

LAPD

Unknown Trouble

Pilot

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"Unknown Trouble"

Written by
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LAPD

"Pilot"

CAST

BEN SHERMAN	WARD
PHOTOGRAPHER	SKATEBOARDER
LYDIA ENGSTOM	TAMMI MARVELLO
ENID ENGSTOM	AGATA
STAN SIDELSKY *	ARSHAM
BEATRIZ	DWAYNE
JOHN COOPER	MIA SANCHEZ
KAYLA DAVIS (doesn't speak)	MALIK COLEMAN *
BRAD DAVIS	DESK OFFICER *
BOOKING OFFICER	LANDLORD
RUSSELL	NYESHA
DINA	JANILA
SAL	TANYA (doesn't speak)
STONER	ANIMAL CONTROL WOMAN
HENRY COLE	SHAWNA
SHAMIKA COLE	VID
SAMMY MARVELLO	EDDIE
NATE	ARRESTEE
ANDY	CUSTOMER
KENNY NO-GUN	MIGUEL RAMOS
ZIG-ZAG	UNIFORM
DANNY (doesn't speak)	VERNITA COLE
PANCHO (doesn't speak)	UNIFORM OFFICER
PREGNANT WOMAN	LAVONNE
MARIA DAVIS	MOTHER (doesn't speak) *
DEWEY	DONNA
CHICKIE	WILL
ELDERLY MAN	ELLIS (doesn't speak)

NURSE

REPORTER

CAPTAIN

POLICE CHIEF

WOMAN

~~CHATA REAL (doesn't speak) *~~

SWAT TEAM LEADER

NATE'S WIFE (doesn't speak)

NATE'S SON #1(doesn't speak)

NATE'S SON #2(doesn't speak)

KIM

TRISTAN

YOUNG MAN

OFFICER 1 *

OFFICER 2 *

EXTERIORS:

FLETCHER & 136th ST.
Small Bungalow

CHICKIE'S HOUSE
Driveway

LYDIA'S APARTMENT

HOLLYWOOD
Aerial View

PRECINCT PARKING LOT

JAIL

HOLLYWOOD APARTMENTS

Lockers

*

Davis' Apt.

Dwayne's Apt.

Arsham's Apt.

Street

Neighbor's Lawn

Field Command Center

Mobile Incident Unit

BOYLE HEIGHTS HOUSE *

RUSSELL'S HOUSE

Street

HOLLYWOOD STREET

N. HOLLYWOOD STREET

PUBLIC HOUSING DEVELOPMENT

Henry & Shamika's Apt.

SOUTHEAST STATION

Roof

Figueroa & 120th St.

Bus

FOOD COURT

SUNSET BLVD.

CASTAIC STREET

322 A WILCOX DUPLEX

SANTA MONICA BLVD.

DASH DRIVER'S HOUSE

MARIA'S HOUSE

Street

BAR PARKING LOT

Sal's Car

FALLEN TREE STREET

~~VAN DE KAMP FACTORY~~ *

FREEWAY

LAPD

"Unknown Trouble"

ACT ONE

FADE IN:

*

1 EXT. FRONT YARD OF SMALL BUNGALOW - GLASSELL PARK -NIGHT 1

A police officer is down and bleeding, is being ministered to by paramedics, he is grievously hurt. We can't see his face.

Another gun-shot victim, late teens, t-shirt, is pronounced dead by EMT technicians.

In the BG, various uniform cops take statements from three Latino teenage girls, various neighbors, the hysterical mother of one of the girls, as FID (force investigation division) officers arrive.

The coroner's van pulls up. A K-9 unit patrols the grounds, as flashlights cross-beam into dark corners around this small bungalow.

In the FG, a young uniform cop, 22, BEN, stands stricken.

A crime scene PHOTOGRAPHER stops documenting this chaotic scene and calls out to him --

PHOTOGRAPHER

You okay, son?

Ben doesn't answer.

A bright white flash as the camera freezes on his face, and it tranforms into a still photograph. The typed words

"BEN - GLASSELL PARK 1:45 AM"

appear at the bottom of the image and we HEAR OVER the anonymous voice of a man.

MAN'S VOICE.

Ben Sherman just finished phase one of his probationary training. He still needed to have his daily book signed by his training officer if he was going to move on to phase two. The night had not gone well.

*

After credits, we abruptly --

CUT TO:

"LYDIA -BURBANK 7:10 AM"

2 INT. LYDIA'S APT. MORNING (18 HRS EARLIER)

2

LYDIA ENGSTROM, mid 40's, wearing a skirt suit from Kohl's and modest heels, is leaving the apartment she shares with her mother, ENID. Puts down her cup of tea, grabs her keys, a bagel, and a small black leather duffel bag.

LYDIA

(calling out to her)

What do you want for dinner? You want me to pick something up?

ENID ENGSTROM (O.S.)

I'm fine. I'll eat the fish from last night.

LYDIA

Alright. Call me if you change your mind. Bye, Ma.

3 EXT. LYDIA'S APARTMENT/INT. CAR/STREET - BURBANK

3

As Lydia walks down the pathway to her car at the curb. Suddenly, from the bushes...

MAN'S VOICE.

Do you want some?

Lydia stops, can barely make out a man, who is partially hidden by the bushes.

LYDIA

Excuse me?

MAN

(louder now)

Do you want some?

LYDIA

Gee, do I want some?

She approaches him, opens her duffel, reaches for something.

LYDIA (CONT'D)

Hold on, let me get a closer look. That way I can make a better decision for myself here.

He steps out, and from her expression we can tell he is exposing himself. Before he knows what has happened, she has cuffed him and is marching him towards her car. Puts him in the backseat, careful not to bump his head.

LYDIA (CONT'D)

What's your name and date of birth, sir?

(CONTINUED)

3 CONTINUED:

3

STAN
Stanley Sidelsky, 8-20-60.

*

Lydia picks up the radio in her car, calls it in as she starts the car and pulls out --

LYDIA
Good morning. One King 54. Show me
Code six at Burbank and Olive with
one in custody --

*

*

The dispatcher obviously recognizes her from her voice --

LYDIA (CONT'D)
Oh, hey, Della. How's your son?

She laughs, listens as Della tells her something about her kid.

LYDIA (CONT'D)
That's cute. I've got a 311, Stanley
Sidelsky, 8-20-60 --
(as she holds)
Thanks, Della.

*

Appraises him in the rear view mirror as she drives --

LYDIA (CONT'D)
Stanley, you the Valley Molester?

STAN
Oh God, no. Nothing like that.

LYDIA
Stan, I gotta tell you, I've seen
one before. You do this to a kid?
That's very, very bad.

STAN
I know.

LYDIA
What can we do about this? Have you
been in therapy?

STAN
I've tried -- lots of different
modalities.

She turns to look at him. He starts to cry. Lydia hands him a tissue from a box on the dash.

*

CUT TO:

4 EXT. PRECINCT PARKING LOT

4

As Lydia and Stanley pull in, we pass a group of young uniform Cops, watch as they try to find their designated cars and training officers in a sea of black and whites. They carry their gear for the day.

One of them is Ben, who we recognize from the first scene. The other is a female boot, his own age. She stops walking suddenly, just stands there, as the others continue on.

BEATRIZ
(to herself)
I can't do this.

Ben has overheard her, stops, looks at her. We don't get the feeling that they are friends particularly.

BEATRIZ (CONT'D)
I slept an hour last night, my
stomach's been upset for three weeks.
I've got this crazy tic in one eye.

Ben is torn, wants to go find his training officer, but a fellow boot is freaking out.

BEN
One day at a time. You've heard
that, right?

BEATRIZ
Yeah, my dad's an alcoholic.

BEN
It's one day. That's all you have
to do.
(beat)
You can do this.

She takes a deep breath. He waits, clearly divided --

BEATRIZ
Okay. I can do this.

As he turns to walk away --

BEN
That tic is ridiculous.

He turns back, gives her a killer grin to show he's teasing her. She laughs. A piercing whistle suddenly. Ben looks over at a man who has his fingers in his mouth, in his early 40's --

"JOHN COOPER - NORTH HOLLYWOOD 7:45"

(CONTINUED)

4 CONTINUED:

4

JOHN

You done?

When Ben nods yes, John appraises him, from top to bottom --

JOHN (CONT'D)

Look sharp, act sharp, be sharp.
Guys coming out of prison are buff
and on drugs. You do what they teach
you in the academy, you will die.

As they walk towards their car --

JOHN (CONT'D)

Knucklehead wants to take your gun.
So, if it's you or some 300 lb. naked
guy on PCP, you put him down any way
you can. You have to be able to
back your badge.

If this makes Ben nervous, he doesn't show it. They find their car. John opens the door and recoils from the smell.

JOHN (CONT'D)

Great. Just what I need, a nice
little staph infection. A detective
over at Central's gonna lose her
foot. It's going around.

Ben has been trained to go through the car, make sure everything they need is in place. As he goes through a checklist, shot-guns, radio, etc. Checks the trunk, then gets in next to John.

5 I./E. CAR/STREETS/HOLLYWOOD APARTMENTS - CONTINUOUS

5

JOHN

Roll your window down. You got out
of the Academy, what, a month ago?

Ben nods.

They pull out of the lot, hit the streets. They will chase the radio, listen to dispatch as calls come out.

JOHN (CONT'D)

(testing him)

You know any of your penal codes?
What's a 203?

BEN

Mayhem, sir.

(CONTINUED)

5 CONTINUED:

5

JOHN

I get a mayhem one time, go over to Killer King, guy has a little tent over his genitals, doc keeps gesturing me to look under there? Guy had scooped out his nuts with a spoon. Said they'd gotten him into trouble his whole life. I took a Polaroid, put it in my pocket. Captain shows up, says-- "make sure you attach the picture to the report".

(laughs)

Pictures like that? Called a "rogues gallery".

(at Ben's rectitude)

What are you, Canadian?

They pass a run down apartment building in North Hollywood. We stay behind, move into the courtyard of the building, where a ten year old girl, KAYLA DAVIS, plays ball by herself against the side of the building, repeatedly throwing the ball, and then catching it with her mit. Adjacent, two other identical buildings, all three stories, all with burnt out grass, ill-kempt. Neighbors are starting their day. From the second floor of her building we see her Dad, BRAD, 36, pull the curtains aside to check on her. Over, WE HEAR the repeated percussive THWONK of the ball hitting the wall.

CUT TO:

6 INT. JAIL - MORNING

6

Lydia hands Stanley over to a BOOKING OFFICER at the jail. Even at this hour, we can see men in cages, misdemeanor on one side, felony charges across from them.

BOOKING OFFICER

(rote)

Are you sick, disabled or on medication?

As they start to book Stanley into the LifeScan computer, she goes to leave --

LYDIA

Get some real help, Stanley. Don't give up. Keep trying.

7 EXT. JAIL -DAY

7

As Lydia retrieves her gun from a metal locker outside -- while holding her cell phone up to her ear. Connects with her partner--

CUT TO:

*

(CONTINUED)

7 CONTINUED:

7

"RUSSELL - SANTA CLARITA - 8:03 AM"

8 INT. RUSSELL HOUSE

8

RUSSELL, 42, lives in Copland. Castaic, Simi Valley, Valencia and Santa Clarita. Most cops don't live in Los Angeles proper, nor would they want to live in the same community where they put people away. Russell has three teenage children who have already left for school, and his irate, still good looking wife, DINA, sits in front of a computer. She is blogging as he talks to Lydia.

RUSSELL

(laughing)

So, wait, he exposed himself to you?

Dina is annoyed at his complicity with Lydia. He listens for another moment then hangs up. Leans over to see what she is writing. We can see that her blog is called "I LOVE A COP", only because the graphic is big, the rest he can't read.

RUSSELL (CONT'D)

(imitating her, riffing)

"His tour ended at 1, he didn't get home till 5. Any ideas, ladies?"

DINA

You're a dick.

RUSSELL

You should consider changing the name to "I hate a cop".

9 EXT. RUSSELL'S HOUSE/STREET - MORNING

9

He goes outside, gets into his car and backs up when he sees, across the street and down about two houses --

A cop neighbor. He pulls up next to him.

"SAL"

SAL is older than Russell, 45 to his 42, but looks even older. Old acne scars, still handsome. He is smoking, checking his garage sensor to make sure it works, closes tight behind him. We can HEAR a Dog barking down the block.

SAL

(to Russell)

I think your wife is blogging my wife. She's getting all pissy with me suddenly.

Russell laughs. The dog continues to bark --

(CONTINUED)

9 CONTINUED:

9

SAL (CONT'D)
I'm gonna kill that *fucking* dog.

CUT TO:

10 I./E. POLICE CAR/STREET -MORNING

10

We are back with John and the rookie, Ben, as they cruise the streets.

JOHN
No one calls the cops cause they're happy. We're the first line of accountability in a world where there is no accountability. We tell you, "no, you can't drink the beer in public" "No, you cannot beat up your wife." "No, you cannot have sex with your three year old".

(beat)

Whatever nightmares are made of, that's what you're gonna deal with. Am I keeping you awake, boot?

BEN
I'm awake, sir.

JOHN
So what are you, a little wallflower?

Just then, a young, thin, very unkempt man flags down their cruiser.

JOHN (CONT'D)
(to Ben))
Great. Barry the Basehead.
(beat, correcting himself)
He's spun.
(at Ben's look of incomprehension)
Meth. They get that real disheveled look.

The man approaches John's window.

JOHN (CONT'D)
Hey, *shitbird*, how you doing?

STONER
My friend has this kitten, it won't come off the roof.

(CONTINUED)

10 CONTINUED:

10

JOHN

Usually, a cat goes up on its own,
it can come down on its own.

STONER

No, man, my friend threw it up there.

A beat. Then --

JOHN

You are too stupid to live.

He drives on. Ben turns to look at him.

JOHN (CONT'D)

Asshole rodeo.

They pull up at a light, next to another car, a red Camaro.
John seems to barely glance at the occupants, then---

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

(to Ben)

Run the plates. They're dirty.

*

Ben turns the computer towards him, waits for the car to
pull ahead of him so he can read the license plate.

*

JOHN (CONT'D)

(explaining)

Cops and criminals are both aware of
their surroundings -- it's how we
recognize each other. I can be walking
through Costco and pick out the
parolees.

CUT TO:

11 INT. DAVIS APARTMENT - HOLLYWOOD - MORNING

11

We have been HEARING OVER the sound of the ball hitting the
wall. It abruptly stops. The father, Brad, concerned, goes
to the window and looks outside. Kayla is gone, her mitt
lies on the ground, the ball nearby in the burnt up grass.

CUT TO:

"SOUTH LOS ANGELES 9:45 AM"

12 INT. APARTMENT - NICKERSON GARDENS- WATTS

12

A 17-year-old black kid, HENRY COLE, picks up a pink cellphone
lying on a table, goes to the front door. Behind him, a
display case is filled with sports trophies and medals.

(CONTINUED)

12 CONTINUED:

12

His 13-year-old sister, SHAMIKA, comes out of her bedroom, still in her pj's, carrying a Toni Morrison book, "Beloved" that she can't put down.

SHAMIKA

You can't take my phone.

HENRY

Stop wiggin, I'm just gonna borrow it.

SHAMIKA

I'm calling Ma.

HENRY

So, call her. Explain to her why you still at home on a schoolday.

SHAMIKA

I got strep throat. That girl you textin' with is a ho.

Henry laughs, takes the phone and goes to leave --

HENRY

Chill, lil' sis.

SHAMIKA

I hate you!

Henry leaves, exiting out into--

13 EXT. WATTS - MORNING

13

This is the biggest public housing development in South Central. Barracks style two story buildings, one after the next. Some are boarded up. Some have rose gardens. Henry passes young groups of Bounty Hunters, hanging out, dealing drugs.

CUT TO:

14 EXT. SOUTHEAST STATION - ROOF - MORNING

14

A row of unmarked cop cars, all identical. Except for one, which has fogged up windows. Inside, a young, attractive detective, SAMMY, 30's, sleeps in the front seat, his jacket wadded up as a pillow.

"SAMMY AND NATE -SOUTHEAST DIVISION"

His partner, NATE, also mid 30's, raps hard on the side window, startling Sammy, who groans.

(CONTINUED)

14 CONTINUED:

14

SAMMY

I can't turn my neck.

NATE

I signed you in.

(beat)

What'd you do, work all night?

Sammy nods yes, yawns --

SAMMY

(smiles)

I took that espresso machine her
parents gave us for a wedding present.
I can make lattes.

NATE

You gotta call her and make up.

SAMMY

No way.

CUT TO:

*

15 EXT. HOLLYWOOD STREET - MORNING

15

As John and Ben exit their car, their guns drawn, and approach
the red Camaro, which they have now pulled over based on the
information that has come back to them --

JOHN

Nice and slow. Never work faster
than your angels can fly.

CUT TO:

16 INT. SOUTHEAST STATION - MORNING

16

This is control central for gang/homicide/gang task force,
and gang drug investigations. Men in bad suits sit behind
desks with plastic partitions between them, so all you have
to do to see the other desks is stand up. A movie poster
for "Tombstone" reads "Justice is coming". Other signs tell
us "Run and you go to jail tired" and "Always be closing".A huge board has all the recent homicide cases listed. It
is packed.Sammy and Nate sit across from each other, they work this
unit. Sammy is wearing his rumpled jacket, has put on a
tie. He's on the phone with his wife.

SAMMY

No, I did not have a woman in the
car with me.

(CONTINUED)

16 CONTINUED:

16

He listens for a beat.

SAMMY (CONT'D)

I can't talk about this now, I gotta get off.

Nate has two boys and his wife is pregnant again. The pictures on his desk evidence this. Sal, who we met in Santa Clarita, walks in. He is their boss, a Detective 3.

He stops in front of the board, studies it a beat, turns to Sammy.

SAL

You closed Suarez?

Sammy smiles, proud.

SAL (CONT'D)

He copped out to you?

SAMMY

I read the transcripts, he confessed telephonically. So I went and talked to him.

*

SAL

Excellent.

A florid cop, ANDY, who looks stuffed into his shirt collar, walks in --

ANDY

What'd I miss? Anything good happen?

SAMMY

Didn't you deport that little buster "Droopy" from over at Leimart Park?

ANDY

Yeah, Miguel Ramos. What happened?

SAMMY

He raped and murdered this girl last Friday.

ANDY

God bless America. I love Special Order 40, don't you?

NATE

How was Cancun?

(CONTINUED)

16 CONTINUED: (2)

16

ANDY

Good. But if I ever start to talk about marriage again just tell me to go out, find some chick I don't like and buy her a house instead.

Half of the men laugh, they have been there.

NATE

Sammy's wife kicked him out.

ANDY

First marriage? That don't even count. That's a starter marriage.

(beat)

Didn't you guys take that crazy bomb dog had a breakdown?

SAMMY

(corrects him)

Drug dog. Richter. He's doing better. We put him on medication for DSS.

(off their looks)

Delayed stress syndrome. My wife hates him though.

Andy walks over to a taciturn detective who doesn't look up. He recites from something tacked up on the partition --

ANDY

(a deep hyper macho voice)

"There is no hunting like the hunting of man. And for those who have hunted armed men long enough and liked it -- they never care for anything else thereafter."

KENNY NO-GUN

Screw you.

CUT TO:

"FIGUEROA AND 120TH STREET - 11:45"

17 EXT. BUS - DAY

17

Henry Cole gets off the Dash bus. The sun is hot, glinting off the cars that line either side of this wide street. He is talking to his girl on his sister's pink phone when a car passes him.

HENRY

Sup, shawty. I'm almost there.

(CONTINUED)

17 CONTINUED:

17

The car does an abrupt U-turn and pulls up near him. Three Latino kids lean out the window.

ZIG-ZAG

Hey, cuz, where you from?

HENRY

I don't bang.

They spill from the car. The two others, DANNY and PANCHO, are the same age as Zig-ZAG, all under twenty. They all raise guns and open fire on Henry. Then, as quickly as they arrived, they are gone. Henry lays still, bleeding out under the hot merciless sun.

CUT TO:

*

18 EXT. HOLLYWOOD STREET - LATE MORNING

18

A hand-lettered sign on a post reads "Fix your accent" with a telephone number beside it. We pan over, next to it, where--

John and Ben have pruned out all three men from the car they have stopped. John was right, warrants have come back telling us the car was used in the commission of a robbery. Their guns are on the ground in a little pile. The last suspect, a rough looking woman in her thirties, is already cuffed. John shoots Ben a look..."do it."

BEN

Get on your knees and then lay flat on the ground on your stomach, please.

WOMAN

I can't.

BEN

Mam'n?

WOMAN

I'm pregnant.

Ben stops, doesn't know what to do. Nothing in his training prepared him for this. John groans, then pulls him aside.

JOHN

When you say please, that's the same as asking them. Do you understand how she just got over on you?

When Ben doesn't respond --

(CONTINUED)

18 CONTINUED:

18

JOHN (CONT'D)

By the end of shift I have to sign
your book. Do you understand how she
just flipped the script on your poop-
butt ass? Yes or no?

*

BEN

(beat)

Yes.

CUT TO:

19 INT. SOUTHEAST STATION - LATE MORNING

19

Sal hangs up the phone.

SAL

Who's up? We got a little G-ster at
Fig and 120th, he's wobbling.

Sammy and Nate stand up, they are the next team up.

SAL (CONT'D)

Kenny? Andy?

The other two look up.

SAL (CONT'D)

Go with 'em. Media relations just
called freaking out, the chief is
doing a conference tonight about the
spike.

CUT TO:

20 EXT. DAVIS APARTMENT - HOLLYWOOD- DAY

20

Lydia and Russell have been called here by their watch
commander. Russell is interviewing the uniform officers who
were the first responders and took the initial missing persons
report. Neighbors have gathered to help, as other officers
start door knocks and begin to do interviews. The distraught
father, Brad, is being interviewed by Lydia.

BRAD

I turned my back for one minute.
One minute. She plays there all the
time.

Russell shakes his head. They have all heard the "one minute"
speech hundreds of times. Lydia shoots him a look, "let me
handle this."

(CONTINUED)

20 CONTINUED:

20

Just then, a woman in her late thirties, MARIA DAVIS, quite beautiful, pulls up in a BMW, gets out of her car and moves towards Brad. She goes to hit him and he lets her.

MARIA

Are you high?! Are you? Did you do something to her? What did you do?

She starts to cry hard. Lydia takes her arm, steers her away from him, tries to calm her down.

LYDIA

I'm Detective Engstrom. I can only imagine how upsetting this is, Ms. Davis. I want you to know we are doing everything possible to find Kayla. Sometimes kids wander off --

Off the woman's terror and Lydia's concern --

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

We hear him before we see him --

DEWEY (V.O.)

What do you call two female officers
in a patrol car?

*
*

21 EXT. FOOD COURT - GRAND CENTRAL MARKET - DAY

21*

DEWEY

--- A tuna boat.

*
*

He is fifty two, a burn-out. His female partner, CHICKIE,
athletic, late thirties, winces.

*

"DEWEY and CHICKIE - 12:05 PM"

John and Ben have joined them and two other patrol officers,
for lunch. John and Ben eat salads. Dewey stuffs a hamburger
in his mouth.

*

DEWEY (CONT'D)

Chickie thinks she's going to SWAT.

*
*

JOHN

She should go to SWAT. She rocks.
(to Chickie)

How many times you win Baker to Vegas?

*

CHICKIE

(proud)

Four.

JOHN

(explaining to Ben)

It's a relay race in the desert.
Chickie's our star.

Chickie smiles. Dewey looks disappointed, thought John would
back him up.

A call comes over John's radio --

DISPATCH (V.O.)

All units, we have a tender age
critical missing. 911 is looking
for a ten-year-old white female,
Kayla Davis, 4'10", weighing 80
pounds, last seen at Fountain and
Virgil wearing a pink shirt, blue-
jeans and checked Vans sneakers.

*

The two other officers stand up to leave --

*

(CONTINUED)

21 CONTINUED:

21

OFFICER 1 (O.S.)
(into radio)
Clear us from code 7, show us
handling.

*
*
*

OFFICER 2
(takes one last bite)
Later, guys.

*
*
*

The others continue to eat. After a moment --

*

DEWEY
Why not an all female SWAT while
you're at it? You can nag suspects
till they give up.

*

JOHN
Shut up, Dewey.
(beat)
They had a call out a few days ago?
Guy's barricaded, said he's going to
kill himself if they come in. They
ask him what kind of weapon he has,
he says "I'm a diabetic --you get
any closer I have a candy bar and I
will eat it".

*

They all crack up, even Ben. Dewey can't stop now.

DEWEY
(sarcastic)
Ooh, the god squad. They go into
some crap neighborhood for an hour
every couple of weeks, make a few
easy felony busts -- "see cop, drop
rock," then they go work out again
for another two weeks. Then they
bitch about it. "Bomb squad doesn't
have to do crime suppression, why do
we?"

JOHN
You're giving me a headache.

DEWEY
(to Chickie)
You think you can drag a 200 pound
man out of bad scene? With all his
SWAT gear on and his weapons?

*
*

JOHN
Keep it up, Dewey, I'll knock you
out and we can see.

(CONTINUED)

21 CONTINUED: (2)

21

DEWEY
 (referring to Ben)
 He always this quiet?

JOHN
 Yeah, he's Canadian or something.

CHICKIE
 Where you from in Canada?

BEN
 I'm not Canadian.

John gets up to go to the bathroom. The others continue to eat. Chickie finishes, stands up. Dewey stands up. When she turns her back to him, he is on her, applying the outlawed arm bar choke-hold. Ben jumps to his feet to help her, but she vehemently waves him off, struggles with Dewey.

22 INT. FOOD COURT - BATHROOM - DAY

22

John shakes a lone pill out of plastic container, pops it into his mouth, stands rubbing his hip, as Ben comes in --

BEN
 That guy's trying to choke out
 Chickie. *

John quickly replaces the pill bottle in his pocket, upset that Ben might have seen it.

JOHN
 Don't worry about it.

He and Ben head back to the food court, watch Chickie as she backs him up into a table and they both go down hard. She has gotten him off of her. They are both panting hard.

JOHN (CONT'D)
 (to Dewey)
 Great, were all gonna get beefed now --
 (to Chickie)
 You alright, sweetheart? *

She nods yes. Another call comes out on his radio -- As he and Ben move off--

JOHN (CONT'D)
 (to Dewey)
 You got no self-control. You need
 to hit the ejection button, get off
 the streets. Go be a Parker Center
 panty waist, work a desk.

CUT TO:

23 EXT. FIGUEROA AND 120TH STREET - SOUTH LOS ANGELES- 2:00 23

Nate and Sammy work the scene of the kid's shooting. Henry has already been transported to the hospital. Both have gloves on, are going through evidence, putting up numbered plastic flags where there are shell casings. The Dash bus has been retained and the DRIVER and THREE BLACK GIRLS are being interviewed by ANDY. The Girls are crying. KENNY NO-GUN approaches Nate and Sammy.

KENNY NO-GUN

(points to girls)

They said they didn't see anything.

SAMMY

And they're crying because --?

NATE

(agreeing with Sammy)

Bring 'em in.

As Kenny moves off --

SAMMY

Stop and get 'em something to eat,
it might be a long wait.

Kenny nods.

Other uniform officers are cordoning off the crime scene, as neighbors gather. An ELDERLY MAN steps forward --

ELDERLY MAN

You wanna know how y'll can stop all
this gang-bangin'?

(beat)

Start giving 'em all free marijuana.

ANDY

Thank you, sir. We'll bring that up
up at the next city council meeting.

CUT TO:

24 EXT. SUNSET BOULEVARD - DAY 24

A Ferrari with illegally tinted windows does a U-turn on Sunset almost in front of John and Ben, in their car. John hits the siren and chases him down Sunset for a beat. The car finally pulls over. John and Ben step from the car and move over to the Ferrari. A young Beverly Hills type is fanning the air in the car.

JOHN

Get out of the car.

(CONTINUED)

24 CONTINUED:

24

WARD

Why do I have to get out of the car?

JOHN

Get out of the car now, numbnuts.

WARD, 23, gets out reluctantly, hands his driver's license to John, who studies it for a beat.

WARD

Do you know who my father is?

JOHN

Why? Your mother didn't tell you?

Ward is speechless. Then he notices Ben, takes in his uniform --

WARD

Dude, you became an actor?

John looks at Ben, astounded he knows this asshole.

BEN

I'm not an actor.

WARD

I'm being punked, right?

John picks up on Ben's mortification.

JOHN

Search the car.

Ben does. Holds up a small bag of dope.

WARD

You're making a big mistake. You can't search my car without "just cause."

JOHN

You watch too much T.V, "dude." Put your palms on the car and spread your legs.

WARD

You're arresting me? What are the charges?

JOHN

No charge. The services of the LAPD are free for you.

WARD

You're a dick!

(CONTINUED)

24 CONTINUED: (2)

24

JOHN

Cops have feelings too, you know.
 Now I'm gonna need a hug.
 (to Ben)
 Hook him up.

WARD

(remembers his name)
Ben. Right?
 (beat)
 Can you help me out here, dude?

BEN

(as he cuffs him)
 No.

25 OMITTED

25*

CUT TO: *

26 INT. HENRY'S APARTMENT - NICKERSON GARDENS

26

Shamika is trying her cell phone from a land line. It RINGS and RINGS.

CUT TO:

27 INT. HOSPITAL - UCLA HARBOR

27

The pink cellphone is crushed, splattered with blood, inside a plastic bag on a gurney.

Henry is about to be wheeled in to surgery. He is covered in blood. Nate and Sammy are waiting to interview him, but he is still unconscious. Nate is trying to get hints off his tattoos, making notes in a small notebook, as a nurse flirts with Sammy. He pulls away, walks over to Nate --

SAMMY

When's somebody gonna claim this kid? He has no ID on him. His tatoos tell you anything? He a Blood?

NATE

I don't think so.

Sammy's cell phone rings. He looks at the number and ignores it.

CUT TO:

28 EXT. STREET - CASTAIC -DAY

28

CLOSE -UP on the snout of a GERMAN SHEPARD, as it intransigently follows a scent along a sidewalk.

(CONTINUED)

28 CONTINUED:

28

For a moment, we should think this is a dog that is trying to pick up the scent of Kayla Davis. It is only when we pull back and the dog comes up fast on a SKATEBOARDER, knocking him off his skateboard and pinning him to the ground, and then menacing him when he tries to move --

That we realize this is --

"RICHTER" - CASTAIC 3:07 PM"

the retired drug dog that had a breakdown.

Sammy's young wife, TAMMI, comes running up. She is holding her cell phone, we can HEAR Sammy's recorded message on the other end. She snaps it shut.

TAMMI

I'm so,so, so sorry. Richter, stop it!

She tries to get control of the dog.

SKATEBOARDER

What the *fuck*, man.

TAMMI

I'm really sorry.
(knows he does, wants
to get high)
You don't have a joint on you by any chance?

CUT TO:

29 EXT. HOLLYWOOD - APT. - DAY

29

As Lydia and Russell continue to work the missing kid case. A field command center has been set up there. Maria Davis is sitting on a stoop. She is shivering. Brad comes out of his apartment upstairs with Russell.

Lydia has been doing field interviews with various neighbors. She notices Maria Davis, her arms clasped around herself, and goes to her car and opens the trunk. Takes out a nylon windbreaker with LAPD written on it, comes and drapes it over Maria Davis's shoulders. Maria manages a weak smile. Her teeth are chattering.

MARIA

She hates the dark. Ever since she was a baby, she hates being alone in the dark.

A beat.

(CONTINUED)

29 CONTINUED:

29

LYDIA

I'm gonna get you something hot to drink. What would you like?

Maria can't answer.

Lydia walks over to one of the young officers we saw earlier at the lunch --

LYDIA (CONT'D)

I need you to go get her a hot tea with some honey.

He nods yes and goes to do it. Lydia turns to see a group of neighbors gathered together on the lawn of the apartment building next to them. An Armenian woman in her 60's steps forward.

AGATA

We know this girl. We like her very much. Always playing. We say hello and so forth. What we can do to help?

Her son, in his 40's, steps forward.

ARSHAM

Is there anything we can do?

AGATA

Oh, sorry. My son, Arsham, I am Agata. We live next door, right here. Do not hesitate.

LYDIA

Thanks, folks. Just keep your eyes open and think good thoughts. You see anything let us know.

She is distracted by a greasy looking man in his twenties. He steps forward nervously.

DWAYNE

I seen her just last night, coming home with her Dad? She had this book bag on her shoulders, weighing her down, so she was walking really slow. They're real heavy nowadays, you ever notice that?

Lydia is studying him.

LYDIA

Uh-huh.

(CONTINUED)

29 CONTINUED: (2)

29

DWAYNE

I'm thinking, this is a little kid,
why do they have to lug all that
heavy crap around? Why didn't her
Dad carry it?

*

LYDIA

Right?

DWAYNE

I mean, she was kind of little for
her age. Kids are so developed now,
but she wasn't like that. She looked
like a little kid. She was pretty
though.

Lydia's interior alarm is now at Code Red.

LYDIA

You guys are being so helpful, could
I just get your names right here in
case I want to call you later?

She hands the pad to him, watches him closely as he writes
down his name.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. POLICE CAR- JOHN AND BEN - HOLLYWOOD- AFTERNOON 30

A call comes over the radio --

DISPATCH (O.S.)

Any available unit, neighbors have
reported a bad smell coming from 322
Wilcox, apartment A.

*

JOHN

It's probably a DB call.

(beat)

By the time you pull into the driveway
you should know what you have --the
hair on your arms tells you.

(gestures to radio)

Buy the call.

BEN

(into radio)

Show us handling.

*

John studies him for a beat.

JOHN

So, what is this for you --it's gonna
look good on the resume or something?
Nice little stepping stone till you
land some cushy job? Go be a slap-
dick somewhere, soon as your
probation's over? Sound about right?

BEN

I'm a cop, same as you're a cop,
Sir.

JOHN

I doubt it, Richie-Rich.

A beat then --

JOHN (CONT'D)

When I joined up, this was the only
job I could get where I could make
thirty thou' a year. Better than
digging ditches.

A long beat. Ben doesn't say anything.

JOHN (CONT'D)

Don't tell me you need the paycheck.

(MORE)

(CONTINUED)

30 CONTINUED:

30

JOHN (CONT'D)

You got 90210 written all over your face.

CUT TO:

31 EXT. SOUTHEAST STATION - AFTERNOON

31

Sal stands watching an attractive news reporter, MIA SANCHEZ, as she is about to interview a middle aged black man, MALIK COLEMAN. A crew has set up and is filming her directly in front of the station house.

*

MIA SANCHEZ

A 17 year old boy was shot this morning, and remains in critical condition in what caps several weeks of escalating gang violence. I'm here with Malik Coleman of Unity 2, a youth outreach program. Mr. Coleman, our mayor is saying these shootings are not race related. Do we have a race war on our hands?

*

*

*

MALIK COLEMAN

Yeah, it's racial, we just ain't allowed to say it's racial cause the ACLU and Latino special interest groups won't vote for Mayor "La Raza" again. Oh, "let's not jump to any assumptions?" He thinks by saying that, he's headin' off race riots? There is a segment of Hispanics that wants to efface blacks from the Southwestern United States. The last twelve been brown shooting down blacks. The police don't protect, they come to collect.

*

Sammy, Nate, Andy and Kenny No-Gun approach from the parking lot, stop to watch. Sal shakes his head, cannot believe this.

MALIK COLEMAN (CONT'D)

Every young African American kid in this community got fratricidal stress, they got PTSD. You take away education and you build more prisons. You take away jobs and you build more liquor stores. You say you got no more funding for after school programs, but you always fixing up the highways!

*

(CONTINUED)

31 CONTINUED:

31

MIA SANCHEZ

Thank you, sir. This is Mia Sanchez reporting live for "Eyewitness News"

She stops. Sal walks over to her, as the other Detectives enter the building. He pulls her aside.

SAL

What are you doing?

MIA SANCHEZ

What?

SAL

Why are you doing this in front of my station?

MIA SANCHEZ

Oh, it's your station?

(beat)

There's a race war going on, maybe you haven't noticed.

She smiles at him.

SAL

You're doing this cause I haven't called you.

MIA SANCHEZ

Why haven't you called me, Sal?

SAL

Look, you knew I was married. What do you want from me?

MIA SANCHEZ

It's been two weeks!

*

SAL

I'm sorry. I'm under a lot of pressure here. You have no idea.

A long beat.

SAL (CONT'D)

Don't put that on the air. All Malik does is stir crap up. You're not gonna win any awards doing that. "Unity 2?" Don't humiliate yourself.

*

She just continues to smile at him.

(CONTINUED)

31 CONTINUED: (2)

31

SAL (CONT'D)

Call off Malik and I'll meet you for
a drink, late.

MIA SANCHEZ

It was live, Sal.

She turns and walks back to Malik, who waves at Sal. Sal waves back and then turns and walks into the building.

CUT TO:

32 INT. SOUTHEAST STATION - FRONT DESK - AFTERNOON

32*

A group of people wait on a long line to talk to the DESK OFFICER. Among them is Henry's sister, Shamika, who sits waiting with the others, reading her book. Andy and Kenny No-Gun beckon Sal over. The Desk Officer has his hand over the phone.

*

*

*

SAL

(no mood)

What?

DESK OFFICER

*

I got a woman on the line says her uterus was stolen, wants to talk to a female Detective. I kid you not.

Sal shakes his head.

SAL

Fine. Send it up to Wilder, let her handle it.

CUT TO:

33 EXT. 322 A WILCOX - HOLLYWOOD - AFTERNOON

33

John and Ben are walking up to the front of a small duplex. The grass is overgrown, the lights are out inside the house. The LANDLORD of the property is with them, going through a large key ring. Neighborhood kids have gathered around.

JOHN

(to Landlord)

We can smell this from two blocks away. You turn the electricity off?

*

*

*

He shakes his head no.

JOHN (CONT'D)

You telling me the truth?

(CONTINUED)

33 CONTINUED:

33

LANDLORD

He doesn't pay his rent, what am I supposed to do?

Two very excited dogs from inside the house start to bark.

LANDLORD (CONT'D)

He's got dogs. I forgot.

John goes up to the door, knocks loudly.

JOHN

Sir? Hello? Sir?

The dogs are going crazy.

JOHN (CONT'D)

(to Ben)

Call Animal Control.

Ben nods. He has a radio with him, steps off the porch to make the call.

*

*

John looks in the window of the house, can just make out a dark form sitting in a chair.

CUT TO:

34 INT. SOUTHEAST STATION - UPSTAIRS GANG UNIT -AFTERNOON

34

The THREE GIRLS from the bus are sitting together upstairs, on a little bench, leaning their heads on each other's shoulders, texting. Sammy comes out and looks at them for a moment. Kenny No-Gun approaches.

KENNY NO-GUN

They tried to get video footage off the Dash bus, but you have to hit the emergency brake hard or hit the button for the video to work, and the driver didn't do it.

Sammy shakes his head, frustrated --

*

KENNY NO-GUN (CONT'D)

She'll be home around 8, she lives in Hacienda Village, says you can come over, but she's not coming in, she can't get a sitter.

*

SAMMY

Great.

Just then, his cell phone RINGS. He looks at the number, thinks about picking up this time.

(CONTINUED)

34 CONTINUED:

34

In the BG, the three girls, Andy, Sal, other cops working gangs. A busy afternoon.

35 INT. CASTAIC - SAMMY AND TAMMI'S HOUSE - AFTERNOON

35

His wife Tammi is high, waiting for Sammy to pick up his cell. She is sitting on the couch with Richter. His entire snout is covered with the day-glo orange powder from the giant bag of Dorito's that rests on her lap. She is stuffing fistfulls of them in her mouth. Then Richter puts his snout in the bag, convulsively wolfing down this forbidden treat until she pulls his head out. They take turns. When Sammy finally picks up --

We intercut between them --

TAMMI

Honey, you have to come home.

SAMMY

What happened?

TAMMI

We have to talk.

SAMMY

What happened, Tammi?

She starts to cry, spits the huge mouthful of Dorito's out into her hand, Richter eats it off her palm --

TAMMI

Will you just come home, please?

SAMMY

You sound funny.

TAMMI

I'm so sad!

(beat)

I'm so sad all the time.

SAMMY

I'm in the middle of a case. A kid got shot.

TAMMI

(overreacting, high)

No! No! Why all this death? Rape and PCP and AK 45's, and Glocks and guns and making you breakfast at midnight. It's not normal, honey.

(MORE)

(CONTINUED)

35 CONTINUED:

35

TAMMI (CONT'D)

(digresses)

Why do you say "deceased" all the time? Why can't you just say someone died? Why are they "deceased?" I hate that.

SAMMY

He's not dead.

(beat, lowers his voice, surprised)

Tammi, you stoned?

TAMMI

Come home and make a baby with me. Do you still love me? I still love you.

SAMMY

It's not that simple.

TAMMI

Why not? Why not? Of course it is.

SAMMY

We don't have that much in common anymore.

TAMMI

Oh, so who do you have stuff in common with, all those badge bunnies lining up to blow you?

SAMMY

I'm not seeing anyone else.

TAMMI

Why aren't we close anymore? How come we don't make love?

SAMMY

I don't know. I'm tired a lot. I have to go.

TAMMI

Don't go.

SAMMY

I have to go, Tammi.

TAMMI

Fine. I'm keeping the dog.

SAMMY

You hate the dog.

(CONTINUED)

35 CONTINUED: (2)

35

She hangs up. He collects his thoughts. Then approaches the three girls.

SAMMY (CONT'D)

Hey. I'm Det. Marvello. I appreciate what you're doing. Which one of you is Nyesha?

NYESHA raises her hand. Sammy gestures to an interview room we have just seen Nate go into --

SAMMY (CONT'D)

Do you mind coming in this room over here to talk to me and my partner?

NYESHA

My Mom says not to. To wait till she gets here.

SAMMY

Alright, who's Janila?

JANILA raises her hand.

SAMMY (CONT'D)

Hey, Janila. You mind talking to me?

JANILA

It's okay.

SAMMY

Good, thank you.
(to the third girl)
And you're Tanya?

She nods yes.

SAMMY (CONT'D)

We just want to get a general idea of what you saw this morning, okay?

NYESHA

We gonna have to go to court?

SAMMY

(lying)
No, where'd you hear that?
(joking)
I don't even remember your names. I can call you by some code names. You wanna do that?

(CONTINUED)

35 CONTINUED: (3)

35

They all laugh. He has won them over.

CUT TO:

36 EXT. HOLLYWOOD APARTMENT HOUSE - LATE AFTERNOON

36

Russell has been talking to Maria Davis. Brad Davis is talking to another bunch of cops upstairs near his apartment.

Lydia gets out of her car, with a piece of paper. Russell sees her, comes over to her.

LYDIA

We just got the warrant, but I want you to get her out of here, okay? Take her for coffee, I'll call you when we're done.

He nods.

LYDIA (CONT'D)

Russ?

He turns back.

LYDIA (CONT'D)

She has people she can call. Get her to do that, okay? She has family, she has friends. Get her to call someone, alright?

He is quiet, finally nods, heads back to Maria.

CUT TO:

37 EXT. 322 A WILCOX - HOLLYWOOD - LATE AFTERNOON

37

Animal control has arrived. Two officers with huge poles with a type of noose attached in a loop at the ends. Ben tries to shoo away the neighborhood kids, but they keep breaking free. When he has herded them up, John nods at the landlord, who opens the door with a key. Then waits till animal control gives the go ahead.

ANIMAL CONTROL WOMAN

We're ready.

John opens the door and shines in a powerful flashlight. Chaos as the animals begin to bark and go nuts.

The two Animal Control officers, wearing protective clothing, go in and capture the two dogs, come out with them attached to the sticks.

38 INT. 322 A WILCOX - SAME

38

John and Ben enter next, John holding the flashlight. He approaches the form in the chair, shines the light on it.

It was a white man, who has now turned almost black. His ears and nose are missing and so are most of his fingers. Bodily fluids have stained his clothes, he has been dead and rotting for three weeks in the heat. Feces is scattered around the floor. Ben hurries out and throws up in the bushes.

CUT TO:

39 EXT. 322 A WILCOX -HOLLYWOOD - LATE AFTERNOON

39

Dewey and Chickie have arrived. Animal control is having the landlord sign a piece of paper, and then John signs it. Ben is taking deep gulps of air over by their car.

DEWEY

(dogs)

Why do you gotta put 'em down? I'll take 'em. That little pink nose is a sweetie.

ANIMAL CONTROL WOMAN

Cause they've tasted human flesh. Once they've tasted human flesh, you just can't be sure.

DEWEY

I went down on my wife about a year ago, you gonna put me down?

John laughs, he can't help it. Dewey gestures at Ben over by the car.

DEWEY (CONT'D)

He get sick?

JOHN

Yeah, Tori Spelling over there threw up all over his new patent leather mary-janes. Be nice when you say goodbye, this could be his last day on the job.

*

Ben has heard him, is about to finally lose it, Chickie grabs him, pulls him aside --

CHICKIE

No, no, no, no, no. Do not let him get to you. This isn't personal.

BEN

What is his problem?!

(CONTINUED)

39 CONTINUED:

39

CHICKIE

Alot of theories on that one.

Ben just looks at her.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

40 INT. SOUTHEAST STATION - INTERVIEW ROOM - LATE AFTERNOON 40

Sammy and Nate are in one of the interview rooms with one of the girls, JANILA, who bounces her leg nervously under the table. Nate is taking notes.

SAMMY

You wanna tell me what you saw,
Janila?

JANILA

People who snitch come up missing.

SAMMY

I know. But that's not what's
happening here. I have lots of
witnesses, so what you tell me is
just corroborating what we already
have.

Janila doesn't say anything.

JANILA

My Mom says not to say anything.

NATE

Janila, why you wearing purple? You
affiliated with Grape Street?

Her leg starts kicking harder under the table.

SAMMY

That's cool. You got a boyfriend in
Grape Street?

She nods yes.

SAMMY (CONT'D)

Janila, help me out here. I promise
you, I'll keep you out of it.

JANILA

It don't work like that.

SAMMY

Where'd you hear that?

JANILA

I learned that before I learned the
alphabet.

Sammy laughs.

(CONTINUED)

40 CONTINUED:

40

SAMMY

You're cute.

JANILA

I went on the website once. You think I could be a cop?

SAMMY

Sure.

CUT TO:

41 INT. SOUTHEAST STATION

41

Andy is moving around restlessly. Sal is on the phone with his wife trying to get a time-out for later. Kenny No-Gun is filling out reports. Andy finally lands in front of Kenny's desk. Reads another quotation Kenny has posted on the wall of his partition --

ANDY

(reading aloud in his
hyper-macho voice)

"You sleep safe in your beds at night
because rough men stand ready in the
night to visit violence on those who
would do us harm."

Kenny stands up, loses it --

KENNY NO -GUN

Leave me alone! Enough!

ANDY

I'm sorry! I'm sorry. I got the fratricidal stress.

Sal has a smile on his face. Kenny sits back down.

SAL

(to Andy)

They just brought your friend Droopy in --

ANDY

(to Kenny)

I'm gonna go visit some violence on Miguel Ramos, you wanna come?

KENNY NO -GUN

No. I need to finish this.

CUT TO:

42 EXT. SANTA MONICA BLVD - EARLY EVENING

42

John and Ben are driving, Ben lethally quiet, when John spots a YOUNG WOMAN, walking down the sidewalk by herself, without a purse, wearing a tight t-shirt and jeans. He pulls up just behind her, leans out the window --

*

JOHN

Hey, baby, show me your tits.

She turns around, angry, then sees it's him, laughs.

"SHAWNA - SANTA MONICA BLVD. 6:45"

SHAWNA

No freebies for you, asshole.

She leans into the window. John makes the introductions.

JOHN

Shawna, Ben. Ben, Shawna.

BEN

Hey.

SHAWNA

Howdy.

JOHN

I trained this crazy chick.

(to ben)

Shawna works Vice in case you didn't guess. Where's the guys?

She points to a plain car across the street and down about 1/2 a block. John waves to them, then pulls her in close to him.

JOHN (CONT'D)

Never, ever lean into the John's side of the car.

She laughs, kisses him goodbye, starts doing a slow strut down the street. John does a u-turn and pulls up alongside the plain car. Inside, two undercover Vice cops with long hair, "VID, and EDDIE". VID has a really bad moustache. An embarrassed looking ARRESTEE is in the backseat with handcuffs on.

*

JOHN (CONT'D)

(referring to Vid's moustache)

Oh, Mr. Holmes, could I just touch it once? I hear it's really big.

They all crack up.

(CONTINUED)

42 CONTINUED:

42

JOHN (CONT'D)

This is Ben. Meet the two biggest degenerates I have the pleasure of knowing, Vid -- and Eddie.

They all exchange greetings, then --

EDDIE

I'm putting the bracelets on this guy this morning, he says to me "will I get out of jail before my wife gets out of church?"

(beat)

"Gee, sir, I don't know how to answer that."

John gestures at the guy in the backseat.

VID

Working the bushes over at Barnsdale Park --

*

*

JOHN

(to Ben, explaining)

Public park that has these huge posted signs every two feet "this area is under surveillance by the LAPD"

Ben feels bad for the guy in the back seat.

We adjust FOCUS to PICK UP SHAWNA, leaning into the passenger side of a car, which has pulled up next to her. They can hear her in their car, she is miked.

*

*

CUSTOMER (V.O.)

How much?

SHAWNA (V.O.)

I don't know, sweetheart. What'd you have in mind?

CUSTOMER (V.O.)

I don't know --

VID

The price and the act! You gotta say it out loud, dude!

CUSTOMER (V.O.)

Fifty bucks for a blow and go?

EDDIE

Bingo.

(CONTINUED)

42 CONTINUED: (2)

42

VID

Why don't you take her to a mo-mo,
make love to her, you cheap bastid.

They all laugh. Suddenly --

SHAWNA (V.O.)

(revulsion)

Just get out of here, okay?

EDDIE

She had him. What's she doing?

SHAWNA (V.O.)

(upset)

What's the matter with you?

Vid is about to put the car in gear, come up on them, Eddie puts his hand out to stop him - she is still standing clear of the car, doesn't seem to be in danger --

CUSTOMER (V.O.)

What's the matter with me? You're
selling your body for sex on the
street --

SHAWNA (V.O.)

I don't have a baby in a car seat in
the backseat, you asshole.

EDDIE

Oh, God.

*

CUSTOMER (V.O.)

My wife won't have sex with me since
she had the baby.

VID

Boo-hoo, better call a Waaambulance.

EDDIE

What we gotta call is child services.

*

VID

No way. Kid'll be tossed around
like a frisbee for six hours.

SHAWNA (O.S.)

Just get out of here, okay?
(when he still doesn't
move)

I'm a cop, you moron!

The guy leaves tire tracks he pulls away so fast. Ben looks shocked.

(CONTINUED)

42 CONTINUED: (3)

42

EDDIE

That kid's gonna need therapy for
the next hundred years.

JOHN

Nice hanging out with you guys.

VID

Later, bro.

EDDIE

Later.

(to Ben)

Nice meeting you.

As they drive away.

JOHN

(police work)

It's like driving through the sewer
in a glass bottom boat, right?

Ben doesn't say a word.

JOHN (CONT'D)

We gettin' to you, boot? You don't
think you can handle it, get out
now, do us all a favor. Quit.

BEN

I'm not quitting, sir.

CUT TO:

43 INT. SOUTHEAST STATION - HOLDING CELL - EVENING

43

Andy comes into a cell where a shaved headed guy, MIGUEL
RAMOS, 22, sits on a bench. He is covered in tattoos.

ANDY

Droopy, what'd you go and kill that
nice girl for?

MIGUEL

I swear, I didn't do that. It was
somebody looks like me.

ANDY

I hate when that happens.

MIGUEL

Serious, it wasn't me, cuz.

(changes the subject)

I got a new tattoo. You always like
this *shit* --

(CONTINUED)

43 CONTINUED:

43

He pulls up his shirt. It is a tattoo of a man hanging by a noose with the words "Mama Tried" written next to it.

ANDY

Good one. You know that song?

MIGUEL

What song?

ANDY

Merle Haggard song, vato.

MIGUEL

Could you sing it?

ANDY

Can I sing it?

MIGUEL

Yeah, man.

ANDY

Let me think.

(closes his eyes for
a beat, hums and
then sings)

I turned 21 in prison doing life
without parole, no one could steer
me right. But Mama tried, Mama tried.

MIGUEL

(grins big)

That's good man, I like that.

Andy sits down.

ANDY

Kid got shot this morning. Sounds
like 18th street.

MIGUEL

No, man. That wasn't us. I heard
about that. That was Avenues for
sure.

ANDY

Why would Avenues come all the way
over here? That makes no sense.

MIGUEL

They're trying to consolidate and
shit. Been stepping it up like crazy,
cuz. Out doing ABG's every day from
what I hear.

(CONTINUED)

43 CONTINUED: (2)

43

ANDY
What's an ABG?

MIGUEL
You know, man. Anybody goes. Don't matter who it is.

ANDY
(sarcastic)
Nice.

Andy stands up to go.

ANDY (CONT'D)
What'd you cross the border for, dude?

*
*

MIGUEL
I don't know. Nothing to do down there, man. I got bored.

ANDY
Alright. See you around, Droopy.

Miguel makes like there is a noose around his neck and he is going to be hung --

MIGUEL
Get me a copy of that song, man.

Andy waves, is out of there.

CUT TO:

44 OMITTED

44*

45 EXT. APARTMENT - HOLLYWOOD -NIGHT

45*

As two bluesuiters ram down the door of an apartment. They go in first, and when it is clear, Lydia and two other officers, go in next. This is the apartment belonging to the neighbor, DWAYNE, who lives in the adjacent apartment building across from Brad's. Goofy photos of him are on the fridge. They are frantically searching for Kayla Davis, calling her name, looking in every closet, under the beds, etc. The apartment is filthy, chicken bones on a plate, a stack of unwashed dishes. One of the uniforms finds a huge stash of kiddie porn under one of the beds. He brings it over to Lydia --

*
*

UNIFORM
Detective Engstrom?

(CONTINUED)

45 CONTINUED: 45

Lydia looks at it, looks sick. Dwayne is gone.

CUT TO:

46 INT. COFFEE SHOP - NIGHT 46

Russell sits with Maria Davis, the missing kid's Mom.

MARIA

You have kids?

He doesn't want to answer this, knows he has to.

RUSSELL

Yeah, I have three.

She is quiet for a long beat.

MARIA

Something's going on, right? That's why you brought me here.

(beat)

Could you tell me what it is, please?

He is quiet for a beat. Then --

RUSSELL

Look, I'm never gonna lie to you, okay? As soon as we know something, I'll tell you. Anything at all. But you gotta let us do our jobs right now, okay?

She is looking down.

RUSSELL (CONT'D)

Ms. Davis? Look at me.

She looks up.

RUSSELL (CONT'D)

I promise. Okay?

She nods.

CUT TO:

47 OMITTED 47*

48 INT. HOLLYWOOD APT - EVENING 48*

Lydia and the others are standing just in the doorway of Dwayne's apartment. The lights are out inside.

*

(CONTINUED)

48 CONTINUED:

48

UNIFORM OFFICER
APB's been put out.

LYDIA
Good. If he comes home, put out a call, I don't want him spooked and taking off. No one goes near this apartment in case he's watching. Stay out of sight and on the radio.

The Uniform Officers nod, they understand. Lydia opens the door.

49 EXT. HOLLYWOOD APT. - CONTINUOUS

49

They hurry off to set up in the common parking lot for the three buildings. Lydia remains outside for a moment. Looks down, notices a trail of ANTS that are moving in a column. She doesn't notice they are leaving the apartment, not entering. She assumes they are coming in to eat the food left on the plates.

CUT TO:

50 INT. SOUTHEAST STATION - EVENING

50

Nate and Sammy are interviewing the last girl, TANYA, the two others wait in the hallway on the bench. Just then, Janila's mom, LAVONNE, arrives in the upstairs area, spots Janila and moves towards her. Sammy and Nate come out of the interview room, someone called and gave them a heads up.

LAVONNE
What right you got to keep my kid?
You don't have the right to interview
a 14-year-old without a parent!
(to both girls)
Let's go, both of you. Where's Tanya?

Tanya appears in the doorway of the interview room.

LAVONNE (CONT'D)
Baby, your Mama's coming. You keep
your mouth shut.

*

Sammy shakes his head in frustration.

SAMMY
I don't want to offend you, but
this was an attempted murder and
they were witnesses.

LAVONNE
You threatening me?

(CONTINUED)

50 CONTINUED:

50

SAMMY

No, I'm not threatening you. I'm asking you for your help. If it ever came down to them having to go to court, which wouldn't happen, but if it did, I could move you.

LAVONNE

Move me?

(beat)

I'm not moving anywhere.

A beat.

LAVONNE (CONT'D)

Where do you live sir?

SAMMY

Where do I live?

LAVONNE

That's right.

He knows where she is going with this.

SAMMY

I live in Castaic.

LAVONNE

When you live around here, in this world, with what we got going on, then you got a right to tell me what to do.

(to the girls)

Let's go. Now!

JANILA

(to Sammy)

You have anything else you want to ask me, I got free incoming, you can call me.

LAVONNE

He calls you, he better get a lawyer.

LaVonne grabs her and Nyeasha and they are out of there.

NATE

She's definitely gonna file a complaint.

Sammy shrugs, its not the first time.

CUT TO:

51 OMITTED

51*

52 INT. JOHN AND BEN'S CAR - HOLLYWOOD - NIGHT

52*

They are driving back to the station in silence. A call comes over the radio --

DISPATCH (V.O.)

All units, I have a Code 2 call for Unknown Trouble at Fletcher and 136th street. Neighbors are complaining about noise.

JOHN

We're end of watch now. Whadda you want to do? Unknown troubles can be funky -

*

Ben's pride won't allow him to say he wants this hellacious day to be over. He picks up the radio.

BEN

(into radio)

15 A 85, show us responding Code 2 to Fletcher and 136th street.

CUT TO:

53 INT. DASH DRIVER'S HOUSE - HACIENDA VILLAGE - NIGHT

53

Sammy and Nate are sitting on the couch of this small duplex in Hacienda Village. They each have been served a glass of iced tea. The Dash Driver, DONNA, a middle aged woman who has put on huge fluffy slippers and a t-shirt that reads "when it rains, it pours," sits across from them without saying a word. Behind them, in the kitchen, a huge middle aged man, WILL, hovers menacingly.

NATE

When we spoke earlier you said you had a pretty good view of the men from the front window of the bus --

Nate reads aloud from a pad--

NATE (CONT'D)

"I got a good look at all three of those boys."

DONNA

(quiet)

No, no. I never said that.

She looks over at Will. Sammy's had enough.

SAMMY

Excuse me. Does he have to be here?

(CONTINUED)

53 CONTINUED:

53

WILL

I'm her ex.

SAMMY

You live here?

WILL

Came to see my kid.

SAMMY

Your kid isn't here.

Will shrugs. He's not leaving. Sammy stands up to go. So does Nate. Donna walks them to the door.

DONNA

You gotta understand. I lost two nephews. My best friend lost her son. Everybody's lost somebody.

(lowers her voice)

Everybody bangs around here. Some folks got three generations banging. We got our own war on terror right here.

They are quiet for a long beat. Then --

SAMMY

Thank you for your time.

54 EXT. HACIENDA VILLAGE - EVENING

54

He and Nate walk back to the car. His cell phone rings. He looks at the number, laughs.

SAMMY

What's up, Janila?

He listens for a long beat.

SAMMY (CONT'D)

What?!

Listens again.

SAMMY (CONT'D)

Alright, repeat it slowly.

He writes down a number as she recites it.

SAMMY (CONT'D)

Yeah, I think you'd make an outstanding cop.

(MORE)

(CONTINUED)

54 CONTINUED:

54

SAMMY (CONT'D)

(beat)

Thank you, Janila. You're the best,
sweetheart.

He hangs up, turns to Nate.

SAMMY (CONT'D)

She wrote the license plate number
down on her hand, she just didn't
want to say it with the other girls
there. Didn't want anyone to know.

CUT TO:

55 INT. SOUTHEAST STATION - DOWNSTAIRS AREA - EVENING

55

As they enter, Shamika and the Desk Officer turn to look at
them. He beckons them over. Sammy and Nate approach. We
don't hear what they have to say, but we understand that she
is being introduced as Henry's sister. Someone is finally
claiming this kid.

*

CUT TO:

*

56 OMITTED

56*

57 EXT. GLASSELL PARK - FLETCHER AND 136TH STREET

57*

John and Ben pull up outside the house. The MUSIC IS BLASTING
and they can hear loud SHOUTING and LAUGHTER coming from the
back of the bungalow. The sound of GLASS BREAKING. There
is a car in the driveway. Ben goes to get out, John puts
his arm out, stopping him.

JOHN

Run the car first, then call for
backup. Unknown trouble calls can
be cop ambushes.

CUT TO:

58 INT. SOUTHEAST STATION - GANG UNIT

58

Nate, Sammy, Andy and Kenny No-Gun are trying to identify
the gangmembers off the license plate number Janila provided.
They are running names through the Cal-Gangs computer, a
vast computer data base for all tatoos, nick-names,
associates.

SAMMY

Right there. Hector Munoz. "Zig-
Zag."
(gang)
Avenues.

(CONTINUED)

58 CONTINUED:

58

As they continue to read.

NATE

This kid got out of prison two days ago.

*

ANDY

Droopy said they been out doing ABG's --

When they all turn to look at him --

ANDY (CONT'D)

(explaining)

Anybody goes.

Nate picks up the radio off his desk.

NATE

(into radio)

William 52, city-wide broadcast,
Hector Munoz, 18, wanted for attempt
murder, armed and dangerous, vehicle
is a '64 blue Impala --

*

*

*

CUT TO:

*

59 EXT. HOLLYWOOD APT. BUILDING -LATE EVENING

59

The media has arrived at the mobile incident unit which has been set up now and will remain through the night or until the little girl is found. A van is setting up equipment to broadcast with reporters. Brad is waiting for his sponsor, ELLIS, who has just arrived, to be let through by the cops. Ellis puts his arms around him, hugs him.

Maria and Russell pull up in his car. Both remain quiet. Maria watches as Ellis hugs Brad.

RUSSELL

You don't have to do this. Let me take you home.

She is silent, finally nods yes.

He gets out of the car and approaches Lydia, who sees Maria waiting in his car.

LYDIA

You're a symbol to her.

RUSSELL

I know.

(CONTINUED)

59 CONTINUED:

59

LYDIA

In a sea of chaos raining down on
her head. That's all you are.

RUSSELL

I know.

He turns to leave. Lydia watches him get back in the car.

CUT TO:

60 INT. HOSPITAL -LATE EVENING

60

VERNITA, Henry's mom, has been allowed in to the intensive
care unit and stands near her son. He is unconcious, alive.
She is crying. She kisses his hand, then worries about it.

*

VERNITA

(to the nurse)

Is it okay to do that?

NURSE

It's fine.

She comes out to talk to Nate and Sammy who are waiting with
Shamika. Shamika goes in, pulls up a chair near Henry.

Sammy takes Vernita over to a little waiting area, Nate goes
to get her a cup of coffee.

NATE

We know who did this and we're going
to find them.

VERNITA

Who are they?

NATE

Some kids in a gang. One of them
got out of prison two days ago.

VERNITA

How can that be?

(beat)

My son's not affiliated. Henry
never messed with that.

Nate nods.

VERNITA (CONT'D)

Little kids killing each other cause
they wear the wrong color, or they
are the wrong color. They need to
leave that alone. We all bleed the
same red blood as Jesus.

(CONTINUED)

60 CONTINUED:

60

SAMMY

Yes, mam'n.

CUT TO:

61 INSIDE INTENSIVE CARE

61

Shamika is sitting quietly next to Henry, who is still out. Leans in so the night nurse doesn't hear. She whispers to him.

SHAMIKA

Henry?

(beat)

I don't hate you.

It's been bothering her all day. They were her last words to him. She puts her head down on the bed and weeps.

CUT TO:

62 EXT. FLETCHER AND 136TH ST. GLASSELL PARK - NIGHT

62

Dewey and Chickie have arrived as back up. They are all outside of their patrol cars, a few houses down from the ruckus. John is on the radio.

JOHN

-- Show us Code 6 Georges with backup
at 136th and Fletcher.

*
*

DISPATCH (V.O.)

Do you request an airship at this
time?

*

JOHN

Airship alert and on standby, not
overhead.

DEWEY

We should call SWAT in.

JOHN

This isn't a SWAT callout. Bunch of
drunk cholos.

*
*

The noise from the back of the house is even louder now --
MUSIC, SHOUTING, GLASS BREAKING. As they begin to move --

JOHN (CONT'D)

(to Ben)

Cuff first and then search.

Ben nods, he remembers the drill. Once they are close to
the house, they pull out their guns.

(CONTINUED)

62 CONTINUED:

62

John comes around the house first, followed by Ben. Three small chihuahuas begin to go nuts.

The Three Gangbangers who shot Henry, ZIG-ZAG, PANCHO, and DANNY, have been partying with THREE GIRLS. Pancho is very drunk, he is making out with one of the girls, as her MOTHER, a small woman, pulls at him. Another girl is puking in the bushes. Danny and Zig-Zag are sitting with the third girl on Danny's lap, they are throwing empty bottles against a wall, where they are breaking.

*
*
*
*
*

JOHN (CONT'D)

Stand up and put your hands in the air, now!

Danny doesn't move, his hand reaches for a gun.

JOHN (CONT'D)

I will shoot you through your head.
Put your hands in the air, now!!

Danny does. The girl on his lap is laughing. John pulls her off of him and stands Danny up. Takes his gun, turns him around and cuffs him. Roughly knocks his legs out from under him and Danny goes down. John prones him out, puts a foot up on his back to keep him there. He turns to see that --

Chickie has gotten Pancho off the girl, has proned him out, and cuffed him.

Dewey has Zig-Zag cuffed. Ben begins to search him.

All three gangbangers are speaking in Spanish, it is spooking Dewey, as is the very LOUD MUSIC and the dogs BARKING.

DEWEY

Take him outside, down on the lawn.

BEN

(protesting)

I haven't finished --

DEWEY

(interrupting him,
shouting)

What are you --generation why? I
ask you to do something, you do it!
I'm your senior officer.

*

Dewey grabs Zig-Zag, takes him down the steps and out on the tarmac. Then goes to check inside the car in the driveway to make sure it's not an ambush. As he does --

ZIG-ZAG

How you doing?

(CONTINUED)

62 CONTINUED: (2)

62

DEWEY

I'm doing great.

ZIG-ZAG

Good, cause you look like a dead man to me. You just got temporary use of your arms and legs.

DEWEY

Shut your *fucking* mouth.

Zig-Zag has reached for a gun still tucked in his back waist, and turns around, still hand-cuffed, and SHOTS Dewey.

Ben, from the porch, turns and fires, shooting Zig-Zag in the chest and blowing him two feet down the driveway.

Pancho has lept to his feet and sprinted off while Chickie has turned away. She has no idea which way he went. She gets on the radio to call for a helicopter.

Both shot men lay in the driveway. John is already on the radio --

JOHN

Officer down, shots fired. Roll me an AR now!

*

As he moves to Dewey, who is still alive and mumbling. Tries to comfort him and perform rudimentary life-saving techniques. Zig-Zag is dead.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

63 EXT. HOUSE - SHERMAN OAKS -NIGHT 63

Russell and Maria Davis have arrived at her house, they are standing outside her door. She is reluctant to go in.

MARIA

Would you just sit with me a few minutes?

RUSSELL

No problem.

She sits down on the porch steps, he sits next to her.

RUSSELL (CONT'D)

Is there someone you want to call?

MARIA

No. If I have to explain it to someone--if I have to put it into words -- my daughter --

She stops for a moment.

MARIA (CONT'D)

I just want to sit here, okay?

CUT TO:

64 EXT. APARTMENT - HOLLYWOOD - NIGHT 64

Lydia is just finishing up a brief on-air appeal as the cameras roll --

LYDIA

(wrapping it up)

We all need to band together here and try to bring this young lady back home to her family.

REPORTER

Thank you, Detective Engstrom.

Lydia turns to the other Officers --

LYDIA

I gotta run home, ten minutes, check on my mother.

They nod. She walks over to where Brad Davis is standing.

(CONTINUED)

64 CONTINUED:

64

LYDIA (CONT'D)

We're gonna stay on this as long as
it takes.

*
*
*

She hands him her cell phone number which she has just written
down on a piece of paper.

*

LYDIA

You can call me for anything.
Alright? I'll be right back.

*
*

BRAD

Thank you.

CUT TO:

65 EXT. FLETCHER AND 136TH ST. GLASSELL PARK - LATER

65

They are transporting Dewey, still alive and conscious, into
an ambulance. Zig-Zag lies dead, the Coroner is examining
him. The crime photographer is documenting this chaotic
scene.

In the FG, Ben stands stricken.

PHOTOGRAPHER

You okay, son?

Ben doesn't answer.

A BRIGHT WHITE FLASH as the camera freezes on his face, and
it transforms into a still photograph. This is the exact
same sequence that we opened with --

John is talking to a superior officer, a CAPT. who has
arrived. He moves to talk to Ben.

CAPTAIN

You can't do that.

JOHN

I'm doing it.

CAPTAIN

I gotta keep you two separate till
FID arrives.

JOHN

The shooting was in freakin' policy
and that's not what I need to talk
to him about.

CAPTAIN

You're pissing me off, Cooper.

(CONTINUED)

65 CONTINUED:

65

JOHN

I don't mean to, sir.

He shrugs, let's him go.

John goes over to Ben.

JOHN (CONT'D)

Sit down.

They both sit down on the porch, watch as Dewey, still thrashing around, is loaded into the ambulance.

JOHN (CONT'D)

Where'd you learn to shoot like that,
the Beverly Hills Gun Club?

Ben's taken it all day, he's had enough.

BEN

Why don't you shut the hell up, sir?

John laughs.

JOHN

Right in his ten-ring. Superb.

Then, gesturing at Dewey -- angry --

JOHN (CONT'D)

The fuzz that was.

When Ben turns to look at him --

JOHN (CONT'D)

He should have vested out ten years ago. He was a crap magnet. Nothing worse than a twenty year dinosaur with a drinking problem.

(softening)

I liked the guy, alright? But you want to put a gun in your mouth, pull the trigger before someone else gets hurt. He was on a last chance contract. Did that change a freaking thing? No.

A car pulls up and disgorges two men. Internal affairs -- FID, force investigation division. They go over to the Captain who told John not to sit with Ben.

JOHN (CONT'D)

Burn squad just showed up. You heard of Warner Brothers?

(MORE)

(CONTINUED)

65 CONTINUED: (2)

65

JOHN (CONT'D)

This is "warn a brother." You don't lie. That's how they get you. Lying is worse than an out of policy shooting, so just tell it the way it happened, you'll be fine. No big deal.

BEN

(angry)

Taking a life is a big deal to me, okay? Anybody's life.

JOHN

What'd you think the gun was for, show and tell?

(beat)

You'll get over it. They'll send you over to BSS, you can do all that Buddhist "I love and revere all sentient beings crap" and then O'dark thirty the next time you're up? You drag your weary, fried-ass out of bed, you put on your gun, and your vest, and you do it all over again.

A long beat.

JOHN (CONT'D)

You know why?

Ben looks at him, waits --

JOHN (CONT'D)

Cause it's a front row seat to the greatest show on earth.

Ben has just had it, he puts his head in his hands.

JOHN (CONT'D)

Can you abuse it? Yes, sir. You can and you will, I guarantee it.

(beat)

Because it is relentless and it gets to you and it seems like it changes nothing. But a day like today -- with some interesting capers and a few good arrests? That's pretty good. But once in awhile, you take a bad guy off the streets for good? That's doing God's work.

He turns to leave, throws Ben his rookie book, which he has already signed.

(CONTINUED)

65 CONTINUED: (3)

65

JOHN (CONT'D)

But, you want to be a pussy and quit,
then quit. You're a cop because you
don't know how not to be one. If
you feel that way, you're a cop. If
you don't, you're not. You decide.

CUT TO:

66 INT. LYDIA'S APARTMENT - BURBANK -NIGHT

66

She is standing in the kitchen. She turns on the light.

ENID ENGSTROM (O.S.)

Lydia?

LYDIA

Yeah, Ma. Sorry. You okay? *

ENID ENGSTROM (O.S.)

Yeah. You want me to make you
something to eat?

LYDIA

I'm not hungry. Go back to sleep. *

She notices a trail of ants on the counter, marching in from
the window sill. A beat, then --

LYDIA (CONT'D)

We have ants.

ENID ENGSTROM (O.S.)

There was a dead cockroach. They
were all over it. I would have used
that spray but you said it was too
toxic.

LYDIA

Alright, Ma.

She is quiet for a long beat. Then she grabs her purse and
is out of there.

CUT TO:

67 INT. SOUTHEAST STATION -NIGHT

67

We start to HEAR OVER MERLE HAGGARD's song "MAMA TRIED".

Andy has downloaded it, it is playing as--

Danny, cuffed, goes into a room with Nate and Sammy. It is
very late. Kenny No-gun is taping Hector Muniz's (Zig-Zag's)
mug shot up on the homicide board. *

(CONTINUED)

67 CONTINUED:

67

Underneath it, in chalk, he writes RIP and the day of his death. He checks his watch, it is the next day, he corrects it. Sal is getting ready to leave. Andy watches a TV monitor that is mounted on the wall. We hold on him as he hears the POLICE CHIEF being interviewed earlier in the day --

POLICE CHIEF (O.S.)

Yes, there has been a deadly surge of gang violence in the last few weeks.

Andy looks over at Sal -

ANDY

(to Sal)

He's almost there --

POLICE CHIEF (O.S.)

But we will do what we have sworn to do, which is protect and serve the citizens of Los Angeles, by continuing to drive down crime --

Andy and Sal recite this next bit with him --

ANDY, SAL, AND POLICE CHIEF (O.S.)

--consistently, compassionately, and constitutionally.

ANDY

How'd we do it before you got here, you brasshole?

CUT TO:

68 EXT. HOLLYWOOD APT. NIGHT

68

Lydia pulls up in her car on a side street. It has started to rain. She doesn't walk towards Brad's apartment, but away from it, towards the other building where Dwayne lives and she saw the ants. She is walking away from the cops and media which has now trickled down to one van. She turns into the courtyard of the other building, most of the lights are out. She moves towards the stairs, goes up to Dwayne's floor, trying to find the ants. She stands there, in the dark hallway, on the second floor, and sees the ants now, leaving Dwayne's apartment. She follows them to a doorway two apartments down, where they disappear under the door. She is standing in the shadows and doesn't see the large man come up behind her and strike her. She goes down hard.

CUT TO:

69 INT. SAL'S CAR -NIGHT

69

It continues to rain, hard. Sal has pulled up in the crowded parking lot of a bar. He is sitting in his car, trying to make a decision. He sees the vanity plates belonging to Mia Sanchez that read "sxy nwsctr." He can't decide what to do, just sits there, finally turns on his windshield wipers.

CUT TO:

70 I./E. HOLLYWOOD APT. - NIGHT

70

Lydia comes to. She is sitting out of the rain, against a wall. Across from her is ARSHAM, the Armenian man who lives with his mother. He is holding her gun, is very agitated. Lydia shakes her head, trying to clear it, puts her hand up and feels blood.

LYDIA

It's Arsham, right? Is that your name?

ARSHAM

I didn't want to hurt her. But you know, she starts screaming and I panic so I put my hand over her mouth.

LYDIA

I need to go in your apartment and find her, Arsham.

She stands up, and so does he. He looms over her, starts to pace.

LYDIA (CONT'D)

I'm going to go in now.

She doesn't care if he shoots her. She walks into the apartment, which is dark. Feels for a light switch. The ants are swarming towards one of the bedrooms. She moves towards it, opens the door to his bedroom. The ants are moving towards the closet. She opens the door.

We cut to his mother, AGATA, who is now in the doorway in her bathrobe.

AGATA

What do you do, Arsham?! What do you do?

She starts to cry and shout.

(CONTINUED)

70

CONTINUED:

70

We Hold on Lydia's face as she takes two steps back and sits down on the bed, lets out a horrible sound. Then she stands up and moves towards Arsham and takes her gun away from him. He lets her, as his mother continues to scream.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN

71 EXT. STREET - LOS ANGELES -NIGHT 71

John stops at an intersection, which is backed up with traffic. A tree has fallen across the road. He thinks about driving past it, does a quick U-turn. Gets out of his car, cursing, and starts to direct traffic as he waits for assistance. He is getting soaked. After a moment a WOMAN stops in her car.

WOMAN

What happened here?

JOHN

A UFO crashed, we need you to keep moving, Mam'n.

Her eyes get big, then she realizes he is fucking with her. She moves on.

CUT TO: *

72 EXT. HOUSE - BOYLE HEIGHTS - NIGHT 72*

Pancho, still wearing cuffs, knocks on the back door of a house covered in graffiti. The door is opened a crack and he is pulled inside. *

CUT TO: *

73 OMITTED 73*

*

74 INT. SOUTHEAST STATION - NIGHT 74

Sammy and Nate are leaving for the night, they pass members of SWAT and a DRUG TASK FORCE, who are about to go bust a drug house ---- *

SWAT TEAM LEADER

It's been a long day, stay focused.
These guys don't want to be caught.
If there's a shooting the nearest
hospital is St. Francis. *

CUT TO: *

75 I./E. SOUTHEAST STATION - ROOF/CAR - NIGHT 75

Sammy leaves the building, his job is done for the day. He goes up onto the roof. Gets into one of the police cars, tries to make a pillow with his jacket. Closes his eyes. *

The drug task force guys are pulling out in various cars. *

(CONTINUED)

75 CONTINUED: 75

Sammy opens his eyes, readjusts the jacket, as the rain continues. *

CUT TO: *

76 EXT. MARIA'S HOUSE/STREET - SHERMAN OAKS -NIGHT 76

Lydia pulls up in front of Maria's house. Sees Maria and Russell still sitting on the porch. She steps from her car, takes a moment to gather herself together. Maria stands up, as does Russell. As Lydia gets closer to her, Maria lets out a wail and sits down hard. She knows from Lydia's expression that her child is dead.

CUT TO: *

77 EXT. BAR/PARKING LOT -NIGHT 77

Sal puts the car in gear and is out of there.

CUT TO: *

78 EXT. FREEWAY - NIGHT 78

Andy driving home at this very late hour, still listening to Merle Haggard as his windshield wipers move in time to the music.

CUT TO: *

79 OMITTED (MOVED TO SCENE 82A) 79*

80 EXT. HOLLYWOOD APARTMENT - NIGHT 80*

The press have gathered again. Lydia and Russell pull up with Maria in the car. Lydia has a gauze bandage on her head where Arsham struck her. Maria gets out, moves towards her husband. They made this life together, she needs to grieve with him. Brad puts his arms around her. *

BRAD

I'm so sorry! I'm so sorry.

She knows, reaches a hand up to his face. Russell watches for a long beat. He turns to look at Lydia, who has been quiet. She can't stop thinking about what happened.

LYDIA

You'd think I'd know better, wouldn't you? I walked right into it. *

RUSSELL

Lyd? You were trying to save a kid.
(MORE)

(CONTINUED)

80 CONTINUED:

80

RUSSELL (CONT'D)

(a beat)

Go home. Get some sleep. I'll finish
up.

*
*

CUT TO:

*

81 INT. HOSPITAL - NIGHT

81

Shamika has decided to spend the night, waiting for Henry to
wake up. She is still reading "Beloved." Ben is at the
nursing desk talking to a nurse.

BEN

His name is Dewey.
(occurs to him)
That's probably a nickname.

As she continues to look --

BEN (CONT'D)

He's a cop.

She nods, knows exactly who he is asking about --

NURSE

He's in surgery.

BEN

Is it okay if I wait?

She gestures at the waiting area, help yourself. Ben sits
down, across from Shamika. A long beat. Then --

BEN (CONT'D)

I like that book.

Shamika looks up, studies him for a beat.

SHAMIKA

How come you read this book?

Ben is going to lie, but then decides not to --

BEN

My black studies class.

She shrugs dismissively and goes back to her reading. After
a beat--

SHAMIKA

For real?

He nods yes. They both can't help smiling now. Such a relief
to find anything amusing.

(CONTINUED)

81 CONTINUED:

81

SHAMIKA (CONT'D)
My brother got shot.

BEN
I'm sorry. Is he going to be okay?

SHAMIKA
They say so.

BEN
Alright, good. That's good.
(beat)
You need me to do anything? Check
with anybody about anything?

SHAMIKA
He's sleeping right now.

Ben nods again. After a beat.

SHAMIKA (CONT'D)
You a cop?

Ben is quiet for a long beat. Then he makes a private, pivotal decision and looks up at her.

BEN
Yeah. I am.
(lighter, joking)
We have a look or something?

SHAMIKA
(points at his head)
It's the hair, that's all.

BEN
(kidding her)
I don't look mean or anything?

She shakes her head no, they both continue to smile, in on the joke of this horrible day, pleased they found a little common ground.

CUT TO:

*

82 INT. SAL'S HOUSE - NIGHT

82

He steps through a window into his daughter's room, where she is dead asleep.

KIM
Daddy?

(CONTINUED)

82 CONTINUED:

82

SAL

How many times do I have to tell you to keep this locked? I don't give a *shit* if you smoke, but I don't want the windows left open. Do you hear me, Kimmy?

KIM

Leave me alone!

SAL

Just keep it locked.

He locks her window and leaves the room. The neighbor's dog starts BARKING. He takes out his gun and moves to the door.

CUT TO:

*

82A INT. NATE'S HOUSE - NIGHT

82A*

Nate tip-toes into his bedroom, where his pregnant wife is sleeping in their bed with his two sons. Nate moves one of them over, his wife opens her eyes. She smiles at him. He smiles back, then lies down next to her and closes his eyes.

*

CUT TO:

83 EXT. CHICKIE'S HOUSE - LATE NIGHT

83

She is outside in her driveway, putting two surfboards up on the top of her car and tightening the straps.

84 INT. CHICKIE'S HOUSE - NIGHT

84

Chickie goes inside, checks on her teenage son, TRISTAN, who is fast asleep, no cover on him. She pulls the blankets back over him. He stirs.

TRISTAN

What time is it?

CHICKIE

Early. Maybe four. You wanna go surf?

TRISTAN

Okay.

CHICKIE

I'll make some fried egg sandwiches. We can take 'em with us.

CUT TO:

85 INT. SAMMY'S HOUSE -NIGHT

85*

Sammy comes into the bedroom. Tammi is asleep, with Richter up on the bed, sleeping next to her. Sammy grabs his collar and pulls him off the bed and puts him out of the room. Gets in next to her. He rolls her over towards him, begins to kiss her. He wants to make love to his wife.

SAMMY

(as he kisses her)

What am I gonna do with you?

*
*
*

CUT TO:

86 INT. LYDIA'S APARTMENT -NIGHT

86

She enters the apartment again.

ENID ENGSTROM (O.S.)

Lydia?

LYDIA

Yeah, ma. Sorry. I left something at work, I had to go back.

(beat)

Go back to sleep, it's early.

CUT TO:

87 INT. RUSSELL'S HOUSE - NIGHT

87

His wife is still up, drinking and blogging. He comes home, takes off his jacket, hangs it on the back of a chair. Removes his gun, takes it over to a closet. Gets out a lock box, locks it up, replaces it on top of the closet. Looks over at his wife, who ignores him. He goes into the bedroom, closes the door.

CUT TO:

88 INT. AFTER HOURS BAR - WEST HOLLYWOOD -NIGHT

88

John has changed out of his wet clothes into jeans and a t-shirt. He's buying a small bottle of pills from a man in the restroom of the bar. He pays the guy, the guy leaves. John takes one of the pills, swallows it down with a sip from his beer, which he is still holding. Puts the pills back in his pocket. Rubs his hip.

A young, very good looking man has come in, stands watching him.

YOUNG MAN

You're that cop, right?

(CONTINUED)

88 CONTINUED:

88

JOHN
(not interested)
Uh-huh.

The man approaches, holds out his hand. There are two lines of meth or coke or something on his palm.

YOUNG MAN
Wanna get high?

JOHN
No, I don't want to get high.

YOUNG MAN
You just bought something.

John approaches him, pours beer into his hand, ruining the drugs.

JOHN
You think I would risk a \$90,000
dollar a year job, my pension and my
belief system for you? Get away
from me or I will bring a whole barrel
of ass-whupping down on your head.

The man moves off. John rubs his hip again and tries to straighten up. His back hurts and his legs hurt. He moves out into the main room, sits down at the still jumping bar. There are no women here. John sips his beer. The man next to him turns to him.

MAN
I had the day from hell. I got
arrested.

John turns to look at him. We recognize him as the guy from the back of the Vice car who they arrested. John moves over a seat, just wants to drink his beer in peace. Dead silence, then he finally volunteers --

JOHN
I had a crap day too.

*

CUT TO:

89 INT. HOSPITAL -NIGHT

89

We cut back to Ben, still waiting for Dewey to come out of surgery. Shamika is sleeping. Ben has covered her with a blanket. He opens his rookie book, which he forgot to turn in. We hear John's Voice over as Ben reads what he has written --

(CONTINUED)

89 CONTINUED:

89

JOHN (V.O.)

It is my opinion, that despite the circle-jerk of this night, Officer Ben Sherman performed his duties to the highest standard. He is and will continue to be a superior police officer. We will be very lucky if he serves his sworn career in the LAPD.

*
*
*
*
*
*
*
*

We hold on Ben's face for a moment, suprised and moved, and then --

*

CUT TO:

90 EXT. HOLLYWOOD -NIGHT

90

From the POV of the LAPD helicopter, we move up and across the city. It has stopped raining, it is near dawn, and the stars are very bright.

FADE OUT:

END OF SHOW