

THE GOOD COP

by

Andy Breckman

Episode One

"Who Framed The Good Cop?"

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EXT. 15TH PRECINCT- STREET- NYC- CREDIT SEQUENCE

MAIN CREDITS ROLL..

MUSIC: Steely Dan's blues\funk classic "Daddy Don't Live In That New York City No More"..

We're in midtown. The 15TH PRECINCT BUILDING.

DETECTIVE TONY CARUSO, JR. pulls up out front. He gets out and starts up the steps. Then he pauses.

He's noticed some LITTER on the sidewalk. A plastic cup or fast-food wrapper. Tony picks it up, and dutifully drops it into a TRASH CAN.

Then he continues up the steps. Through the doors. To start work.

NOTE: This credit sequence will ALTER SLIGHTLY each episode. As Tony arrives for work, he'll stop and perform a DIFFERENT SMALL ACT OF KINDNESS. One time he'll hold somebody's umbrella, one time he'll help carry a baby stroller, etc. He's a good cop.

EXT. POLICE TRAINING FACILITY- BRONX, NY- DAY

BLAM BLAM BLAM BLAM BLAM!

CLOSE ON: a PAPER TARGET, a SILHOUETTE OF AN ARMED THUG. The shooter's aim is PERFECT. A tight cluster, around the heart.

We're at Rodman's Neck, a huge training facility in the Bronx. It's like a Hollywood backlot. Fake buildings. Mock bad guys. Another TARGET swings into view. The shooter spins! BLAM BLAM!

The shooter is LT. TONY CARUSO JR, lead detective on New York's elite All-City Homicide Squad. A man of quiet authority. Clean cut. Deliberate. Focused.

Tony continues to shoot. BLAM BLAM BLAM BLAM!

INT. TRAINING FACILITY- MAIN OFFICE- LATER

Tony is at the counter. The range supervisor, SGT. CHET FINCH, a weathered, veteran cop, tallies up his score.

2.

SGT. FINCH

982. That's a range record. The highest your old man ever got was 800.

TONY

He probably cheated.

SGT. FINCH

I know he cheated.

EXT./INT. TONY'S CAR- INTERSECTION- BROOKLYN- NIGHT

It's late. Tony and his father are driving home.

BIG TONY is a natural-born hustler. Irreverent. Shameless. We don't want to love him, but we love him.

They're stopped at a RED LIGHT. The streets are empty. Brooklyn is dead. You would run this light. So would I. Anybody would. But Tony is a boy scout. Obsessively honest.

BIG TONY

You can go.

(beat)

The light's busted. You can go.

Tony doesn't move.

BIG TONY (CONT'D)

It's been busted all week.

TONY

I'm gonna give it a minute.

BIG TONY

You don't believe me?

TONY

If you told me you were lying, I wouldn't believe you.

BIG TONY

That's very funny. That's a nice way to talk to your father.

(then)

I talked to Chet Finch. He said you crushed it at the range on Saturday.

3.

TONY
You talked to Chet Finch?

BIG TONY
It didn't surprise me. You could
always shoot. Remember Boy Scout
camp? You won all those medals-

TONY
Badges.

BIG TONY
Badges. Whatever.

TONY
If you were there, you would know.

BIG TONY
I wasn't there. I was a shitty
dad. But it doesn't matter now
because we're both gonna die
tonight in this car. They're gonna
find us tomorrow, staring at that
facacta light, dead of starvation.

TONY
You're not supposed to have contact
with anyone in the department.

BIG TONY
It wasn't contact.

TONY
That's a condition of your parole-

BIG TONY
It wasn't contact. We weren't
exchanging bodily fluids. We
talked for ten minutes.

TONY
That's contact! Conversation is
contact! Especially with Chet
Finch. He was on your crew, for
God's sake.

BIG TONY
Someone buys me a Heineken, I'm
gonna sit down. That's how God
made me. Especially if they're
bragging on my boy.

4.

A CAR behind them HONKS impatiently.

BIG TONY (CONT'D)
Now they're honking.
(Tony doesn't move)
You can go. You're a cop.

TONY
Exactly. I'm a cop.

BIG TONY
You think running a red light is
gonna turn you into me?

Tony doesn't respond. Or move. HONK HONK. HONK. HONK.

EXT. AMBROSE PARK- QUEENS- DAWN

Early morning. TWO TEENAGERS on DIRT BIKES roar through the park. CYCLISTS and JOGGERS scramble out of their way.

There's something up ahead, lying across the trail. Holy shit! It's a BODY! The FIRST BIKER swerves! He wipes out!

The Biker recovers, and takes a closer look. The Dead Man has been shot in the chest. Multiple times. And there's a BLACK PLASTIC BAG over his head.

EXT. CARUSO HOUSE- BROOKLYN- SAME TIME

Tony and his dad share this modest row house in Bay Ridge. They're a crime-fighting, multi-generational Odd Couple.

INT. TONY'S BEDROOM- SAME

Tony's bedroom. As meticulous and orderly as he is.

We PAN THE WALLS. PHOTOS of EVAN, his 8 year old son.. books on Forensics, Abnormal Psychology.. medals and citations.

And a makeshift case board, dedicated to his mother. There are old newspaper articles: HIT AND RUN KILLS MOTHER OF TWO. And DIAGRAMS and PHOTOS of the corner in Queens where she was killed.

The ALARM CLICKS ON. It plays his favorite music, BOSSA NOVA.

5.

Tony stirs. He opens a drawer in his nightstand, and removes his SERVICE REVOLVER, a Glock 19.

INT. KITCHEN- MOMENTS LATER

Downstairs. Big Tony is a foodie. He's preparing a multi-course gourmet Italian breakfast, while talking on the phone..

BIG TONY
(into phone)
Diagonally? What does that mean?
So diagonally is bigger? So the
next time I measure my pecker I'm
gonna measure it diagonally.

Tony enters.

BIG TONY (CONT'D)
I'll catch you later. The girl
from Ipanema just woke up.
(hangs up)
That was Wendell Kirk. He just
found us a new TV. A 62 inch
Vimeo.

TONY
We don't need a new TV.

BIG TONY
It's a gift. What was I supposed
to say? Sit down. Tony, sit. The
first thing every cop learns: never
pass up a real breakfast. You
catch a case, who knows when you'll
eat again.

Big Tony lovingly serves his son breakfast. They're basically an old married couple. Tony eats a muffin.

BIG TONY (CONT'D)
You can't eat that dry. Put some
butter on that.

TONY
When's your interview?

BIG TONY
About ten.

6.

TONY

Not "about ten". Ten. It's ten.
It's a job interview. You should
get there early.

BIG TONY

Will you relax. You're making the
coffee nervous.

TONY

I'm just saying. Gabby went to a
lot of trouble-

BIG TONY

She's Gabby now?

TONY

(embarrassed)
Gabriel. Inspector Vasquez.

BIG TONY

How cozy is that? My son and the
bitch who can't wait to throw me
back in jail.

TONY

I'm not involved with your P.O.

BIG TONY

I'm not blind. I was at the
release hearing. I had to step
over your tongue to get out the
door.

TONY

Do you have a shirt?

BIG TONY

Yes I have a shirt.

TONY

With a collar? A real shirt?

BIG TONY

Yes. With a collar. Who's the
parent here?

TONY

Exactly.

During this, Tony fiddles with a handheld BALL AND STRIKE
COUNTER. CLICK CLICK CLICK.

7.

TONY (CONT'D)

For Evan's little league game.
They asked me to umpire. Four
o'clock. And you're coming.

(Big Tony winces)

Dad. You're coming. You haven't
been to a game all year.

BIG TONY

What would I do, sit in the
bleachers with your ex and her
lesbian wife?

TONY

You don't have to say "lesbian
wife". You can just say wife.

During this, Tony starts to use a NAPKIN. Then he puts it
back, and tears off a PAPER TOWEL instead.

BIG TONY

What are you doing?

TONY

I'm good.

BIG TONY

(indicates the NAPKINS)
Why? Because they say "Wendys"?
You are pathological, you know
that? They're just napkins!
Everybody takes them!

TONY

That doesn't make it right. If you
break one rule, they all break.

BIG TONY

Hey. Don't have to quote your
mother to me. I was married to the
woman for 17 years.

TONY

You were married to her. But I
listened to her.

Big Tony collects the "stolen" napkins.

BIG TONY

You know what, Saint Francis? This
time I'm calling your bluff. You
want me to return the napkins?

(MORE)

8.

BIG TONY (CONT'D)

Okay. You come with me. We'll go back to Wendys. We'll find the manager. "Here are the ten napkins you've been looking for. I confess! It was me!"

(waving a PACKET)

Oh wait. Here's a Splenda from the I-Hop in Fairfield. I'll mail it to them.

During this, Tony's CELL PHONE RINGS.

TONY

(answering PHONE)

Caruso. Yeah I'm catching.

(listens)

I'm leaving now.

EXT. AMBROSE PARK- STAGING AREA- MOMENTS LATER

The park is now a FULL-ON CRIME SCENE. YELLOW TAPE. SQUAD CARS. A FORENSIC TEAM. AN AMBULANCE.

Tony approaches the perimeter. TWO ROOKIE UNIFORMS are on duty. The First Rookie is unshaven.

TONY

Sgt. Loomis?

FIRST ROOKIE

He's in the Camry.

TONY

Did you lose your razor, Officer?

FIRST ROOKIE

No sir.

TONY

That's an infraction.

FIRST ROOKIE

I'll take care of it. Thank you, sir.

Tony walks away. After he's gone..

FIRST ROOKIE (CONT'D)

(rolling his eyes)

It's like having a den mother.

SECOND ROOKIE

Who was that?

FIRST ROOKIE

You heard of Tony Caruso? Diamond
Tony? That's his son.

SECOND ROOKIE

He's on the job?

FIRST ROOKIE

Top of the food chain. All City
Homicide.

SECOND ROOKIE

He's a cop?

(beat)

And he didn't change his name?

INT./EXT. LOOMIS'S SEDAN- STAGING AREA- SAME TIME

Tony approaches a PARKED SEDAN. His partner, DETECTIVE SGT.
BURL LOOMIS, is behind the wheel. 50's. Rumpled. Cynical.
Burnt out. He's fast asleep.

TONY

Hey Cowboy. What are you doing?

LOOMIS

(groggy)

Hhhmm. Waiting for you.

Tony shakes Loomis. Offers him some coffee.

TONY

What if somebody saw you? They'd
pull your badge.

LOOMIS

Yeah. That would be terrible. I'd
have to retire early.

TONY

Here's a question. When you do
finally retire, how will anyone
know?

EXT. CRIME SCENE- CONTINUOUS

Tony & Loomis walk up a hill, toward the body. Loomis is out of shape. He falls behind.

LOOMIS
Don't wait for me. I promised your
old man I'd watch your back, so
that's what I'm doing.

They reach the dump site. A uniform officer, SGT. CHEADLE, greets them.

SGT. CHEADLE
Lieutenant. Glad you're here.
This one's a real freak show.

Loomis joins them, wheezing from the climb.

TONY
(indicates Loomis)
Well, we know HE didn't do it.
(resuming, to Cheadle)
Any I.D.?

SGT. CHEADLE
Not yet. Nobody's touched him. It
looks like a taxpayer.

Tony examines the BODY. He's a world-class investigator. Out of respect, the other cops step away and give him space.

SGT. CHEADLE (CONT'D)
What the hell is wrong with this
town?

LOOMIS
Nothing a well-placed hydrogen bomb
couldn't cure.

The victim has been shot in the chest, multiple times. Plus there's a BLACK PLASTIC TRASHBAG over his head.

SGT. CHEADLE
Should we cut the bag?

TONY
No. Let's wait for the good
doctor.

LOOMIS
Time of death?

11.

TONY
I'm guessing. Two days.

LOOMIS
So Saturday night?

TONY
Maybe. This isn't the primary. He
was killed somewhere else.
(examines the shoes)
No scuff marks. He wasn't dragged,
he was carried. Who found him?

Nearby: the DIRT BIKERS are being questioned.

SGT. CHEADLE
A couple of dirt bikers. It's
illegal in the park, so they ride
at dawn.

TONY
Get a statement. Separately.
Separate cars. And stay away from
that bush.

SGT. CHEADLE
Did you see something?

TONY
Yeah. Poison sumac.

LOOMIS
(chuckles)
One of the perks of having a boy
scout for a partner.

Tony looks around. He misses nothing.

TONY
They parked down the hill. They
carried him 35, maybe 40 yards.
Why'd they leave him here, out in
the open? Another ten feet they're
in the woods.

LOOMIS
Maybe they were interrupted.

TONY
Maybe.
(beat)
Maybe they wanted him found.

12.

EXT. CARUSO HOUSE- STREET- SAME TIME

Back at the house. An young woman ROARS up on a vintage Sportster Harley Davidson. Meet GABRIEL VASQUEZ, Big Tony's probation officer. Street smart, with a mischievous sense of humor.

Gabby on her chopper: the sexiest thing on the internet.

She's parked in front of a FIRE HYDRANT. Gabby picks up an EMPTY TRASH CAN, flips it over, and drops it over the hydrant. Problem solved.

An ELDERLY NEIGHBOR, sitting on a stoop, watches her. Gabby smiles and winks.

INT. CARUSO HOUSE- LIVING ROOM- SAME TIME

Inside. Big Tony is installing a NEW TV MONITOR with WENDELL, an old slacker friend.

BIG TONY & WENDELL
Where's the other input? This
wire's too big.. etc.

Gabby enters. The guys are distracted and don't notice her. She picks up the REMOTE and CLICKS THE TV OFF.

For a beat, the guys are confused. They think the monitor is broken. They finally notice Gabby.

GABBY
I left you two messages.

BIG TONY
I know. My phone died. Sorry.

WENDELL
(dimly)
Who is this?

Gabby flashes her P.O. SHIELD.

GABBY
"This" is Gabriel Vasquez. I'm his
probation officer.

Gabby picks up a TOWEL- twirls it, rolls it up- then SNAPS IT LIKE A WHIP at Big Tony It nicks his ear. It bleeds a little.

BIG TONY
YOW! Are you allowed to do that?!

GABBY
I doubt it.
(to Wendell)
Who are you?

BIG TONY
(gulp)
Wendell Kirk.

GABBY
Wendell Kirk. Do you have a
receipt for this TV?

WENDELL
It was a floor model. They don't
give receipts-

GABBY
Bullshit. You always get a
receipt.

WENDELL
Not at Target.

BIG TONY
You want a receipt? Give me twelve
hours. I can get you a receipt.

GABBY
Pack it up, Wendell.

Wendell anxiously carries some boxes out the door.

GABBY (CONT'D)
I called the lumber yard. They
said you showed up but then left
before the interview.

BIG TONY
Okay. Here's the thing. I got
there. The supervisor was a guy
named Randy Buttons. I don't know
Randy too well, but I know his
wife, Mrs. Buttons, very well. So
I bailed. Believe me, I saved
everyone a world of trouble.

GABBY

So we have to find an employer
whose wife you never tapped?

BIG TONY

It's a big city. There has to be
someone.

WHAPPP! Gabby SNAPS THE TOWEL at him again.

BIG TONY (CONT'D)

YOW! Gabby, Inspector, give me
some credit. I'm walking the line
here. You asked me to sell my
liquor license, I sold it, no
problem. You asked me to move in
with my kid, here I am. I'm
walking the line. You gave me 90
days to find a job. I'll do it. I
have three weeks left.

GABBY

Three weeks, Tony.

(sigh)

Why do I let you slide like this?

BIG TONY

Because you get me. Because we're
kindred spirits.

There's a COLLECTION OF FAMILY PHOTOS on a wall. Gabby
admires a photo of Tony, shirtless, at the beach. Any woman
would.

BIG TONY (CONT'D)

(teasing her)

You want a copy of that one?

GABBY

Shut up.

Gabby notices ANOTHER PHOTO: Big Tony and his ex-partner,
JACK LIVINGSTON.

GABBY (CONT'D)

Is that Jack Livingston? Your ex-
partner? I thought you hated him.

BIG TONY

Hatred is too weak a word.

GABBY

Then why- ?

BIG TONY

I keep that picture there to remind me what's really important in life.

GABBY

What's that?

BIG TONY

Outliving that prick.

We ZOOM IN to the PHOTO OF JACK LIVINGSTON..

EXT. AMBROSE PARK- CRIME SCENE- SAME TIME

Back at the crime scene. DR. ZEE, the Medical Examiner, is carefully cutting the BLACK BAG off the victim.

TONY

All right. Let's meet our mystery guest.

The bag is cut away, revealing a familiar face. It's Jack Livingston! The ex cop. Big Tony's nemesis.

Everyone recognizes him. A stunned beat.

LOOMIS

Holy crispy crap.

INT. MEDICAL EXAMINER'S OFFICE- LATER

Livingston's widow, DONNA, is identifying the body. Early 40's. Attractive to men, and she knows it.

Tony and Loomis are there. So is their boss, CAPT. R.H. DELGETTY, DEPUTY CHIEF OF DETECTIVES. Ambitious. Marine-tough. Delgetty is restrained, soft-spoken.. which somehow makes her more intimidating.

DONNA

I don't know what I'm doing here. You knew him longer than I did.

CAPT. DELGETTY

The law says a family member, if possible. Whenever you're ready.

These days, victim IDs are done by close circuit. Delgetty clicks on a MONITOR. Livingston's lifeless face appears.

CAPT. DELGETTY (CONT'D)
Is that your husband? Donna? I
need you to indicate yes.

Donna nods. She lovingly touches the monitor screen.

CAPT. DELGETTY (CONT'D)
Donna, I'm so sorry. I'm speaking
for the whole department-

TONY
Save your tears, Captain. Jack was
dead to you, to all of you, the
minute he agreed to testify.

CAPT. DELGETTY
Nobody in this room thinks that.
You know Tony Caruso and Burl
Loomis.

(Donna nods)
They're on the All-City Homicide
Squad. They're the best of the
best. That's an indication of how
seriously we're taking this.

Loomis opens a notebook.

LOOMIS
Donna, was Jack worried about
anything?
(Donna shakes her head)
Did he have any enemies?

DONNA
You have some nerve. Enemies?
(indicates Tony, bitterly)
Ask your partner. Ask his father.
Everybody heard him in court, how
he threatened Jack's life. That
bastard makes parole and two months
later.. TWO MONTHS LATER!

Donna breaks down. She can't go on.

CAPT. DELGETTY
All right, Donna. We'll talk
tomorrow. This is Officer Geary.
He's gonna make sure you get home.

17.

A UNIFORM COP gently leads Donna away. Delgetty turns to Tony and Loomis.

CAPT. DELGETTY (CONT'D)
For the record. I'm not yelling.

LOOMIS
You never yell. I wish you would.

CAPT. DELGETTY
We need this in the bag.
Immediately. She was right about
your old man. We've got to talk to
him.

TONY
I will. I'll do it. He's coming
to my kid's baseball game.
(to Loomis)
Can you cover the autopsy? I'll
meet you back in the war room.

Loomis nods. Tony starts for the door.

CAPT. DELGETTY
Detective.
(Tony turns)
Big Tony. It's not possible, is
it?

Tony considers this.

EXT. LITTLE LEAGUE FIELD- DAY

A LITTLE LEAGUE GAME is in progress. Tony is behind the plate, umpiring, with his old-fashioned BALL AND STRIKE CLICKER.

A QUICK MONTAGE: Tony calling pitches.. calling plays, etc. He carefully, obsessively sweeps off home plate.

EXT. THE STANDS- SAME TIME

In the stands, watching this: Tony's ex wife, KAYLA, and her partner, AVERY. They're newlyweds. Both smart professionals.

KAYLA
LET'S GO HORNETS! WHOO! BIG
INNING!

AVERY

I still can't picture it. You and him.

KAYLA

It wasn't all terrible. The house was always clean. Look at home plate. That was our house.

Kayla gestures "blowing her brains out". Big Tony appears, juggling BEER and HOT DOGS.

BIG TONY

(to OTHER PARENTS)

Can I sit here? We're family. Thank you.

Big Tony squeezes in. He and Kayla and Avery exchange chilly, awkward greetings.

BIG TONY (CONT'D)

Has he been up?

AVERY

Twice.

BIG TONY

How'd he do? Wait, don't tell me. Ignorance is bliss.

KAYLA

If ignorance were bliss, Tony, you'd be having orgasms all day.

BIG TONY

Maybe I am.

(yelling, playfully)

LET'S GET A REAL UMP IN THERE!

EXT. LITTLE LEAGUE FIELD- DAY

Tony tries to ignore HIS OWN FATHER HECKLING HIM.

BIG TONY (FROM THE STANDS)

WHERE'D THEY FIND THIS GUY? HEY, LITTLE STEVIE WONDER!

The BATTER pops out.

EXT. THE STANDS

BIG TONY
He's out.
(to Kayla & Avery)
Just like you guys.

EXT. LITTLE LEAGUE FIELD- DAY

The game continues. The next batter is EVAN, Tony and Kayla's son.

KAYLA & AVERY
COME ON, EVAN! GET A PIECE OF IT.
I can't look.

Evan takes a pitch.

TONY
BALL ONE!
(quietly, to Evan)
Good eye, buddy. Wait for your
pitch.

The next pitch. Evan connects! The FIRST BASEMAN fields the ball. It's a funny, sloppy play; typical little league stuff. Evan dodges the tag. The First Baseman chases him around. Finally, somehow, Evan reaches first base. He's safe!

PARENTS IN THE STANDS
YEAH! WAY TO GO! EVANNNNN!

TONY
You're OUT!

Out?!? A confused beat.

EVAN
Dad!? He missed me by a mile!

TONY
You were out of the baseline.
Sorry, buddy.

The PARENTS BOO. The PLAYERS BOO. EVERYONE BOOS.

TONY (CONT'D)
If you break one rule, what
happens? That's right. They all
break.

20.

EXT. THE STANDS- SAME TIME

Kayla, the ex-wife, knows what's coming.

KAYLA
Oh no. Not the rulebook..

EXT. ON THE FIELD

Tony takes out a RULE BOOK. The LOUD BOOING continues.

TONY
Here it is. 15 J. "A
batter/runner cannot deviate more
than 3 feet from the baseline while
avoiding the tag".

Evan sighs, and sulks away.

TONY (CONT'D)
Good hit though. Way to hustle.

EXT. LITTLE LEAGUE FIELD- LATER

The game is over. The PLAYERS are collecting their stuff.

Kayla and Avery step up. Tony and the women exchange tense,
overly-polite greetings. Divorces are tough.

KAYLA
Could I see that rule book? I'm
just curious.

Kayla takes the RULE BOOK.. and playfully FOLDS it.

KAYLA (CONT'D)
Oh look. It bends. Unlike the
umpire.

TONY
I get it. Very cute. Well, I
think he learned a valuable lesson.

KAYLA
Oh we ALL learned a lesson, Tony.
How's tomorrow morning?

TONY
I'll have to call you. An ex cop
was killed, so it's all hands on
deck.

KAYLA
Well, let me know.

Kayla and Avery & Evan walk away. Big Tony IMPROVISES a
sweet goodbye with his grandson. Then he crosses to Tony.

BIG TONY
An ex cop?

TONY
I was about to tell you. It was
Jack Livingston. They found him
this morning in Ambrose Park.

BIG TONY
How?

TONY
It wasn't pretty. Abducted.
Drugged. Suffocated. Then shot.

BIG TONY
I wouldn't have done it in that
order, but still-

TONY
Jesus! Dad!

BIG TONY
I'm not gonna lie to you. I have
mixed feelings here.

TONY
Where would you start?

BIG TONY
If it was my case? I'd be looking
at me.

Tony gestures, "be serious".

BIG TONY (CONT'D)
Why not? Who has a better motive?
I did 12 birthdays inside for that
bastard.
(grins)
(MORE)

22.

BIG TONY (CONT'D)

Maybe I'm your blind spot. Every cop has one.

TONY

Are you gonna help me here or not?

BIG TONY

Livingston took five other cops down with me. Every one of 'em told me they'd take him out if they could.

TONY

You believe them?

BIG TONY

I did at the time. But that was 12 years ago. Grudges have a way of, what's the word?- dissipating.

TONY

I heard he was broke. I heard he owed the Newmark Brothers.

BIG TONY

They're serious people. But what you described- abducted, drugged, shot- it doesn't sound like business. It sounds personal. Have you met the wife?

TONY

Donna.

BIG TONY

She's a real people-pleaser. Half of Brooklyn would love a ride on that pony.

(chuckles)

You've got your work cut out for you. There won't be a lot of tears at that funeral.

INT. ALL-CITY SQUAD ROOM- 15TH PRECINCT- NIGHT

The All City Task Force occupies a LARGE ATTIC-LOFT of the old precinct building. Old school. Wooden desks. Piles of case files. These detectives are overworked and underfunded.

A CASE BOARD dominates the room. It says "LIST OF POSSIBLES". Underneath: 14 HEADSHOTS of assorted local lowlifes.

TONY

My old man was right. Bookies, cops, ex cops, gangbangers. Half the borough had it in for this guy.

RYAN

Lieutenant? Dr. Zee just posted the autopsy.

Meet RYAN DOMKI, the squad's civilian technician. 20's. Earnest. Eager to please.. a little TOO eager. He holds up an iPad.

TONY

I can't read it from here, Ryan.

RYAN

Oh. Sorry.
(reading)
"Name of deceased: Jack Livingston. Well nourished male Caucasian. 178 pounds. Height, 70 inches.."

TONY

Ryan, Ryan, I just need the headlines. Time of death?

RYAN

Sorry. "Between 4 PM Saturday and 4 AM Sunday."

TONY

That's a pretty big window.

RYAN

He had eight mills of nembutal in his blood. Probably injected with a syringe.

TONY

They jacked him up before they killed him.

RYAN

Yes sir. That's my conclusion as well.

(resumes)
(MORE)

24.

RYAN (CONT'D)

"C.O.D.: acute asphyxia." That would be the plastic bag. Then, postmortem, five gunshots, 9 millimeter, upper chest.

TONY

Five shots after he died. Cowboy? What do you think?

LOOMIS

Sound premeditated.

(then)

Back in the day, a case like this, I'd run it past your old man.

(to Ryan)

Big Tony was the best street cop I ever knew. Every morning, they'd be four, five detectives outside his office, waiting to run their cases past him.

TONY

He thinks we should look at the wife.

LOOMIS

Rings true to me. The first time I met Donna Livingston she was dancing at a club by the airport and her name was Dory-Anne. This was two dead husbands ago.

During this, faintly- BEEP BEEP BEEP.

LOOMIS (CONT'D)

What the hell?

Ryan proudly indicates his HIGH-TECH WRIST WATCH.

RYAN

That's me. It's called the VitaLink. I'm beta testing it for a friend. It has a skin sensor on the back. It reads your hydration level.

LOOMIS

It's a watch that tells you when you're thirsty?

RYAN

I guess, yeah. Pretty much.

25.

The stupid watch continues to BEEP BEEP BEEP.

LOOMIS
Does it tell you when you're being
a douchbag?
(BEEP BEEP BEEP..)
The answer is yes.

BEEP BEEP BEEP. Ryan can't turn it off.

LOOMIS (CONT'D)
Just take it off.

RYAN
Maybe if I..

Ryan gulps down some water, trying to turn it off. BEEP BEEP
BEEP BEEP..

LOOMIS
If I killed you right now, no jury
in the world would convict me.

Finally, somehow, the watch stops.

TONY
Hey. Guys. We're on the job.
Let's do the job. Ryan, check the
phone records- his and hers. Make
sure the DA's office is looped in.
Cowboy, turn these guys over, check
their alibis. We've gotta start
clearing this board.

Capt. Delgetty enters. She looks concerned.

TONY (CONT'D)
Captain?

CAPT. DELGETTY
A few years back, during the
troubles, we started stamping every
round of ammunition that we issued,
so every bullet discharged could be
traced back to the officer who
fired it.

She holds up an EVIDENCE BAG containing FIVE SLUGS.

CAPT. DELGETTY (CONT'D)
These are the slugs they just
pulled out of Jack Livingston.
(MORE)

26.

CAPT. DELGETTY (CONT'D)

I was there. They never left my sight.

(beat)

They're all stamped. They're department issued.

RYAN

You're saying.. a cop did this?

CAPT. DELGETTY

They were issued to this unit. To one specific officer.

She hands Tony a CLIPBOARD. A tense, expectant beat.

LOOMIS

Who is it?

TONY

(reading list, baffled)

It's me.

CAPT. DELGETTY

Lt. Caruso, I need you to surrender your weapon. And follow me.

DEAD SILENCE. Tony, stunned, unholsters his Glock and hands it to her. Then- BEEP BEEP. It's Ryan's stupid watch.

RYAN

Sorry.

Ryan drinks water, frantically, trying to turn it off.

INT. POLICE BALLISTICS LAB- MOMENTS LATER

Later. They're testing Tony's weapon. A POLICE TECHNICIAN fits and locks the gun into a metallic vice, then attaches a wire to the trigger.

Capt. Delgetty and Tony watch, anxiously.

Everyone puts on ear-protectors. BLAM! A bullet is fired into a TESTING CHAMBER filled with ORDINANCE GELITAN.

The Technician digs the bullet from the gelitan, washes it off, and places it in a COMPARISON MICROSCOPE.

MICROSCOPE POV: The two bullets. Side by side. They're rotated until the grooves and striations line up.

The Technician looks up, concerned. Tony steps up to the microscope, and looks for himself.

He reacts, stunned. They're identical.

INT. CONFERENCE ROOM- POLICE STATION- LATER

Later. Tony is being questioned by Captain Delgetty and QUINN, a skeptical officer from Internal Affairs. Sitting beside Tony is a POLICE UNION REP.

INSPECTOR QUINN

Has everyone been sworn? Note the time.

(starting a TAPE RECORDER)

I am Matthew Quinn, Senior Inspector, Internal Affairs. I'm here with Capt. R.H. Delgetty. We're talking to Detective Anthony Caruso. Detective, is there anything you'd like to tell us?

TONY

There's been a mistake.

INSPECTOR QUINN

I hope you're right, son.

Quinn indicates the Glock on the table, in an EVIDENCE BAG.

INSPECTOR QUINN (CONT'D)

We have your gun here. According to the ballistics, this is the weapon that killed Jack Livingston.

UNION REP

Excuse me. The union doesn't consider those results definitive. Lt. Caruso has a right to retest the weapon in an independent lab-

TONY

(overruling his own counsel)

That won't be necessary. I'll stipulate the shots came from my gun. I ran the test myself, twice.

UNION REP

Ah.. I'd like to talk to Tony privately-

TONY

There's no need for that. We're all here for the same reason, right? We're trying to figure out what happened.

CAPT. DELGETTY

Absolutely. We're just trying to figure this out.

UNION REP

Then let's start here: What possible motive could he have? He barely knew the victim.

INSPECTOR QUINN

Family honor.

UNION REP

Family honor? Twelve years after the trial? Where does I.A. get the nerve?

(waving a PRINT OUT)

Have you seen his record? Not a single complaint. You could eat off this. You know what they call him around here?

CAPT. DELGETTY

The Choirboy.

UNION REP

That's right. The Choirboy. He doesn't step out, he doesn't drink, he doesn't curse. Most cops I know won't work with him, he's such a Goddamn pain in the ass.

TONY

Thank you, Phil.

INSPECTOR QUINN

We'll stipulate. It's an admirable record.

(resuming)

Let's talk about the weapon. When was it issued?

TONY

Eight years ago. Same day I got my shield. Best day of my life.

INSPECTOR QUINN
You keep it with you?

Tony pats his EMPTY SHOULDER HOLSTER.

TONY
24-7.

INSPECTOR QUINN
Did you ever loan it to anyone?

TONY
Never.

INSPECTOR QUINN
Did you ever lose track of it? For
an hour? It happens.

TONY
Not to me.

CAPT. DELGETTY
Tony, you said 24-7, but that's not
really possible. When you take a
shower..?

TONY
It's on the counter by the sink.
It's never out of my sight.

INSPECTOR QUINN
You've got to sleep.

TONY
It's next to the bed. In my
nightstand. In the top drawer.

INSPECTOR QUINN
Is the drawer locked?

TONY
No.

INSPECTOR QUINN
Jack Livingston was killed some
time on Saturday, possibly Sunday
morning. We know where you were
during the day. Tell us about
Saturday night.

TONY
I was at Dino's, watching the
playoffs.

INSPECTOR QUINN
Until when?

TONY
Ten thirty. Home by eleven, asleep
by midnight. Life in the fast
lane.

INSPECTOR QUINN
Did you sleep alone?

TONY
Yes sir.

INSPECTOR QUINN
And the Glock was..?

TONY
In the drawer. All night.

INSPECTOR QUINN
You don't know that, do you? I
mean, you were sleeping. Somebody
could've taken it, and returned it
two hours later.

Tony considers this.

CAPT. DELGETTY
You live with your father, don't
you?

BOOM. The question hits Tony like a hammer.

INT. ALL-CITY SQUAD ROOM- LATER

In the Squad Room. The CASE BOARD illustrates the episode's
baffling puzzle:

Across the top it says: LIST OF POSSIBLES.

Underneath are TWO HEADSHOTS. One of Tony. One of his
father. Our two leads. It had to one of them.

Loomis and Ryan look at the board. In shock.

LOOMIS
Help me Rhonda.

EXT. PRECINCT- PARKING LOT- SAME TIME- NIGHT- RAIN

It's raining. Tony is walking to his car.

GABBY
Caruso.

Gabby is there. In the rain. Waiting for him.

GABBY (CONT'D)
Did they take your badge?

TONY
Not yet. Modified duty. I'm
riding my desk, pending a
departmental review.
(pushing past her)
I'm meeting somebody, so..

But Gabby stops him.

GABBY
I need a minute here. I just have
to look you in the eye.
(she does, intently)
I can handle being wrong. I've
been wrong before. But I have to
know.

TONY
I don't know what happened, Gabby.

GABBY
You can talk to me. There's nobody
else here.

TONY
I don't know what happened.

GABBY
I've been vouching for your father.
I put my ass on the line.

TONY
I know you have.

GABBY

My C.O. wants him back inside.
Everybody does. But I've been
vouching for him. Because.. I
trust my gut. I think he has a
good heart.

TONY

Why do you say that?

GABBY

You. He raised you.

(then)

If it was him, if he did this
thing, I've never been wronger
about anybody.

TONY

Me too.

EXT. FRONT HALL- CARUSO HOUSE- NIGHT

Tony arrives home. He CALLS OUT-

TONY

Hello? Dad?

No response.

EXT. LIVING ROOM- NIGHT

Later. Tony is calling around, looking for his father.

TONY

(into PHONE)

No, he's not there. Well if he
checks in, tell him to call me.
Tell him it's important.

Tony hangs up. He sighs. He considers the WALL OF FAMILY
PHOTOS. He focuses on a photo of CONNIE, his late mother.

EXT. INTERSECTION- QUEENS- MORNING

Morning. In Queens. A BUSY INTERSECTION in a marginal
neighborhood. A strip mall. Some apartment buildings.

To the rest of the world, it's just another street corner.
To Tony and his father, it's sacred ground.

Tony parks. He climbs out carrying a BOUQUET OF FLOWERS. He tapes the flowers to a streetlight. A makeshift memorial. He notices: ANOTHER BOUQUET, already there.

Big Tony is sitting nearby, on a BUS STOP BENCH.

TONY
Have you been here all night?

Big Tony gestures, "where else would I go?"

BIG TONY
Fourteen years tomorrow.

Tony sits beside his father. He indicates the FLOWERS.

TONY
You gotta tape them up. They'll blow away.

BIG TONY
Let 'em go. She never liked getting flowers. She hated watching them die.
(re: APARTMENT BUILDING)
How many people live there? Three hundred?

TONY
Maybe more.

BIG TONY
Nobody saw anything? Or heard anything?

TONY
It was after midnight-

BIG TONY
(bitterly)
He dragged her fifty feet. He never even slowed down.

TONY
The bank camera caught part of it.

BIG TONY
A yellow minivan, possible Jersey plates. That's nothing.

TONY
It's something. It might be
enough. I'll never stop looking,
you know that.

BIG TONY
That sonofabitch better pray to God
you find him before I do.

Then, gingerly..

TONY
Dad. We need to talk. Can we go
someplace?

BIG TONY
We are someplace. What's going on?

TONY
I can't do it here.
(then, giving in)
Jack Livingston was killed with my
gun.

BIG TONY
Your Glock? That's not possible.

TONY
It's more that possible. It's a
statement of fact.

BIG TONY
I'll ask around. I still got a lot
of chips out there-

TONY
You can't ask around, Dad. They're
looking at you.

BIG TONY
Who's looking at me?

TONY
(pointedly)
You threatened him. In public.

BIG TONY
I say things-

TONY
You threatened him on multiple
occasions.

BIG TONY

I say a lot of things. What are you- ? You come here? To this corner? This is sacred ground!

Big Tony is too upset to continue. He walks away. He collects himself, then returns.

BIG TONY (CONT'D)

Who am I talking to here, you or the badge?

TONY

I am the badge.

BIG TONY

Let's be very careful here, Anthony. Let's not say anything we're not gonna regret. I've had people tuned up-

TONY

Dad-

BIG TONY

Maybe I tuned some people up myself. I don't deny that. But I never crossed the line. I never killed nobody. You know that.

TONY

Here's what I know. Livingston was shot sometime on Saturday with my gun- MY GUN- which was never out of my sight except while I slept. It's all about access, dad. The front door was locked. The back door was locked. The only people in the house were you and me.

BIG TONY

And Gunther.

TONY

(stunned)
And.. Gunther?

EXT. STREET- CONSTRUCTION SIGHT- MORNING

Downtown. A CITY CONSTRUCTION CREW is laying asphalt. We focus on one worker: GUNTHER WELLES. Amiable. Middle aged.

EXT./INT. TONY'S CAR- NEARBY

A block away. Tony & Big Tony are parked in TONY'S SEDAN.
It's a father-son stakeout.

TONY
(reading a RAP SHEET)
Gunther Luther Welles. A couple of
jolts, nothing major. Resisting
arrest, possession with intent.
How do you know this jerk?

BIG TONY
We used to work together. Stealing
copper wire from construction
sites.

TONY
And you don't feel any shame?

BIG TONY
Shame isn't one of my virtues.

TONY
Virtue isn't one of your virtues.
So, Saturday night..?

BIG TONY
Saturday night. You went to bed,
what, midnight? I stayed up. I
was watching the Food Network.

TONY
I know what you were watching, Dad.
I get the bill.

BIG TONY
I call it the Food Network.
Quarter to one. Ding dong. It's
my old pal, Gunther. He's having a
tough year. He's been living with
his sister. They had a fight,
something. She kicked him out. He
needed a bed.

At the car window: a DELIVERY KID appears with a BAG OF FOOD.

DELIVERY KID
Caruso?

BIG TONY
Right here.

DELIVERY KID
That's \$12.50.

Big Tony takes the BAG. Unwraps it. It's a calzone.

BIG TONY
From Brody's Deli. Best calzone in
the city.

TONY
We're on a stakeout. You can't
have food delivered!

BIG TONY
You really have a lot to learn.
(gesturing "money")
Do you have any..?

Tony sighs and pays for the food.

TONY
So Gunther Welles..?

BIG TONY
We talked for an hour. I went
upstairs. He crashed on the red
couch in basement.

TONY
And he was there all night?

BIG TONY
As far as I know. He was there
when I woke up. You must've missed
him.

INT. ALL-CITY SQUAD ROOM- DAY

Back in the Squad Room. Our team is assembled: Tony, Loomis,
and Ryan. Gabby has joined them, too.

Ryan adds GUNTHER WELLES' PHOTO to the CASE BOARD. Finally,
they have a third suspect.

GABBY
Thanks for inviting me.

TONY
A fresh set of eyes, always
helpful.

LOOMIS

Gunther Welles? Never heard of him. Does he have anything resembling a motive?

RYAN

As a matter of fact..
(reading from iPad)
He had an uncle, Martin Welles. AKA Manny Corkrin, AKA Manny DeAngelos. Uncle Marty was arrested, 1998, possession with intent. Guess who the arresting officer was.

GABBY

Jack Livingston.

TONY

Uncle Manny drew 5 to 10 and died in prison.

LOOMIS

Is that it?

TONY

I know it's thin.

LOOMIS

I wish I was that thin.

TONY

It's something. It's a connection.

GABBY

Let's play it out. For kicks and giggles. Here's your house..

Gabby crosses to a DRY ERASE BOARD. She sketches a crude FLOOR PLAN of a three-story house.

GABBY (CONT'D)

This is you. This is your dad.

She draws TWO STICK FIGURES asleep in bed.

GABBY (CONT'D)

Gunther Welles is in the basement. At some point after one AM, he sneaks upstairs. He finds your room. He enters your room. He finds your gun..

LOOMIS
In the dark. Without waking you
up.

TONY
I have a sound machine.

LOOMIS
A sound machine. God help us.

GABBY
He sneaks out of the house. He
finds Jack Livingston, drugs him,
strangles him, shoots him five
times, then carries the body to
Ambrose Park and dumps it by the
trail.

They're interrupted. BEEP BEEP BEEP. It's Ryan's awful
watch.

Loomis grabs a PITCHER OF WATER.. crosses to Ryan.. and
calmly pours water onto Ryans's hand, drowning the watch.

RYAN
Not cool, man.

LOOMIS
(resuming)
Ambrose Park..?

GABBY
He dumps the body, then sneaks back
into the house, locks the door
behind him, returns the gun, then
goes back downstairs.

Everyone considers this.

TONY
What do you think?

GABBY
The DA's never gonna buy it.

TONY
It's all we've got. It was my gun.
Nothing else makes sense.

LOOMIS
You people aren't even asking the
right question. Has anyone read
this?

He holds up an AUTOPSY DIAGRAM of the BULLET-RIDDLED BODY.

LOOMIS (CONT'D)
None of these bullets passed
through the body, so the shooter
had to be at least 20 yards away.
Look at that grouping. From 20
yards? Who is this guy, Daniel
Boone? Where'd he learn to shoot?

RYAN
He's not ex-military.

LOOMIS
Has he ever fired a gun in his
life?

RYAN
Can we ask him?

LOOMIS
We can ask but it won't do any
good.

RYAN
Why not?

LOOMIS
The golden rule, kid. The first
thing every homicide investigator
learns-

TONY
Murderers lie.

LOOMIS
Murderers. Lie.

They're stumped. Then-

GABBY
I have an idea.
(to Tony)
You're not gonna like it.

INT. DINO'S BAR- NEXT DAY

The joint is quiet, nearly empty. Tony, Gabby and Loomis are at a table with their suspect, Gunther Welles. They're having a friendly chat. Laughs. Drinks. A CLASSIC ROCK SONG plays.

LOOMIS

I love the old songs. Why doesn't anybody write old songs anymore?

Loomis fills Gunther's glass.

GUNTHER WELLES

I've been braced before, but never like this.

TONY

You're a friend of my father's. You get the VIP treatment.

GUNTHER WELLES

You can buy me drinks till the moon turns blue, it won't change my story.

LOOMIS

We're just talking, Gunther. A friendly chat. You were telling us about your Uncle Manny..

GUNTHER WELLES

Like I said. He was a mean old prick. I'm surprised his own shadow kept him company.

During this, TWO BADASS GANGSTERS enter the bar. They look around, warily. THEY'RE CASING THE PLACE.

GABBY

You weren't angry when he died? In prison? Alone?

LOOMIS

You didn't hold anyone responsible?

GUNTHER WELLES

Why should I?

TONY

Okay. We'll come back to that. Let's talk about Saturday night.

GUNTHER WELLES

Nothing to tell. My sister brought a guy home and they kicked me out. It happens every few weeks. I knocked on a few doors and ended up in your basement.

TONY

Sorry about the smell, by the way.

GUNTHER WELLES

Hell, I'm up to my ass in asphalt all day. Nothing bothers me.

FIRST GANGSTER

NOBODY MOVE!

The GANGSTERS pull their GUNS! EVERYONE TENSES, FREEZES.

FIRST GANGSTER (CONT'D)

The drawer.

JIMMY THE BARTENDER

We just opened. There won't be much.

FIRST GANGSTER

We'll take what you have.

LOOMIS

Hey. Douchebag. You know where you are?

SECOND GANGSTER

Excuse me?

LOOMIS

This is Dinos. It's a cop bar. We're all blue.

SECOND GANGSTER

Well. That makes it even sweeter.

While everyone is distracted, the Bartender pulls a SAWED-OFF from under the bar.

TONY

JIMMY! NO!!!

The Bartender FIRES! BLAM! The SECOND GANGSTER collapses, dead.

ALL HELL BREAKS LOOSE! The FIRST GANGSTER spins, fires!
BLAM BLAM! The Bartender collapses. He's dead.

Gabby and Loomis scramble and return fire! BLAM BLAM!
Gunther cowers behind the table.

BLAM! Loomis is SHOT IN THE CHEST. He collapses. He's
dead. You read that right. Loomis is dead. As he falls,
his SERVICE REVOLVER- a Glock 19- flies loose and slides
across the floor. It stops near Gunther.

TONY (CONT'D)
(into CELLPHONE)
CODE 998! SHOTS FIRED! OFFICER
DOWN! 42 EUCLID STREET!

The gunfight continues. BLAM BLAM! GABBY IS SHOT. She
collapses. She's dead. Tony is shot, too. He's hit in the
chest, seriously wounded.

Then it's over. The aftermath: blood and bodies everywhere.

The Surviving Gangster crosses.. menacingly.. toward Tony.

FIRST GANGSTER
Sorry brother. Gotta finish it.
No witnesses.

He AIMS AT TONY. Tony braces himself. This is the end. But-
CLICK!- the gun is empty. The Gangster starts to reload.

Gunther, of all people, is the last man standing. He's still
cowering behind the table. LOOMIS'S GLOCK is within reach.

TONY
Gunther! The gun! GRAB THE GUN!
DO IT! SHOOT HIM!

Gunther grabs Loomis's gun. He stands. He's shaking. He
fumbles with the safety, closes his eyes and- BLAM BLAM!-
FIRES WILDLY! The recoil sends him flying backwards!

A beat. Then..

Tony sits up.. unhurt! The gunshots were fake. BODY SQUIBS.
Loomis and Gabby sit up. The Bartender and the Gangster
stand. IT WAS ALL STAGED. They applaud each other's
"performance".

TONY (CONT'D)
All those improv classes finally
paid off.

GUNTHER WELLES

What's going on..?

TONY

(introducing the
"Gangsters")

Gunther Welles, meet Lt. Marson and
Sgt. Diaz.

LOOMIS

We were testing you, Gunther. This
is a Glock 19. The same model as
the murder weapon. You've never
fired a gun in your life, have you?

(Gunther shakes his head)

I didn't think so.

(to Tony)

Now we know.

Suddenly- BAM!-- Loomis is "shot" again. Another SQUIB CHARGE
ON HIS CHEST explodes.

Ryan appears, holding a SFX CONTROL BOX. He's been the
"stunt coordinator", controlling SQUIB CHARGES from behind
the bar.

RYAN

Sorry.

BAM! Another SQUIB on Loomis explodes. Ryan pretends the
controller is broken.

RYAN (CONT'D)

(mock surprise)

Sorry. Sorry. I think it's stuck.

LOOMIS

Cut it out, kid. I mean it. It's
not funny..

INT. SQUAD ROOM- NIGHT

Later. Tony is in the Squad Room. Alone. He studies the
LIST OF POSSIBLES on the CASE BOARD. GUNTHER'S PHOTO has
been moved to the bottom. He's been eliminated.

So.. they're back to TWO SUSPECTS. TWO PHOTOS. One of Tony.
One of his father.

Gabby appears in the doorway, carrying her MOTORCYCLE HELMET
and a BOTTLE OF WINE.

45.

GABBY
You can't avoid it forever.

TONY
What's that?

GABBY
Going home.

TONY
(ruefully)
You should be a detective.

GABBY
I'm thinking about it. There's an exam in March.

TONY
I'm serious.

GABBY
So am I. If you can do it, how hard can it be?

Gabby sits. She makes herself comfortable. She pours herself a glass of wine.

GABBY (CONT'D)
(re: the CASE BOARD)
We're back where we started.
You'll have to testify.

TONY
I am aware.

As always, Tony is playing BOSSA NOVA music.

GABBY
Bossa nova?

TONY
It helps me think.

GABBY
(offering the BOTTLE)
You want some of this? It helps me NOT think.
(Tony demurs)
I forgot. The Choirboy.

Gabby considers Tony's carefully organized desk. She picks up a PILE OF REPORTS and MIXES THEM UP.

TONY

What are you doing?! No don't-
Gabby!

(sighing, fixing his desk)
Why do you torture me?

GABBY

I can't resist. You're so.. damn..
good. I bet you don't pee in the
shower.

TONY

Do you want me to pee in the
shower? Would that make you happy?

Their eyes meet. Tony considers her, warmly.

TONY (CONT'D)

How was your childhood?

GABBY

How was my childhood?
(a painful subject)
I didn't really have one. Thanks
for asking. How was yours?

TONY

Outstanding, until my mother died.
Whatever we needed, whatever we
wanted, the old man took care of
it. Diamond Tony Caruso. A house
in Florida. A new car every year.
Seats behind the dugout..

GABBY

And you never suspected?

TONY

I never asked.

GABBY

You were afraid to ask.

Tony nods. She's right again.

GABBY (CONT'D)

What about your mom?

TONY

I think she knew. She had to know.

47.

GABBY
They don't wash off easily, do they?

TONY
What's that?

GABBY
The sins of the father.

INT. KITCHEN- CARUSO HOUSE- DAWN

Later. Tony arrives home. He starts upstairs. Big Tony appears. He's been waiting up.

Both men are guarded. Suspicious of the other.

TONY
It's 4:30.

BIG TONY
I was worried.

TONY
About who?

This, of course, is THE question. A tense beat.

BIG TONY
Gunther told me he's been officially cleared.

TONY
That's right.

BIG TONY
We'll talk about it later. Come here.

Big Tony embraces his son. They HUG. Tightly. Big Tony pats Tony's back. He pats Tony's lower back. Then he pats Tony's chest. Pat pat pat. HE'S LOOKING FOR A WIRE.

Defiantly, Tony removes his shirt and his undershirt. He stands there, exposed, to prove he's not wired.

BIG TONY (CONT'D)
There's some tortellini in the fridge.

48.

TONY
I'm good. See you tomorrow.

BIG TONY
I love you.

TONY
I love you, too.

Tony walks into his bedroom, and closes the door.

EXT. DONNA LIVINGSTON'S HOUSE- STATEN ISLAND- DAY

A modest house on Staten Island. A cop's house. DOZENS OF CARS parked out front. FAMILY AND MOURNERS are arriving.

INT. LIVINGSTON HOUSE- LIVING ROOM- DAY

Inside. A MEMORIAL RECEPTION is in progress. On a table: a display of PHOTOS memorializing Jack Livingston.

The house is crowded with SOMBER MOURNERS. Some are FAMILY. Some are COPS. Donna Livingston, the grieving widow, sits and quietly receives them.

VARIOUS MOURNERS
It was a beautiful service.. Sorry
for your loss.. (etc)

ELDERLY UNCLE
Do they know who did it?

DONNA LIVINGSTON
(bitterly)
They know exactly who did it. They
have all the evidence they need.
(LOUDLY, to the room)
But they're too chickenshit to do
anything.

ELDERLY UNCLE
Shhh.

DONNA LIVINGSTON
I don't care who hears me!

ON THE FRONT DOOR- HALLWAY

At the door. Tony arrives. Loomis intercepts him.

LOOMIS

Are you mental? What are you doing here?

TONY

I had to show up. How would it look?

LOOMIS

It would look like you had some common sense. Donna's on the warpath. She's threatening to call the Post.

TONY

What does she want?

LOOMIS

She wants an arrest. Yesterday.

TONY

My father?

LOOMIS

Or you. Or both. She doesn't seem particular.

(sighs)

All right. But stay out of the way. Stay in the bathroom.

Donna has a NASTY DOG. It GROWLS and SNARLS at Tony.

TEN YEAR OLD NIECE

(pulling the DOG away)

Maisy! No! She's like that with everybody, until she gets to know you.

INT. HOUSE- RECEPTION- SERIES OF SHOTS

The reception continues. SHOTS OF MOURNERS talking quietly, drinking. Maisy the dog SNARLS at various guests.

Tony is in the kitchen, sipping ginger ale, trying to be inconspicuous. A FAMILY MEMBER walks past.

TONY

How you doing?

The Family Member doesn't respond. Tony is a leper.

ON DONNA & HER BROTHER

Across the room: Donna Livingston is with her linebacker-size BROTHER. She notices Tony.

DONNA LIVINGSTON
He's got nerve, I'll give him that.

DONNA'S BROTHER
You want me to- ?

DONNA LIVINGSTON
No no. Not here.

ON CAPT. DELGETTY & LOOMIS

The reception continues. Capt. Delgetty and Loomis talk privately.

CAPT. DELGETTY
This is the damndest case I ever saw. Diamond Tony Caruso was crooked as hell, but he was a first-rate detective. Why would he use that gun? He knew we could trace it back to his own house. It doesn't make sense.

LOOMIS
A lot of things don't make sense. Why are pennies bigger than dimes?

CAPT. DELGETTY
I guess that's true..

LOOMIS
Why does Hawaii have an Interstate highway?

CAPT. DELGETTY
You have a good point..

LOOMIS
Why doesn't Tarzan have a beard?

CAPT. DELGETTY
(losing her patience)
I don't know.

LOOMIS
Why did the Flintstones celebrate
Christmas?

 CAPT. DELGETTY
When are you retiring?

 LOOMIS
474 days.

 CAPT. DELGETTY
Including today?

INT. LIVING ROOM- SAME TIME

Across the room. SGT. CHET FINCH- who we met earlier- is talking to SOME RELATIVES. Finch has a rash; he absentmindedly scratches his ankle.

 SGT. FINCH
I've never been up this way. Nice
area.

 FRIENDLY AUNT
I remember when Jack and Donna
moved in, it was all woods..

They improvise a friendly conversation. During this, Donna's dog AFFECTIONATELY RUBS AGAINST FINCH. Finch pets the dog. They obviously know each other.

 SGT. FINCH
 (to the dog)
Hey sweetheart. I miss you too.

Across the room: Tony is clocking this.

INT. LIVING ROOM- MOMENTS LATER

The reception continues. At one point, Donna walks upstairs. No one notices.

A beat. Sgt. Finch excuses himself, then nonchalantly follows Donna up the stairs.

Tony has been watching them. He casually follows them, up the stairs..

INT. UPSTAIRS BEDROOM- CONTINUOUS

Donna and Chet Finch are lovers. They're in an UPSTAIRS BEDROOM. Whispering. Embracing. Kissing hungrily.

DONNA LIVINGSTON
Chet.. what are you doing? We
agreed.. we have to wait..

Tony opens the door. They break off, startled.

TONY
Knock knock.

SGT. FINCH
Caruso- ?!

DONNA LIVINGSTON
Are you lost?

TONY
(pointedly)
I was lost. I'm not quite as lost
as I was.

SGT. FINCH
(recovering)
Donna's an old friend. She needed
to talk..

TONY
Obviously.

Finch SCRATCHES HIS LEG AGAIN.

TONY (CONT'D)
Are you okay, Sergeant? You've
been scratching your leg all night.

SGT. FINCH
It's a rash.

TONY
From here, it looks like poison
sumac.
(then, accusingly)
How did you do it?

SGT. FINCH
Do what?

TONY
Kill Jack Livingston with my gun.

Before the couple can respond, Loomis appears.

LOOMIS
Tony- !

TONY
Cowboy! Is the Captain still here?

LOOMIS
She sent me to find you-

TONY
(excitedly)
He's the guy. They're in it
together! I don't know how they
did it, but they did it-

LOOMIS
Tony-

TONY
Remember the poison sumac by the
clearing? Check his left leg, they
can match it in the lab-

LOOMIS
Tony- Tony- it's over.

TONY
(finally focusing)
What's over?

LOOMIS
The case. They're closing it.
(then)
Your father just confessed.

INT. STATE PRISON- VISITING AREA- LATER

Tony is visiting his father. Big Tony is in prison overalls.
He's doing what a good parent does: he's masking his fear,
and reassuring his son..

BIG TONY
You don't remember Harry Corkrin?
Harry The Horse? He's practically
your Godfather.
(MORE)

BIG TONY (CONT'D)

He's two cells over. I got more friends in here than I do outside.

During this, Big Tony is shamelessly smoking a CIGAR.

TONY

You can't smoke in here.

BIG TONY

No. YOU can't smoke in here.

(resuming)

Plus I'm eating better. Plus I don't have to listen to your fakakta bossa nova. Don't worry about me, kid. The devil watches over his own.

TONY

You didn't answer my question. Why'd you sign that statement?

BIG TONY

Because I did it. I killed him.

TONY

No you didn't.

BIG TONY

You're a good cop, Tony. But you're not a father.

(heartfelt)

I'd take a bullet for you. Don't you know that?

(clarifying)

Not in the gut. The leg maybe. A flesh wound. Or the thigh.

A PRISON GUARD appears, as a waiter would, with a MUG OF COFFEE.

BIG TONY (CONT'D)

Thank you, Corey. Is there any of that cinnamon?

The GUARD adds some cinnamon to the coffee.

TONY

You think I did it? You think you're protecting me?

BIG TONY
(gesturing: people might
hear)
Hey.

TONY
I didn't kill anybody.

BIG TONY
Of course you didn't.

TONY
It wasn't either of us. It was
Chet Finch!

BIG TONY
Finch?

TONY
And Livingston's wife. They
planned it together.

BIG TONY
With your gun?
(beat)
How?

Tony doesn't know. He doesn't respond.

BIG TONY (CONT'D)
It's not possible.

EXT. STATE PRISON- VISITOR PARKING- LATER

Moments later. Tony is leaving the prison. He drives out of
the VISITOR PARKING LOT.

He doesn't notice: Sgt. Finch is parked nearby. Tony drives
away. Finch follows him.

INT. KITCHEN- CARUSO HOME- LATER

That night. Tony and his son, Evan, are in the KITCHEN.
Evan is staring, glumly, at a slice of PIZZA.

TONY
You have to eat. I promised your
mom.

EVAN
What are these?

TONY
Olives.

Evan removes the BLACK OLIVES. He places them on a white platter, one at a time.

TONY (CONT'D)
Have you ever had one? Let's try one. Let's be brave.

EVAN
I don't want to be brave.

TONY
Well, that's probably a sign of intelligence.

Tony considers the FIVE BLACK OLIVES on the white platter. THE PATTERN LOOKS FAMILIAR. Tony rearranges them.

Suddenly- AN IDEA! Tony excitedly finds the CASE FILE and opens it.

EVAN
What are you doing?

Tony is distracted. Focusing on the file.

EVAN (CONT'D)
Dad?

TONY
I think you might have just solved my case! Get your coat. I'm taking you home.

EXT. BROOKLYN- STREET CORNER- NIGHT

Moments later. Gabby is waiting on a street corner. Tony comes SCREECHING UP in his car. He flings open the door-

GABBY
What couldn't wait?

INT./EXT. TONY'S CAR- DRIVING- NIGHT

Gabby & Tony in Tony's car. They're speeding north, towards the Bronx.

TONY

I need someone to tell me if I'm crazy.

GABBY

You're not crazy, Caruso. You're just rebelling against a father who you love but could never count on or trust-

TONY

Not me. The case. I think I know who shot Jack Livingston.

GABBY

Who was it?

TONY

I think it was me. I shot him, but I didn't know I shot him.

GABBY

Ask me if you're crazy again.

TONY

It was a set up. Gabby, it was brilliant. It was a work of art..

INT. BEDROOM- A WEEK AGO- (B&W) FLASHBACK

As Tony explains, we SEE THE CRIME IN A STYLIZED BLACK & WHITE FLASHBACK..

Jack Livingston is in bed, fast asleep. Donna is injecting him with a HYPODERMIC NEEDLE. Her lover, Sgt. Chet Finch, is nearby, watching.

TONY (VO)

It was Finch and Donna Livingston. They jacked him up, probably while he slept..

INT. TONY'S CAR- DRIVING- NIGHT- PRESENT DAY

Resume present day. In Tony's car-

TONY

At some point, later that day, they killed him with the trash bag. Suffocation. Then- and this is the brilliant part- they brought the body to Rodman's Neck.

GABBY

Rodman's Neck?

EXT. POLICE TRAINING FACILITY- (B&W) FLASHBACK

The FLASHBACKS RESUME. We're back where the episode started: at the OUTDOOR POLICE TRAINING FACILITY.

TONY (VO)

It's a training facility in the Bronx. We have to go every year to get recertified.

EXT. BEHIND THE TARGETS- (B&W) FLASHBACK

We're "backstage" at the shooting range, behind the wooden targets. Finch and Donna are strapping LIVINGSTON'S BODY to the BACK OF A LIFESIZE WOODEN TARGET.

TONY (VO)

Finch is the on-site supervisor. He knew I was scheduled to shoot that day, at 5:30.

EXT. POLICE TARGET RANGE- (B&W) FLASHBACK

Remember the first scene in the episode? We replay it now.

Tony is at the practice range. A LIFESIZE PAPER TARGET rolls into view. Tony fires! BLAM BLAM BLAM BLAM BLAM! Five shots. A tight cluster, around the heart.

Except NOW we see BEHIND the target. LIVINGSTON'S BODY IS STRAPPED UPRIGHT TO THE BOARD. It's a horrific image. The bullets pass through the wood, and riddle the lifeless body.

GABBY (V.O.)

Oh my God!

TONY (VO)
They knew my old man would be
suspect number one. The ballistic
test would seal the deal.

INT. TONY'S CAR- DRIVING- NIGHT- PRESENT DAY

RESUME PRESENT DAY. Gabby and Tony in Tony's car.

GABBY
So you killed him?!

TONY
No no no no no no. He was already
dead, remember? Thank God.

GABBY
When did you figure all this?

Tony hands her the BODY DIAGRAM from Livingston's autopsy.
The FIVE BULLET HOLES are clearly marked.

TONY
I knew that cluster pattern looked
familiar.

GABBY
Wait. Hold on. You remembered the
pattern of the bullets holes, from,
like, ten days ago?

TONY
I guess I did.

GABBY
From one target? Out of how many,
twenty? Caruso, that's not normal.
That's pretty freaky.

TONY
It's a pretty distinctive pattern.
It's an almost perfect hexagon-

GABBY
A perfect hexagon? It's five
random holes. You're a freak of
nature, Caruso. You're like
Rainman-

TONY
(interrupting, annoyed)
Excuse me. I have a plan. Would
you like to know where we're going?

GABBY
To Professor Xavier's mansion, to
pick up the other mutants?

TONY
That's right. We're going to
Professor Xavier's mansion to pick
up the other mutants.

Tony's car continues north.

They don't notice: SGT. FINCH'S CAR, a block behind,
following them...

EXT. POLICE TRAINING FACILITY- BRONX- FRONT GATE- NIGHT

It's late. The facility is closed.

Tony's car approaches the FRONT GATE. Tony knows the
security code and punches it in. The gate swings open.

INT. TRAINING FACILITY- MAIN OFFICE- NIGHT

Moments later. The MAIN OFFICE is empty and dark. Tony and
Gabby are looking around.

GABBY
Maybe he threw it out.

TONY
They're supposed to keep them here
for ten days, until they're
officially recorded. Here they
are.

They've found an OVERSIZE BIN filled with USED PAPER
SILHOUETTE TARGETS.

EXT. POLICE TRAINING FACILITY- FRONT GATE- SAME TIME

Out front. Sgt. Finch arrives!

61.

INT. TRAINING FACILITY- MAIN OFFICE- NIGHT

Inside. Tony and Gabby are still searching through the PAPER TARGETS. Until..

GABBY
"May 24. Caruso, Junior".

She pulls out the BULLET-RIDDLED TARGET. Tony has brought the AUTOPSY DIAGRAM. They compare the pattern of holes. Tony was right. They're identical.

GABBY (CONT'D)
Wow. Is that enough?

TONY
It's more than enough. It's incontrovertible.

Gabby starts to roll up the target.

TONY (CONT'D)
Don't touch it. We have to preserve the chain of evidence. We'll come back tomorrow with a warrant.

GABBY
At least take a picture.

Gabby takes a QUICK PHOTO of the paper target.

EXT. PARKING LOT- TRAINING FACILITY- MOMENTS LATER

Tony & Gabby walk back to Tony's car.

TONY
Were you serious about taking the exam?

GABBY
Are you hiring?

TONY
Maybe we are. I could talk to the Captain.

Suddenly they stop. The hood of Tony's car is open. The DISTRIBUTOR CAP has been ripped out.

SGT. FINCH'S VOICE
Right there. Right there.

They turn. Sgt. Finch is pointing a GUN at them.

SGT. FINCH
First your phones. Let's drop
them.

Tony and Gabby slowly take out their CELL PHONES, and drop
them.

TONY
You don't want to do this, Chet.
You're not a murderer.

GABBY
(reminding him)
He is a murderer. That's why we're
here.

SGT. FINCH
Now your guns. You first.

Tony opens his jacket. No holster. No gun.

SGT. FINCH (CONT'D)
(gloating)
Oh I forgot. It's in the evidence
room. It is, after all, a murder
weapon.
(then)
Inspector?

Gabby opens her jacket. No weapon.

GABBY
I left it home.

SGT. FINCH
Why would you do that? You're on
the job.

GABBY
When he called, all he said was he
wanted to see me.
(embarrassed)
I thought he was asking me out.

TONY
(surprised, flattered)
Really?

Now we reveal: Gabby really DOES have a gun! It's holstered behind her, out of sight. She SLOWLY REACHES FOR IT, as..

SGT. FINCH
I thought I covered every angle.
How did you figure it?

GABBY
He remembered the pattern of the
bullet holes.

SGT. FINCH
From one target? From ten days
ago? It's not possible.

GABBY
That's what I said!

TONY
It was a unique pattern. It's an
almost perfect hexagon-
(to Gabby)
Was that true? You thought I was
asking you out?

GABBY
No. Sorry.

Suddenly Gabby pulls her GUN- spins- and BLAM!- fires at
Finch! Finch DIVES OUT THE WAY! Tony & Gabby scramble away!
They race toward the OUTDOOR TARGET RANGE..

EXT. TARGET RANGE- CONTINUOUS- NIGHT

Tony and Gabby run through the dark, quiet, sprawling TARGET
RANGE. Past PROP BUILDINGS and WOODEN CARS. It's other-
worldly.

Suddenly- FLOOD LIGHTS! The range is bathed in light. Tony
and Gabby are exposed!

BLAM BLAM! Finch fires at them! But from where?

Tony and Gabby scramble away. Now the TARGETS are switched
on!

A MECHANICAL GOON SWINGS into view. TWANGGG! Gabby spins,
fires! BLAM BLAM! More TARGETS POP UP! TWANGGGG!
TWANGGGG!

Cat and mouse. They stalk each other.. warily, silently. Tony hides behind a MECHANICAL TARGET. Suddenly it SWINGS AWAY! Oh shit! He's exposed! Finch fires- BLAM BLAM! Tony dives away just in time!

BEHIND A WOODEN CAR

Tony and Gabby take cover behind a WOODEN CAR. BLAM BLAM! Shots whiz past them! They're pinned down. They huddle together. They're close. They're touching.

TONY
Jiminy Cricket!

GABBY
"Jiminy Cricket"? This is a
gunfight, Caruso. You're allowed
to curse.

TONY
Give me the gun.

GABBY
I got him.

TONY
Give me the gun. I'm a better
shot.

GABBY
Because you're a guy?

Tony grabs the gun from her. He checks the clip. It's almost empty.

TONY
Do you have another clip?

Gabby shakes her head.

GABBY
How many rounds?

TONY
One.

GABBY
Make it count.

TONY
You think?

WITH FINCH- BEHIND A FACADE

Twenty yards away: Finch is hiding behind a facade.

Finch hears: CLICK CLICK CLICK. It's obviously Tony, trying to fire his gun, which is empty. CLICK CLICK.

Finch smirks. He confidently steps into the open. Tony is standing there, in the open, holding the empty weapon. It continues to CLICK CLICK CLICK.

Finch raises his gun. He's about to execute Tony. But-

BLAM! Tony's gun ISN'T empty! He had one round left.

He shot Finch in the shoulder. Finch falls, wounded. He drops his gun.

It's all over. Tony kicks Finch's gun away. Gabby joins him.

Finch looks at Tony, defeated, baffled.

Now Tony reveals how he made the CLICKING sound: he's holding the UMPIRE'S BALL AND STRIKE COUNTER. CLICK CLICK CLICK.

INT. STATE PRISON- LOUNGE AREA- NEXT DAY

In a common room. SOME PRISONERS, including Big Tony, are watching the news. ON THE MONITOR: a perp walk. Sgt. Finch and Donna Livingston are being led into a police station.

REPORTER'S VOICE (ON TV)

The victim's widow and Sergeant Chet Finch are being held without bail. They're both charged with conspiracy and aggravated homicide..

Big Tony grins.

BIG TONY

I guess I better start packing.

INT. GABBY'S APARTMENT- SAME TIME

Across town. Gabby is at her desk. She's taking a practice test for the NYPD DETECTIVE'S EXAM..

EXT. INTERSECTION- QUEENS- SAME TIME

Meanwhile. In Queens. Tony has returned to the corner where his mother was killed.

He studies the crime scene like the great cop he is. The traffic. The apartment building. The strip mall. The lines of sight.

He's obsessed with the case.

It's a wound that will never heal.

EXT. STATE PRISON- PRISONER RELEASE AREA- DAY

The next day. At the STATE PRISON. The BIG GATE slides open. Big Tony emerges, carrying his personal effects bag.

Tony is standing beside his car, waiting.

BIG TONY
(beaming)
This never gets old.

TONY
What's that?

BIG TONY
Me, getting sprung, you, here,
waiting for me. It makes me think
I did something right.

They embrace.

TONY
I told you not to worry.

BIG TONY
I wasn't worried for a minute. I
had the second best cop in New York
history on the case.

The two Carusos climb into the car. Tony drives away.

They go ten feet. There's a rusty, faded old sign: STOP HERE-WAIT FOR GUARD. Tony obediently stops.

BIG TONY (CONT'D)
What are you doing?

67.

TONY
It says to wait.

BIG TONY
You can go. That's an old sign.
They changed the rule.

TONY
Let's give it a minute.

BIG TONY
He's not coming. Just go!
(sighs)
We can't be related.

There's ANOTHER CAR behind them. It HONKS impatiently.

BIG TONY (CONT'D)
Did you get your gun back?

TONY
Yes I did.

BIG TONY
Can I borrow it?

THE END