH"

FADE IN:

1 CLOSE - LT. JOHN RANDAZZO

1

His name and rank are supered below his face. He's 28, with solid Italian/American features. He looks directly into camera.

RANDAZZO

I've worked with the Commish six years now. And believe me, Tony Scali's not like other commissioners, who spend half their time suckin' up to politicians and the other half goin' to cocktail parties. He lives and breathes the job. I'm serious. This guy doesn't turn it off for five minutes.

CUT TO:

2 INT. BATHROOM - CLOSE ON TONY

2

shaving and SINGING as he stands in the shower.

TONY

(singing)

Fi-garo... Son qua. Ehi...
Fi-garo... Son qua. Fi-ga-ro
qua, Fi-ga-ro la. Fi-ga-ro qua.
Fi-ga-ro la, Fi-ga-ro su, Fi-ga-ro
giu, Fi-ga-ro su, Fi-ga-ro giu.

In the middle of this he hears a CALL and stops singing.

R.T.O.

Roger, x-ray six. On your tan
Chevrolet, license plate EMQ-769
-- wants warrants and D.M.V.,
stand by...

Tony reaches out of the shower, grabs up the phone mounted on the bathroom wall. It's some kind of direct line because he hits two digits and waits for a ring. Tony gets shaving cream all over the phone's mouthpiece. He wipes it off as he speaks.

CONTINUED

2 CONTINUED

2

TONY

(into phone)

That tan Chevy, E.M.Q. 769...
Is that a D.W.I.?

(X)

(beat)

Ask the arresting unit to meet
me on Tac Two. Right...

He hangs up, rinses off, grabs a towel and moves to the sink to finish shaving. The scanner continues SQUAWKING over the above.

R.T.O.

X-ray six... on your D.W.I., meet
C-One on Tac Two.

Tony switches his radio over to Tactical Channel Two, picks up the attached mike.

OFFICER'S VOICE

Commissioner Scali, this is
Officer Cathcart...

Tony picks up the mike on the side of the radio unit.

TONY

Hi Bobby. Your D.W.I., he got
any I.D. on him?

OFFICER'S VOICE

No sir. One wheel on the
sidewalk, one on the street.
Knocked the headlight out of the
right side. Can barely stand.
I'm running it for Wants and
Warrants.

TONY

The car is clean. It belongs to
a Phil Jacobson. We suspended
his license three weeks ago. Book
'im and impound the vehicle. Tell
Randazzo, when you get him
downtown, I want this guy on the
balloon, but give him a field
sobriety first and have your
partner witness it.

OFFICER'S VOICE

Yes sir.

Tony snaps off the radio and picks up the phone again, hits an extension number:

CONTINUED

2 CONTINUED (2)

2

TONY
 (into phone)
 This is Scali. Tell Helen to get
 me a 9:30 appointment with Judge
 Blackburn.

CUT TO:

3 CLOSE - NESTOR HENDERSON

3

In his forties, a public defender. His name and title are supered. He squares off with the camera.

HENDERSON
 You want my opinion? Tony Scali's
 a grandstander from way back. My
 client, Phil Jacobson, has a
 drinking problem. We admit that
 -- but it's an illness for which
 he needs treatment. Judge
 Blackburn shows appropriate
 compassion, suspending sentence
 so Phil can get into a rehab
 program -- which is full up to
 the rafters. I mean, the verdict
 is rendered, but Scali's got to
 make the grandstand play.

(X)

CUT TO:

4 EXT. POLICE IMPOUND GARAGE - DAY

4

Directly across from City Hall. PHIL JACOBSON is arguing with the mechanic named MICKEY HALLORAN. Jacobson's attorney is a P.D. named NESTOR HENDERSON. Tony pulls into the lot.

NESTOR
 (to Tony as he gets
 out of his car)
 This is your doing, isn't it,
 Scali? It's against the law.
 You can't hold my client's
 property.

TONY
 Calm yourself, Nestor. I hate
 to see lawyers sweat.

NESTOR
 My client wants his car back.

CONTINUED

TONY

'Cept he don't have a driver's license. Not that that ever stops him.

NESTOR

The court ruled on this. We don't have to discuss it with you. Give us the car back.

TONY

Y'know Phillip, we keep pulling you outta this car, drunk. Five times, we busted ya. It's beginning to frustrate me.

(X)
(X)

PHIL

I want my car back. You can't hold it.

(re: Nestor)

He's gonna drive it home.

TONY

No he ain't, 'cause this department has twenty-four hours to process impounds. The car was booked in here at...

Turns to Mickey.

MICKEY

Nine this morning.

TONY

So, you guys come see us at nine or ten tomorrow. We'll see about returning the vehicle.

Nestor points at the tan Chevy parked not twenty feet away.

NESTOR

What's to process? It's sitting right there.

TONY

There ain't nothin' to process, guys. I just want one night where I don't have t'go home and wonder whether Phillip is puttin' his car through the window at Burger King and killing innocent children. So you call this a discretionary hold.

(X)
(X)
(X)
(X)

(MORE)

4 CONTINUED (2)

4

TONY (Cont'd)
Now, get outta this driveway.
You're tying up a police
right-of-way.

Nestor looks at them, then he grabs Phillip and they move
across the street, get into Nestor's car and pull out.

MICKEY
Can we do that?

TONY
We just did.

MICKEY
All we're doin' is puttin' off
the inevitable. Tomorrow at nine
he's got his car and he's back
on the road.

TONY
(beat)
Tomorrow at nine he's got his car.

Mickey looks at him. Tony smiles. He takes Mickey over
to a giant Derby dumpster.

TONY
What I want you t'do is I want
you to disassemble that there tan
Chevy and put it in this here
dumpster, part-by-part...

MICKEY
(dumbfounded)
You want me to take the guy's car
apart??

TONY
Yep.

MICKEY
The mayor's gonna fry you for
that.

TONY
Way I read the code, I gotta give
Jacobson his car back, but there
ain't nothin' in there says it's
gotta be in one piece. So, do
it, Mickey. Any heat comes, it's
on me.

CONTINUED

4 CONTINUED (3)

4

He slaps him on the back and moves to his car, leaving Mickey smiling after him.

CUT TO:

5 CLOSE - MARCIA BLATCHER

5

Dark haired, 24, self-possessed. Her name is supered.

MARCIA

All I can say is, Tony Scali's a godsend. When my husband was reported missing, he was working his regular shift for the Eastbridge police -- Tony came to the house and he... you could tell how much he cared. I don't know how I would've gotten through it without him.

CUT TO:

6 EXT. SMALL DUPLEX HOUSE - DAY

6

Tony pulls up to find two women, MRS. HENNING and MRS. BLATCHER on the front lawn of the duplex, talking and looking worriedly up the street. As Tony pulls in, they expect the worst. Susan Henning, a pretty twenty-two year old blonde, puts her hand to her mouth. Marcia Blatcher, about the same age and a little stronger, emotionally, strides purposefully to Tony as he gets out of his car.

MARCIA

Where are they, Commissioner?

TONY

We don't know. Can we go inside?

Susan Henning starts to cry.

TONY

Look, this happens. It doesn't mean anything more than they didn't come back at the end of the tour. Could mean a lot of things.

(beat)

You're Mrs. Henning?

She nods.

CONTINUED

6 CONTINUED

6

TONY

You got any coffee in there? I
didn't get mine this morning.

That sort of off-handed request seems to put her at ease.

7 INT. DUPLEX - DAY

7

Susan Henning sets a cup down in front of Tony.

TONY

Thank you. We gotta have hope
here. Could be these two jamokes
are sleeping behind a billboard...
They wake up and wander in all
embarrassed... okay?

They nod.

TONY

We don't know what happened, so
let's not expect the worst. Okay?
We can't do our best finding them
if we panic, so I want you to try
very hard to answer the questions
I'm gonna ask you. And if you
think of anything else, I want
you to tell me. Can you do that?

They both nod and he sips his coffee.

TONY

This is very good coffee. Boy,
I oughta get this brand. You do
something special?

SUSAN

It has vanilla in it.

TONY

Boy, it's great. You get a
chance, maybe you could write down
how much you put in for me.

She nods. She seems much calmer now. Somehow his interest
in the coffee makes her feel it's not as serious as it is.

CONTINUED

7 CONTINUED

7

TONY

Okay... now to start, did they have any trouble with the car? Were they complaining it didn't run good... wouldn't start... anything like that?

The two girls look at one another as they shake their heads.

TONY

How 'bout the radio? Maybe one a'them was complaining that the radio wasn't working well. They didn't report it.

Again, they shake their heads.

MARCIA

Did they get a call? Were they chasing anyone?

TONY

No... no, it was a quiet night. So that's good, don't you think?

They both nod.

SUSAN

But where are they?

TONY

Mrs. Henning, I wish I could tell you, but we're gonna find them, and soon... I promise.

SUSAN

(starting to lose it)

What could have happened? They wouldn't have fallen asleep...

TONY

Were either of them taking any medicine? Or did they change an old prescription recently -- anything like that?

MARCIA/SUSAN

No...

Susan starts to break down... Tony takes her hands.

CONTINUED

7 CONTINUED (2)

7

TONY

Susan... I want you to hold on to my hand here... okay? This is hard, I know, but -- could be they got in an accident... went off the road. Okay? Maybe their radio won't work. So anything you could tell me that might help may make a big difference.

Susan looks at him and holds his gaze.

TONY

Okay?

SUSAN

Okay.

We start to suspect he's a great judge of the human condition.

TONY

You wouldn't have a Danish or anything to go with this...?

Susan looks at him, gets up. Giving her something to do keeps her from cracking. She's very close.

TONY

They were getting along pretty good?

Marcia looks away from him, for a beat, then turns back.

MARCIA

They were best friends.

TONY

Nobody hassling them? No old busts got out of prison, threatening them... anything like that?

SUSAN

No.

Susan moves back with the Danish and sets it down in front of him.

CONTINUED

7 . CONTINUED (3)

7

TONY

(takes a bite)

That's great. Thanks.

(a beat)

They have a favorite restaurant
where they liked to eat... or
anything?

MARCIA

Just... just donut shops here and
there. And Dino's Rib Joint out
on the highway...

TONY

Okay, how 'bout side jobs. Either
one moonlighting?

Marcia looks at him and shakes her head, so does Susan.

TONY

Okay... look, I'll be in touch
with you hourly. Stay home.

SUSAN

Thank you for coming, Commissioner
Scali.

TONY

Hey, it's Tony. We're in this
one together. Okay? You think
of anything else, you call me.

She nods.

TONY

Okay.

He gets up. FOLLOW as they move out of the house.

8 EXT. DUPLEX - DAY

8

Marcia walks beside Tony with long-legged, awkward strides.
They get outside and he takes her hand.

TONY

(re: Susan)

Marcia, she seems close to the
edge. You'll look after her?

Marcia looks at him for a long beat and nods.

CONTINUED

8 CONTINUED

8

TONY

Oh, one other thing. When I asked if they had been getting along, you looked away like something was wrong. Was something wrong?

Marcia looks at him for a beat.

MARCIA

No, Commissioner, there was nothing wrong. They were very close. It's just...

(a long beat)

It's just...

TONY

These things are very hard... I know that, but if it will help, if you have anything...

MARCIA

I thought... I was afraid that they...

(a beat)

On their off-time they were away from home a lot. They'd come home at seven -- sleep 'til one or two, then go out. They said they were playing golf, but I checked the public courses and they didn't have a tee-off time.

TONY

So, what'd you think...?

MARCIA

I thought... I thought maybe they had girlfriends. Maybe... I told Susan that's what I thought, but she wouldn't hear of it. She got very mad. I don't know... but if they had girlfriends, maybe that's where they were... maybe... are.

And now she starts to cry. Tony reaches out and takes her hand.

CONTINUED

8 CONTINUED (2)

8

TONY

Sometimes cops will get loaned out on off-duty time to work a surveillance case for the Feds or the State Police. I'll check with their supervisors. Sometimes they don't tell their wives so they can keep the overtime...

She looks at him, new hope in her eyes.

TONY

I'll check it out. You'll be hearing from me. Thanks.

CUT TO:

9 CLOSE - OFFICER STAN KELLY

9

A beat cop, 26, whose thinning blond hair makes him appear older. His name and rank are supered.

KELLY

Nine out'a ten times, a cop turns up missing and it's a mechanical thing: the car breaks down, the radio. Nine out'a ten.

(beat)

This was the tenth. When you lose a buddy, a piece 'a you kinda dies also. To see two of 'em go down at the same time... Tom, Frankie 'n me went to the Academy together. I started comin' apart when I saw what happened to 'em -- I admit it. Commissioner Scali kept me from... I don't know... he pulled me through.

CUT TO:

10 EXT. EASTBRIDGE RIVER - DAY

10

A crane is pulling a police car out of the river. The water is streaming out of the doors and windows. The windshield is cracked. Meanwhile, Tony's car pulls up, red light and SIREN. He skids to a stop. Already, off-duty cops are beginning to pull up in patrol cars, some in their private cars, their badges on their belts.

11 TONY

11

gets out of his unmarked car and starts to shoo cops away from the area.

TONY

Okay you guys, get back. This is a crime scene.

A sergeant in a wet suit comes up to him. This is MURPHY. He is carrying his aqualung. He has just come out of the water.

MURPHY

They're in the trunk, Commissioner. It ain't pretty.

Tony turns and grabs a passing uniformed SERGEANT.

TONY

I want a perimeter here, Sergeant. We're gonna have fifty or more cops here in the next ten minutes, all of 'em trying to help. You've gotta keep 'em back for me. This is already on the police radio. We're gonna have news crews here any minute. Set up a staging area for the press back there... I need a little control here.

SERGEANT

Okay Commissioner.

Tony moves over to the car, shooing cops as he goes.

TONY

Come on guys... you know we can't all do this together. Everybody back... come on -- Anderson, Wright... Miller, let's go. Stand over there...

He looks around at Murphy.

TONY

Where's homicide?

MURPHY

On their way. Forensic's notified Doctor Death. He's gonna send a file man out to do the field prep and relay.

CONTINUED

11 CONTINUED

11

TONY

You open it under water?

MURPHY

Yeah. They're in the trunk --
both of 'em... Head shot.

TONY

Let's wait for Homicide and
Forensic.

During this sequence, more and more cars will be pulling in,
all of them are cops. Tony grabs the Sergeant again as he
moves some other cops back behind the line. Tony pulls him
aside.

TONY

Anybody looks too stressed, let
me know. Any criers, let me know.

SERGEANT

Stan Kelly is in bad shape. He
and Henning were in the Academy
together.

Tony looks behind the police barricade and finds STAN, a cop
in uniform who is standing there, clenching and unclenching
his fists. Tony moves to him.

TONY

You all right, Stan?

STAN

They in there like I heard?

(X)

TONY

Yeah, that's what Murphy says.
We'll get it open in a minute.

Stan has tears coming down his face. He is looking at the
water-logged car, not at Tony.

STAN

I can't stand behind this line,
Commissioner. They were my
friends.

(X)

(X)

(X)

TONY

Yeah, I know. Look, you stay here
for a while 'til we get a look...
all right?

CONTINUED

11 CONTINUED (2) 11

STAN

I mean, like, it could be me in (X)
that trunk, you know what I'm (X)
sayin'? Could be me in there. (X)

Tony slaps him on the shoulder, then moves to his own car, opens the trunk and paws around in the back.

12 TONY'S POV - THE TRUNK OF HIS CAR 12

An old watch cap. He puts it in the pocket of his overcoat, then takes out some surgical gloves and closes the trunk.

MATCH CUT TO

13 THE TRUNK OF HENNING'S/BLATCHER'S POLICE CAR 13

as it is opened and we see Henning and Blatcher, both of them have been shot in the back of the head. Both of them have their hands tied behind their backs. Both are stuffed in the trunk of the squad car like used up toys. The cops behind the lines are straining to see. Two Homicide dicks are there. They also have on gloves.

TONY

Don't untie the knots. Make sure you preserve them. Don't take their weapons out of the holsters. Tell Doctor Death that I want entry wound trajectory and powder residue composition. I want this car taken in on a truck, dried out, and gone through, fiber by fiber. I need a time of death -- it should be some time after three a.m.

Tony looks down at the bodies.

TONY

(softly, to nobody
in particular)
I'm sorry... I'm sorry...

He reaches into his pocket and takes out the watch cap, holds it under the car for a beat where the water is still streaming out. He gets it thoroughly soaked. Then he turns and looks back into the trunk at the bodies.

CONTINUED

13 CONTINUED

13

TONY

I'll tell their wives. That one's on me.

He turns and moves back through the police barricade where Stan Kelly is beginning to visibly shake with rage, anger, frustration and shock. Tears are still on his face. He seems to be the worst. Tony hands him the watch cap.

TONY

Okay Stan, find out who owns this.

STAN

It belongs to the killer?

TONY

Just get out there and put this hat on somebody. Can you do that?

STAN

Thanks Commissioner. Thanks. You bet I can do it.

He turns with the hat in his hand and moves over to his car, gets in and pulls away, laying rubber. Tony looks at the other cops.

TONY

Okay, there's gonna be a sign-up sheet in the squad room. Anybody wants to put in extra time on this, I'll assign stuff as I need it according to specialties. Why don't you guys clear out so we can get this car outta here?

Slowly they turn away, leaving the scene in twos and threes, until Murphy is left beside him.

TONY

(softly)

God, I hate to lose cops. We gotta find out who did this, Murphy. We gotta find out who killed these fine men.

CUT TO:

14 CLOSE - RACHEL SCALI

14

Thirty-five, attractive in a simple, neighborhood way. Her name is supered.

CONTINUED

14 CONTINUED

14

RACHEL

Tony and I... we were trying to have another baby for two years and we... there's a lot of stress, you know? What with those officers being killed, and Tony was interviewing with the Search Committee for the Commissioner's job in New York City. Well, we couldn't seem to get pregnant, so Tony went to Dr. Hellinger to get himself checked out. He didn't really want to, but he did it for me. You gotta love him.

14A INT. DOCTOR'S BATHROOM - DAY

14A

There is a toilet, a sink with a liquid soap dispenser, and a mirror. Tony sits on the commode, fully dressed, holding a Dixie cup. There is a long moment, then the nurse KNOCKS on the door.

NURSE'S VOICE

How're we doing in there, Commissioner?

TONY

Fine... just fine.

NURSE'S VOICE

Would you like a magazine?

TONY

No, no. I'm fine. Everything's coming along.

He sits there a moment longer, trying to decide what to do. Then he stands and moves to the sink, hits the liquid soap plunger and it squirts white into the Dixie cup.

14B INT. TONY'S BEDROOM - NIGHT

14B

Tony enters and rips off his tie and shirt as he calls to Rachel.

TONY

I gotta shower and shave, hon. We're due at the restaurant in half-an-hour.

Rachel enters, wearing a robe. She walks toward the bed.

CONTINUED

14B CONTINUED

14B

TONY

Whattaya doin'? Don't tell me
you forgot we're goin' to dinner
with the search committee.

RACHEL

I didn't forget.

TONY

Whatsamatta?

She doesn't answer. She pulls back the covers.

TONY

Hey. What's wrong here? You
sick, or --

RACHEL

(interrupts)

Yeah. I'm sick of you saying how
much you want another baby, 'cause
all it amounts to is talk. And
unless there's been a scientific
breakthrough I don't know about,
talking won't do it.

TONY

(beat)

You heard from the doctor?...

RACHEL

Did you think I wouldn't? "Mrs.
Scali, we checked your husband's
specimen. You'll never get
pregnant, but your laundry must
look great." It was humiliating,
Tony. If you don't want a baby,
tell me. Just don't make me the
butt of your joke.

She gets into bed. He stands in his T-shirt and boxers,
not really knowing what to say. Finally he crosses to her.

TONY

I wasn't trying to humiliate you.
I was... stupid and juvenile.
I'm sorry.

He sits on the edge of the bed. She looks at him for a
beat, then moves slightly to allow him more room.

CONTINUED

14B CONTINUED (2)

14B

TONY

I do want another baby. Honest to God. But the way we're goin' about it, it's... between you and your thermometer and me watchin' the clock, we might as well be makin' cheese. Why can't we just do things the way we used to?

RACHEL

On the couch at my parents'? We were trying not to make babies then.

TONY

I mean, the Riverside Ballroom. Just you and me. We'll have some champagne, we'll schmooze, we'll dance.

RACHEL

Like a date?

TONY

It's been months, Rache. You put on the blue dress, I'll wear the houndstooth, we'll go to Carmine's, get a plate'a clams and some veal parmagian, and we'll --

RACHEL

(interrupts)

What about the search committee?

He reacts. There's a beat.

RACHEL

We could go afterwards.

He smiles, leans in and kisses her.

CUT TO:

15 OMITTED

15

16 CLOSE - NESTOR HENDERSON

16

HENDERSON

We arrived, my client and I, to reclaim his automobile, and Scali had orchestrated a circus at the impound yard. I mean, it came as no surprise to me: this was a grandstanding opportunity Scali could never pass up in a million years. The man should be removed from office, in my opinion.

CUT TO:

17 EXT. IMPOUND YARD - DAY

17

Jacobson is there, sober as a judge, as is Nestor Henderson and the news crews that were camped out across the street. Mickey stands near the dumpster, as does a grinning Tony, (X) who opens the front of the dumpster, exposing the pieces (X) of the tan Chevy... bags of bolts, seats, doors, fenders, U-joints, rear end... everything is broken down... the car is totally disassembled. Mickey has been a very busy guy. Several in the news contingent start LAUGHING. The video cameras go up on shoulders, the news crews start filming.

JACOBSON

My car... You destroyed my car!!

TONY

No, I didn't. I simply disassembled it... You put these pieces back together, this thing is good as new.

(a grin)

Maybe even better than new.

Nestor is speechless.

NESTOR

Is he crazy?

TONY

I wonder how you can be defending the rights of this drunk driver so self-righteously?

NESTOR

You know better than that, Commissioner. The law is the law, and you have destroyed my client's car... a felony.

CONTINUED

17 CONTINUED

17

TONY

What I've done is interfere with your client's rightful use and enjoyment of said vehicle... a misdemeanor.

NESTOR

This is the most outrageous thing I've ever heard of.

TONY

The most outrageous thing I've ever heard of is that your client is still out here trying to get his car back after being arrested in it, drunk, five times.

They stand nose-to-nose. Then Tony reaches into his pocket and takes out the keys and hands them over to Jacobson.

TONY

Here you go, Phil. Get it outta here.

NESTOR

I'm filing a law suit against you and the City.

TONY

I figured you would. But, in the meantime, Phil isn't gonna be running anybody down in this thing, is he?

Tony turns and walks out of the impound yard.

CUT TO:

18 CLOSE - STAN KELLY

18

He shakes his head.

KELLY

I must'a went through six thousand print-outs to find the credit card voucher for that watch cap. Thought I was, ya know, helpin' Tony solve the case.

(X)

(beat, smiles
ruefully)

(MORE)

CONTINUED

18 CONTINUED

18

KELLY (Cont'd)

Was a goose chase, I know. But
it was a goose chase I needed to
be on. Killer was an ex-cop that
Tony launched off the force. The
bust was vintage. Ya shoulda seen
it.

(X)
(X)
(X)

CUT TO:

19 INT. PRECINCT MAIN DESK - NIGHT

19

The clock above the desk reads six o'clock. Tony's on his way out and Stan walks up to him. He's carrying Tony's watch cap. He comes up to Tony and puts the watch cap on Tony's head. They look at each other. Stan smiles.

TONY

You okay now?

STAN

Thanks, Tony. I got my feet under
me now.

TONY

I got a suspect. You want in on
the bust?

STAN

You gotta ask?

20 EXT. SUSPECT HOME - NIGHT

20

Slack gets out of the Eldorado and walks toward the back of the house. He carries a small paper bag. He approaches the garage door. He opens it and goes inside. He turns on a flashlight and shines it around the garage. He sees a double-wide clothes locker.

21 CLOTHES LOCKER

21

Filled with skis, poles and ski apparel. Slack opens the paper bag and takes out a .22 revolver. He begins rummaging through the locker, looking for a suitable place to plant the gun. He shines his flashlight into the locker. He moves one more jacket out of the way and sees...

22 TONY'S FACE 22

Smiling demonically.

TONY

Gotcha!

Slack turns and runs. Tony, trying to jump out of the closet, gets tangled in the skis and poles, and falls.

TONY

Get him!

23 ANOTHER ANGLE 23

Seemingly from nowhere a dozen uniforms appear, ad-libbing shouts for Slack to stop. They chase him down the driveway.

24 TONY 24

Still struggles to free himself from the skis and poles.

25 SLACK 25

Is blindsided as he reaches the front lawn by Stan, who lays a Dick Butkus-type tackle on him. Stan pulls Slack's hand behind him -- Slack cries out in pain.

STAN

Get that other hand behind you!

He twists Slack's arm, and he cries out again.

STAN

I said, get it behind you!

Slack does, Stan grabs it and roughly applies the cuffs. ADJUST as Tony arrives, out of breath.

TONY

Stan! Don't break his arm!

Tony, who wears latex gloves, waves the gun in his face.

TONY

I bet this .22 is gonna match those slugs we pulled outta three dead cops.

SLACK

I wanna make a statement!

CONTINUED

25 CONTINUED

25

TONY

I don't wanna hear it.

SLACK

Lemme talk!

TONY

What about your rights?

SLACK

Forget about 'em! We make a deal,
I give you what you want!

TONY

You got nothin' I want! You're
gonna do the time, Carl!

SLACK

I can give you a name! A name
you got no idea! Guy behind all-a
this! We can cut a deal. We can
work this out!

TONY

(beat, to Stan)

Take the cuffs off.

(off his look)

Do it, Stan.

Slack seems to relax. The cuffs come off. Then Tony punches Slack in the stomach. Slack doubles up, gagging.

TONY

(to Stan)

Now put 'em back on. Get the son
of a bitch to holding and we'll
take his statement.

(NOTE: this should be shot two
ways: as written, and substituting
"him" for "son of a bitch.")

Stan and two other cops drag him away. Off Tony's look...

CUT TO:

26 CLOSE - LT. JOHN RANDAZZO

26

RANDAZZO

The thing you gotta remember: the crazies out there don't operate on a regular schedule. You can't clock 'em like by a full moon or somethin'. Like the day we buried Blatcher and Henning. We come back from the cemetery, we're fried, and in the bookin' room World War Three's breakin' out.

CUT TO:

27 INT. POLICE DEPARTMENT BOOKING ROOM - DAY

27

Four cops wrestle with a huge guy they are trying to book. FOLLOW as Tony moves through the door and finds the BOOKING SERGEANT screaming at the cops.

SERGEANT

Get 'im! Get his hands. Hold 'im down there while I get the cuffs on.

ARRESTEE

Nooo, nooo... you can't. I come in peace... I come in peace. A people from a distant star. We are here in peace!

TONY

What the hell's going on here?

SERGEANT

Get the cuffs on him! Get the cuffs on him! He's a nut case.

The cops can't do it. The guy is big and strong with huge arms. They are rolling on the floor.

TONY

(screaming)

Stop it!

SERGEANT

Grab his arm!

TONY

(yelling)

Let go of him!!

The cops look up.

CONTINUED

27 CONTINUED

27

TONY

Let go of 'im, dammit! That's
an order!!

They do, and the guy jumps to his feet, taking two steps back. He goes into a combat crouch breathing in gasps through his mouth. He looks at Tony, his eyes wide with fear. He's bleeding from the nose.

ARRESTEE

We came in peace to your planet.
We wanted nothing but your
friendship.

Tony takes a short step forward, then with his fist, he slaps himself on the chest in a sort of spaceman's salute, right out of Buck Rogers.

TONY

We, the people of the Earth,
welcome you.

The man looks at him for a beat.

TONY

It is not our custom to treat
intergalactic visitors with
violence. On behalf of the
Intergalactic Council of Earth
People, I extend my apologies,
my greetings and offer you the
hospitality of this planet.

The Arrestee looks at him for a beat and nods. Tony is deadly serious as he talks to this guy.

ARRESTEE

We accept your hospitality.

TONY

Good. As is our custom, we would
like to have you accompany one
of our planet medical officers
to the best facility in this area
where you will be given food, rest
and a physical examination to
check for bacterial strains common
to the people of Earth -- a
medical precaution to protect you
from the diseases of our planet...

(a beat)

(MORE)

CONTINUED

27 CONTINUED (2)

27

TONY (Cont'd)

Will that be acceptable? We offer it with great respect to you and your people.

ARRESTEE

That will be acceptable.

TONY

One moment.

Tony pulls the Sergeant aside.

TONY

Get him to the psych ward at County. Don't cuff him. Put two guys in with him and tell them to keep their mouths shut... okay? Don't rile 'im.

The Sergeant nods. Tony turns back to the Arrestee.

TONY

Then it is done. You will be accompanied by our Earth ambassador. He will take you forthwith to our facility.

ARRESTEE

Thank you.

Tony bows his head and gives him another salute. The man returns it and the Sergeant leads him out. Several cops are standing around, grinning. Tony starts to grin, too, as he turns and looks at them... They all grin broadly.

TONY

Pretty funny, huh?

One or two see it coming and stop grinning.

TONY

This poor guy is sick. He needs help. We don't need t'bang his head in and roll around on the floor with him. You get a delusional schizophrenic, all you gotta do is play the role he puts you in. He'll walk beside you and nobody gets hurt. Come on... we teach this stuff at the Academy. Let's do it right.

CONTINUED

27 CONTINUED (3)

27

He smiles at them and takes off up the hall. They look after him, impressed. He is one of a kind to them.

CUT TO:

28 CLOSE - TONY

28

Supered under his face is simply "THE COMMISH."

TONY

I don't claim to be perfect. God only knows. I'm just tryin' to do the job the best I can. If we can have a couple'a laughs along the way, so much the better. I don't know what else to say.

(beat)

Oh, one thing. You guys better pick up this show. 'Cause I know where every one 'a you lives.