

TITLE

Written by
Author's Name

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CRIMINAL JUSTICE

ORIGINAL SCREENPLAY BY JOHN SCIMECA

ACT ONE

FADE IN:

INT./EXT. - BRONX INDUSTRIAL AREA - MIDNIGHT

MARC DAVIS, 43, Chief Homicide Detective, sits in a painter's van with two of his men, observing a truck terminal down the block.

MARC
Our man's inside, let's move...

They exit, sticking to the shadows, enter the yard. Front gate - unguarded. One man lingers behind to guard.

Marc and LORENZO climb into the building through an open truck dock. It is poorly lit. Lorenzo signals he will take the stairs up.

Marc advances, slowly, cautiously. Handgun ready.

He turns a corner, SUDDENLY, he is KNOCKED off his feet by a HUGE MAN.

Marc HITS the ground HARD...

The Man gets past running...

Marc gets up, chases after.

He exits, pauses to catch his breath, sees the man entering an apartment complex.

Marc follows, enters the lobby. Notices his radio is broken.

MARC (cont'd)
Oh, Fuck...

INT.- SAME APARTMENT BUILDING- CONTINUOUS

Apartment 7A - JACK SINCANO, 34, undercover narcotics, packs kilo bricks of Speedball into a backpack. Secures the flap.

MIGUEL cuts Speedball on a mirror with a razor blade...

He offers Jack a rolled \$100 bill to snort with.

Jack takes a focused hit. Wipes his nose.

JACK
Wow, Nice, man.

MIGUEL
You Gotta Go, PRIMO. You know where to go. Watch your back.

Miguel opens the door and peers out.

JACK
Later, MIGUEL.

MIGUEL
Soon, PRIMO. Take care.

Jack leaves.

INT.- HALLWAY - CONTINUOUS

MARC
Shouldn't be here.

Marc wipes his sweaty hands on his pants.
Takes a breath.

He walks slowly into the building.

BOOM - He is HIT from the side...

The impact knocks Marc's pistol from his hand...

The Big Man tackles Marc...

They fall onto the floor...
Marc on his back, struggling against a strong man...

The MAN reaches for Marc's Glock -

He grabs the gun -

Marc grabs it also -

They wrestle for the pistol -

The man slowly turns the gun towards Marc -

Marc grabs the Man's wrist -

He fights to gain control - the man is stronger.

INT. HALLWAY - CONTINUOUS

Jack turns the corner, spots the men wrestling on the floor. He decides to head in the other direction, but changes heart when his eye catches Marc's Gold Shield - Fellow Cop in trouble.

Jack throws his body onto the Huge Man...

He shoves the Huge Man off of Marc. He falls back, holding the pistol, firing twice.

Jack is HIT in his shoulder - Spins from the impact.

Marc punches the Huge Man. Knocks the pistol free.

THREE SHOTS RING OUT - THE BIG MAN IS SHOT.

He collapses on the floor.

Lorenzo holds a SMOKING GUN.

LORENZO

10-78 - Suspect down. Another wounded. Ambulance needed. Copy?

DISPATCH (O.S.)

Copy, what's your 10-20?

LORENZO

Apartment building, 127 River Avenue. Copy?

DISPATCH (O.S.)

10-69. Copy that.

More police arrive. Marc's forehead is bleeding.

Jack is unconscious. One officer opens Jack's bag, finds the Speedball. Shows his colleagues.

Someone WHISTLES

MARC
Where's the ambulance?

DETECTIVE
On it's way.

Jack is handcuffed.

Marc removes his jacket, presses it against Jack's shoulder, to slow the bleeding.

The ambulance arrives.

Marc stands by as the Paramedics work on Jack.

Jack is tossed on a stretcher and rushed to the ambulance.

MARC
He saved my life...

INT. BELLEVUE HOSPITAL - SHORTLY

Mark arrives. He searches for Jack, finds him outside the operating room.

Lorenzo is there, going through Jack's clothes after a nurse cuts them off with a scissor. No wallet, No Identification. Just cash and a cell phone.

MARC
Look after him.

SURGEON
You better get looked at yourself.
Your eye is a mess. What happened?

MORRIS
Got into a wrestling match with a man
twice his size. This guy jumped in to
help.

SURGEON
Why is he handcuffed?

MARC
Possession of drugs.

SURGEON
Can you remove the handcuffs for the
surgery?

MARC
Yes, once he's under.

The nurse inserts an IV in Jack. A Morphine cocktail.

SURGEON

Okay to remove the cuffs, he's not going anywhere for a few hours.

MARC

Okay if we observe?

SURGEON

Just stay to the sidelines, no problem.

The doctor and nurses talking among themselves. More narcotics are administered to Jack.

NURSE

His pulse is still too high. He's on something.

SURGEON

Give him more Morphine.

NURSE

But...

SURGEON

Do it.

The nurse administers more Morphine.

The doctor works to repair Jack's wounds.

SURGEON (cont'd)

His collar bone's fractured. Some muscle damage. No Arteries hit. He'll live.

MARC

Thanks Doc. I owe you one.

INT. MIDTOWN SOUTH PRECINCT - NEXT DAY

DETECTIVE MORRIS YOUNG enters Marc's office.

MORRIS

How are you feeling, boss?

MARC

A bit banged up. Any word on the guy who helped me?

MORRIS

He's on the Job. Narcotics,
undercover. Name is JACK SINCANO.
Word is he went rogue and is using.

MARC

I'd be dead if it wasn't for him.

MORRIS

Internal affairs is at the hospital
now. Looks as though he is going to
be investigated. I'll see what I can
find out.

MARC

Thanks, I am going to talk to the
Chief. I want it on record that he
did the right thing.

INT. MIDTOWN MANHATTAN - LATE MORNING

SIGN - NEW YORK LADY'S GENTLEMAN'S CLUB

The main room is filled with businessmen. An assortment of
young beautiful girls entice the men with their tight bodies
and scanty attire. The decor is flashy, like the women.

A murderer enters.

He walks past doormen, security and ladies without a word
said.

Up the stairs, past the VIP lounges, more security and into
a painted black door.

INT. BACK ROOM - CONTINUOUS

ENRIQUE LINES, (35), sits behind a large black desk. He
trades in drugs and death. He controls the New York
underworld. Enrique is a silent partner with CHERYL, (38),
the Queen Madame of New York's many escorts. Today, she's a
platinum blonde.

ENRIQUE

What happened?

PONY TAIL

A new guy got shot in the hallway of Miguel's apartment.

ENRIQUE

What about the merchandise?

PONY TAIL

Gone. Police seized the dope.

ENRIQUE

You are kidding, right? \$400 thousand dollars, gone?

PONY TAIL

It's worst than that. He's an undercover cop.

ENRIQUE

You have got to be fucking kidding me! You hand 4 K's to a 5-0?!

PONY TAIL

He's Miguel's man. What should we do with them?

ENRIQUE

Miguel's my sister's husband. I can't make her a widow. I'll deal with him. The cop is dead.

PONY TAIL

Okay boss.

INT. FOREST HILLS, QUEENS - SIX WEEKS LATER

FRIDAY -
OCTOBER 2ND-
6:20PM

The restaurant is filled, a family is celebrating.

A woman enters the bathroom. She SCREAMS. People rush in. A young girl's body is found lying in the bathroom. Her dress is torn. Her underwear pulled down. She is identified as EVELYN, 11, a guest.

A window is found open.

Men rush in the alley behind the restaurant searching. No one is seen.

Uniformed officers arrive. They secure the area.

Homicide detectives arrive.

Homicide DETECTIVE MARIE Borkowski, (42), examines the girl and speaks to her partner who jots down her observations.

She opens the girl's hand and finds a small painted wood flower in it. She carefully removes the flower with tweezers and drops it in a plastic evidence bag.

DETECTIVE MARIE
We've seen this before. That's two.

EXT. NEWSPAPER STAND - EARLY MORNING

NEWSPAPER HEADLINE: CHILD KILLER STRIKES AGAIN!

Other Newspapers, Television, Social Media pick up the story. Coverage explodes.

By noon, National News is covering the story. Phone calls begin pouring in...

INT. - N.Y.C.POLICE HEADQUARTERS - NOON

Police COMMISSIONER GRADY's (62), personal assistant, MARIA, (29), enters his office.

MARIA
MAYOR COSTELLO is on the phone.

COMMISSIONER GRADY
I'll take it.
(He pauses.)
Grady here. Hello, MAYOR. How're you?

MAYOR (O.S.)
You seen the news?

COMMISSIONER GRADY
I know, listen, I have my best men on it.

(MORE)

COMMISSIONER GRADY (cont'd)
(listens)

MAYOR (O.S.)
Commissioner, the Governor is pushing
for FBI involvement. You gotta do
something. It's political now.

COMMISSIONER GRADY
Yes, I understand. I'll escalate it.
(Lets MAYOR speak)
I realize you are under a lot of
pressure. We are all under pressure.
(pauses again)
Yes, sir, I will.

GRADY ends his call.

COMMISSIONER GRADY (cont'd)
MARIA, Please schedule an urgent meet
with the Chief and borough commanders
today. No call, understand, I want
them here.

MARIA
Yes, Sir.

INT. - POLICE HEADQUARTERS CONFERENCE ROOM -- AFTERNOON

COMMISSIONER GRADY
This is the second child who's been
murdered this month! I have gotten
calls from the MAYOR and the
GOVERNOR. Where are we on this?

CHIEF KIRKWOOD
My best people are on it. MARC DAVIS
and his team.

COMMISSIONER GRADY
I want it increased. Make it a
hundred, no, two hundred men. This
is political. I want the streets
covered in blue.

CHIEF KIRKWOOD
We don't have that kind of resources,
sir. Homicide is limited.

COMMISSIONER GRADY
Reassign men from other divisions. I
want every patrolman briefed. Do you
hear me?

CHIEF KIRKWOOD
Yes Sir, I understand.

COMMISSIONER GRADY
Find this guy. I don't care how many
people you have to hassle. I want
him stopped.

CHIEF KIRKWOOD
We are on it, Commissioner.

COMMISSIONER GRADY
I want a daily progress report.

CHIEF KIRKWOOD
I will make sure you get it.

COMMISSIONER GRADY
That's all, men. Go rouse the
troops.

ALL
Yes, Sir.

EXT. INSIDE POLICE SUV - SOME TIME LATER

COMMANDER BAKER
So, what do we do?

CHIEF KIRKWOOD
You know the drill. Show of force.

COMMANDER LOMBARDO
I can reassign Vice AND Anti-Crime
Detectives.

CHIEF KIRKWOOD
That's not enough. You heard Brady;
he wants cops on the street.
(He pauses.)

CHIEF KIRKWOOD (cont'd)
We need more officers.

COMMANDER BAKER
I'll give 50 uniforms and 20 Plain
clothes.

CHIEF KIRKWOOD
Let's make this a joint effort. My
man, MARC DAVIS will have the lead.
Have your men report to him. It's
his Investigation.

COMMANDER LOMBARDO

I agree, TIM. Marc Davis runs the show. None of us have eaten, want to grab lunch?

INT. MIDTOWN SOUTH PRECINCT - LATE AFTERNOON

CAPTAIN WHITE and CHIEF KIRKWOOD enter the Homicide Department. They spot Homicide Detective MARC DAVIS, (43), writing on a whiteboard while speaking with Detective MORRIS YOUNG (46). Marc notices them and stops.

CAPTAIN WHITE

Hi Marc, hello Morris. -The Chief and I need to ask about the Child Killer. How is it going?

MORRIS

Good day, Chief. I'm was just leaving to go to records. Shall I stay?

CAPTAIN WHITE

It's okay, we can speak with Marc.

MORRIS

Okay, see you soon. Good seeing you both.

Morris leaves.

MARC

Later, Morris.
Hi Chief, Cap'. Though the last child was murdered in Queens, we believe the same person is responsible. Each of the children were strangled and their underclothes pulled or ripped away. We are testing but there is no indication that any of them were sexually molested. We're working on the killers profile. It's perplexing.

CHIEF KIRKWOOD

What do you mean?

MARC

Typically, there is a time lapse between killings, sometimes months or even years before they strike again. Murderers for whatever reason, need time between killings.

CAPTAIN WHITE

So we are looking at it again
happening in a few months?

MARC

Unfortunately, No. -We believe this
is splurge killer who's picking up
the pace. They'll be less time
between killings. He'll probably
strike again soon.

CHIEF KIRKWOOD

Why target children?

MARC

He is someone who has rage and sexual
perversion towards children.
Probably molested himself as a child.
Selects them because of their
vulnerability. Maybe even their
desirability. Anti Social,
desensitized as a child. Acting out
fantasies based on past memories. We
just put out a notice to all the
hospitals and mental care facilities
to be on the lookout for someone who
fits this M.O..

CHIEF KIRKWOOD

Marc, I just came back from a meeting
with the Commissioner. He wants to
make a statement by putting a lot of
cops on the streets. We agreed to a
joint effort with over a hundred cops
and detectives being reassigned to
work on this case. You are to remain
in charge, of course.

MARC

That isn't going to help and you know
it.

CHIEF KIRKWOOD

It may scare the killer away.
Besides, it will give the appearance
that we are acting to stop it.

MARC

This is a murder investigation. More
people will only get in the way.

CAPTAIN WHITE

Look, it's your investigation.
Handle it any way you want.

(MORE)

CAPTAIN WHITE (cont'd)
You can work out of the big
conference room. Use those extra
officers to beat the bushes. Maybe
they'll turn up something.

MARC
Do you want me to conduct a murder
investigation or run a 3 ring circus?
Because, that's where it's heading.

CHIEF KIRKWOOD
I thought you could use the help.
What do you need to make this work?

MARC
This is wrong on so many levels.
These types of investigations create
tunnel vision. Besides, I don't have
the time or manpower to direct that
kind of operation. Please, drop the
idea.

CHIEF KIRKWOOD
Sorry, Marc. I have my orders.

MARC
Have another department run it then.
Just make sure they stay away from
the actual investigation. I can't
have too many people involved.

CHIEF KIRKWOOD
Marc, I said you'd be in charge.
What do you need from me to make this
work?

MARC
You want this to work? Assign me
JACK SINCANO to manage the circus.

CHIEF KIRKWOOD
Who is that?

MARC
A cop who took a bullet for me.
Remember, I spoke to you about him a
few months back?

CHIEF KIRKWOOD
I remember. No way. Impossible.
Grady will never let that happen.
Sincano got dirty in undercover. He
was using. He's lucky if he still
has a job.

MARC

All I know is that Jack risked his neck and saved my ass. I owe him one. He was in deep and risked being exposed. You know the job, Chief. Undercover takes you to the other side. Some guys never come back.

CAPTAIN WHITE

Chief, Marc has a point. I know Jack. He's a good cop. He deserves a chance.

CHIEF KIRKWOOD

He's a loose cannon and on drugs. Are you both crazy? How can you trust him?

MARC

Listen, you want someone who can beat the streets with an army of uniforms. Jack can do that. I checked on him. Vice, then a tour in Narcotics. A good street cop. I'll vouch for him. Have him report to me.

CHIEF KIRKWOOD

Do yourself a favor. Pick someone else.

MARC

I also found out his girlfriend, is GINA CROSS, the reporter. Jack knows the streets. Maybe we can get Gina to spread the word on TV. I'm guessing that's what you're looking for.

CHIEF KIRKWOOD

Why are you doing this?

MARC

He risked his life for a fellow officer. That proves to me he can be trusted.

CHIEF KIRKWOOD

You're out of your mind.

MARC

Chief, I am conducting a Serial Child Killer investigation. And, you're throwing politics in the mix. I will not jeopardize this investigation. You wanted a circus?

(MORE)

MARC (cont'd)

Get me Jack Sincano to run it. If not, let me do my job. Besides, his drug use might help here.

CHIEF KIRKWOOD

How so?

MARC

Over 70 percent of serial killers experience substance abuse in their lives. I know nothing about addiction, Jack does. Serial murderers, particularly, child killers, have complex motives. I can surely use a street smart cop with drug experience on this case. Assign him to me.

CHIEF KIRKWOOD

How long will this take?

MARC

I can't believe you people. You can't put a time limit on a murder investigation. You come down here and ask me to run a side show. You want this to be effective? I need someone I can trust.

CHIEF KIRKWOOD

If I can somehow get you Jack you'll make this happen? Not sure I can, but I'll try.

MARC

Get me Jack. You wont regret it.

CHIEF KIRKWOOD

If this turns into a clusterfuck, you'll be regretting it. Okay, I'll get you Sincano. You make it work. I want to be personally briefed, okay?

MARC

Got it, Chief.

The Chief pats Marc on the arm, they leave.

INT. MIDTOWN SOUTH PRECINCT - 9:17AM

Police men and women are lined up in the hallway and beyond.

JACK SINCANO signs in. He is instructed to report to Marc Davis.

Jack finds Marc reading something.

JACK

Are you Davis? I'm Jack Sincano.

MARC STANDS - SHAKE HANDS.

MARC

Nice to finally meet you. I'm the guy you helped in the Bronx. Thank you.

JACK

Don't mention it. I knew you were a cop at first glance. What's going on here?

MARC

You've been reassigned. I have asked for your help on the child killer investigation. How are you feeling?

JACK

My shoulder is stiff, but I'm okay. So, what gives?

MARC

GRADY gave the order to ramp up the investigation. He wants a sea of blue running around showing their strength. I need you to run that part of the operation.

JACK

Grady agreed to this?

MARC

It was his idea.

JACK

You're so full of shit. The man hates me! I'm on suspension pending an inquiry. I can't help you.

MARC

Jack, your suspensions been withdrawn. Are you healed enough to help me on this investigation? I have to ask, you clean? Your head on straight?

JACK

I've been clean for awhile. But, I don't know a thing about Homicide and I have personal shit to take care of.

MARC

I've been assigned over a hundred cops from different precincts to help on this case. I need someone who I can trust to assign them to conduct blitzes all over the city.

JACK

Why me?

MARC

I hear you are good street cop. I can use your help.

JACK

You want someone to stir up the populace while you go about catching this clown?

MARC

Something like that. Are you ready to lead a cluster fuck?

JACK

If you are okay working with me, sure, I'll give it a shot. When do we start?

MARC

You already did. This is our office. Grab a desk. All of the officers waiting in the hallway will report to you. Get settled and pick yourself a couple of smart cops to delegate your commands through. The fun is just getting started. Good to have you on-board.

They shake hands.

MARC (cont'd)

Oh, I almost forgot, are you still on speaking terms with that Cross woman?

JACK

I'm working on that. Why?

MARC

Grady wants maximum exposure. Think she'd mention the investigation?

JACK

It would be harder to stop her.

Jack hangs up his jacket, removes his shoulder holster. He pours a coffee, dumps in sugar and creamer. Takes a sip.

JACK (cont'd)

Yuck, How old is this shit? So, what are we up against?

MARC

These appear to be classic spree serial killings. Random, targeting children. We are looking for a white male, between the ages of 24 and 50. He may have an extensive background of perversion or violence. Sexual predators are on the top of the list.

PAUSE

MARC (cont'd)

The important to make sure to leave your ego at the door. Personalities become a distraction,, gets in the way. Want to know a secret?

JACK

A secret? What is it?

MARC

The killer leaves behind a small carved and painted wooden flower. Places it in the hand of his victims.

JACK

He's someone who prepares to kill by carving the flower?

MARC

Exactly, No one outside this room knows that, I prefer you not share it with anyone, not police and definitely not Ms. Cross.

JACK

I will not disclose it to anyone.

MARC

Make note of anyone who shows interest in the investigation. Perps like crime scenes. Makes them feel superior.

JACK

Let me get this straight, you want me to lead a company sized group of police and conduct neighborhood sweeps. Conduct a highly visible investigation. Disrupt the general populace. But, stay alert for possibly suspects. Correct?

MARC

Perfect. You hit the nail on the head. You have a name for your Operation?

JACK

How about Operation Shake and Bake?

MARC

I knew I picked the right guy. Go 'Shake Up' the city.

JACK

I'd say thanks, but some reason, I don't think you're doing me a favor.

Jack opens the door. Addresses the police outside.

JACK (cont'd)

Hello, Everyone, YO, look here - I'm Jack Sincano. I'm in charge. →You'll be separated into ten teams. I need 10 leaders chosen to manage the teams.

He points at specific uniformed and plain clothes.

JACK (cont'd)

Okay, you, you and you over there. Yeah. You too, and you four standing together, and you two. Come in and close the door. The rest of you; at ease. Somebody buy coffee and donuts please. We'll be with you in a few.

INT. CONFERENCE ROOM - CONTINUOUS

They enter.

The door closes. Marc exits through the back door.

JACK

Okay, this is the deal; we are going out heavy in search of the Child Killer. What's your name?

CHESTER

I am CHESTER BARTLETT. Vice in the Bronx.

Chester, (33), is chubby.

JACK

Listen up. Chester is number 2 man starting now.

Jack points at a Latin woman and a blonde young man in uniform.

JACK (cont'd)

What's your names?

MICHELLE

I'm MICHELLE Bayo. I work at Transit.

STEVEN

I'm STEVEN Venoyr, I work in Chelsea.

Good, you two stay. Chester, you too. The rest of you, go and each pick a team of 10 to 12 officers to work with. Update them. We'll be working odd shifts, 24-7. Foot patrols, Vehicle spot checks. Streets closed. Make a statement. Everyone understand? Good.

He hands out several note pads.

JACK

Write your name, badge and cell numbers.

Jack writes his contact info on the whiteboard.

JACK (cont'd)
Here's mine. The rest of you are
excused to pick your teams.

ALL
Yes, sir.

The seven leave to pick their teams. The door closes again.

JACK
We are likely looking for a white
male, mid thirties. Your job is to
I.D. and question known Perverts and
Sadists. Get information, maybe scare
someone to make a mistake. Get the
word on the street.

All on board?

ALL
Yes, sir.

JACK
Sir makes me feel old. It's Jack,
Everything runs from this room.

Jack turns and unrolls a large map of NYC out over the
conference room table.

JACK (cont'd)
We start now. I want to hit China
town and 125th street by 3rd ave.
Safety Patrol, fire hazards. Bust
balls a bit. Get what I'm looking
for?

CHESTER
Yeah, a show of strength.

JACK
Yeah, Don't be predictable. Random
times. Put pressure on the criminal
element. Question the old woman
walking her dog.

INT. JACK'S APARTMENT - 8:46PM

Jack enters his apartment, removes his wallet and holster.
He pours a healthy portion of Scotch. Lights a cigarette.

He picks up the phone, takes a sip, dials a number.

A phone rings. Answering machine, Robotic voice.

ANSWERING MACHINE
Please leave a message. BEEP.

JACK
GINA, it's Jack. You there?

GINA (O.S.)
I told you not to call me.

JACK
It's business. I'm working on the
Child Killer Investigation now.

GINA
Thought you were suspended?

JACK
Not any more. I'm heading up part of
the investigation. I was wondering
if you'd be interested in doing a
story.

GINA
That's random. What about?

JACK
We are conducting a Blitz all over
the city. The Commissioner wants to
get it out to the public. They were
thinking you might be interested.

GINA
No, Jack. I can't see you.

JACK
You don't have to see me, Gina. I
promise to stay away from wherever
you are working. Does that work?

GINA
Give me the info. I will check with
my editor. No promises, Jack.

JACK
Thanks Gina. Tomorrow night at 6 we
are conducting an operation in
Tribeca. My Deputy is Chester
Bartlett. I will let him know you
might be stopping by.

GINA
Got it. Talk soon...

JACK

I miss you...
He hears the phone click off.

INT. - BROADWAY TAVERN - EVENING

Gina sits alone at the bar. Her best friend, LINDA, (42), enters. They hug, grab a booth, Linda gets a drink.

LINDA

(Holding her phone)
Wanna explain this text?

GINA

Jack called me.

LINDA

Raised eyebrow.

What he say?

GINA

He's back on the job. Been assigned to the Child Killer investigation.

LINDA

Good for him. What's got you shaken? You knew you'd hear from him again. Jack's one of a kind.

GINA

(Takes a drink)
I don't know. Hearing his voice.

LINDA

You still love him, don't you?

GINA

Yeah. But it isn't the same.

LINDA

What's the problem? You should be happy for him. He's working.

GINA

I'm happy for him. Didn't expect to hear from him so soon.

LINDA

You've been miserable since you split up. Maybe he's cleaned up. How long has it been, three months, four?

GINA
About that.

LINDA
What else did he say?

GINA
I hung up on him.

LINDA
He'll get over it. Think you'd give him another chance?

GINA
I don't know. We basically lived together for 2 years. I never once imagined he was on drugs. I should have known. He was losing weight and didn't seem himself. I blamed it on the undercover work, the stress.

LINDA
Holding Gina's hands.

Listen girl; Jack's a nice guy. He messed up, but never did anything to hurt you. You did the right by leaving him when you found out. Give it time.

GINA
I found him in bed, SHAKING, Shivering. heart pounding - AFRAID he was gonna DIE. O.D.ing!? I can't go through that again. I can't...

Linda signals to the bartender.

LINDA
2 more please, Tommy.

You gotta admit, he's a lucky son of a bitch. Working?. Shocked.

Gina takes a sip and smiles.

GINA
Nine lives. Like a cat. Boy, can I pick 'em.

LINDA
(Raising her glass)
Here's to Jack.

GINA
Raising her glass and smiling.
To Jack...

INT. - JACK'S APARTMENT - SAME TIME

Jack's on his couch, TV on, not watching. He's lost, mind racing. He opens the closet door, pulls out a cardboard box. Places it to the coffee table. He opens it, removes a photo album, looks at photos of he and Gina together. Smiles. He returns the album and pushes it back on the top shelf. A small black shaving bag falls down.

Its open, a plastic bag containing a glass pipe and several vials of Speedball spills onto the floor...

Jack picks up the bag, walks to the kitchen, tosses it in the trash.

Minutes later, he retrieves the bag, dumping its contents onto the table...

ACT TWO

EXT. - LITTLE ITALY- NEXT EVENING

Police cruisers block traffic. Uniformed officers stand on each corner, stopping everyone that passes to question about the Child Killer.

A band of 35 police officers are working the street and adjoining buildings.

Each building is entered, every door knocked on.

License plate numbers logged.

The officers question everyone. The purpose is clear, searching for the Child killer.

Gina Cross stands on the sidewalk, her camera man, JIMMY, motions that he is ready.

GINA

This is Gina Cross, New York Independent News, reporting directly from Mulberry Street in Manhattan. The flurry of activity going on behind me is part of the New York City Police Department's initiative to catch the CHILD KILLER. Investigations are occurring simultaneously, across the city. I was told this will continue daily until the killer is caught. While this show of force is obviously causing some disturbance in the area, everyone I spoke with are happy the police are trying to apprehend this monster. We at New York Independent News will be covering this investigation regularly, so please stay tuned for updates. This is Gina Cross, On the Go, so you stay in the know...

JIMMY

And that is a wrap. Good job.

GINA

Thanks, want to get a bite?

JIMMY

Yeah, I am starving. Great idea.

A clean cut man wearing a Navy Trench Coat approaches them.

MAN IN BLUE

Excuse me. Are you allowed to be here?

Jimmy shows the man his press credentials.

JIMMY

Yes, just wrapping up now.

GINA

I'm covering the manhunt.

MAN

That's fine, just checking. I'm with the FBI, monitoring the situation. I'm SPECIAL AGENT CONNORS, JOE CONNORS.

He flashes a badge.

GINA
Nice to meet you Special Agent, I'm
Gina Cross.

SA CONNORS
(Shaking her hand)
I've seen you on TV. I can keep you
updated on the investigation. You
like that?

GINA
That would be great. Here, take my
card. That's my cell number.

SA CONNORS
Great, I'll give you a call if I
uncover anything.

GINA
Please do, I really appreciate it.

Agent Connors smiles. He walks away.

JIMMY
Something strange about that guy.

GINA
He's a Fed. They're all strange.
Let's eat.

INT - NEW YORK LADY'S - ONE WEEK LATER

A group of well dressed bad-guy types enter the club. Pimps, drug traffickers, enforcers. One has a ponytail and a scar on his cheek. Another in a dark purple suit and matching fedora. Another man follows behind. Older, Portly and conservative, WYNN DWORKIN, (64), their accountant. They walk past the bar and dancers.

They enter a closed door.

CHERYL, (38), manages the club. Well kept and tastefully enhanced. She is in heavy makeup, dripping in fine jewelry. Today, her hair is short, Jet Black and Angle-Cut. She greets the men before they takes seats around the large conference table.

Drinks are served.

Enrique enters through a side door.

ENRIQUE

Why is business been so bad?

RALPH

The Police are out in force breaking everyone's balls. Scaring the customers away.

ENRIQUE

What are they looking for?

CHERYL

The Child Killer.

RALPH

It's bad for Business. No one wants to come here. We are loosing wholesale sales to Jersey competitors.

ARTY

Cops are swarming like flies on shit.

CHERYL

What can we do? Catch the killer?

ENRIQUE

Why not? He's a piece of shit anyway.

CHERYL

I like that. Make him an example. It would get the cops off our ass.

ENRIQUE

Yeah, Criminal Justice. Offer \$100 thousand dollars to anyone who finds him. Give rewards for information. Get the word out. Find this guy.

RALPH

Yeah, Enrique, we control the city. We got a better chance of catching him than the cops.

CHERYL

We need a cop who knows what's going on. I'll ask around.

Enrique leaves.

EXT. - TAXI WAITING AREA - JFK INTERNATIONAL AIRPORT - DAY

RALPH HOGAN, (65), Union organizer, addresses over two hundred cab drivers.

RALPH

...Not to go to the cops. Here is a number to call if you have information.

INT. - NEW YORK LADY'S - AFTERNOON

A large group of escorts fill the room. Cheryl walks out in front, her hair a nice shade of blue.

CHERYL

Hey, shut up and listen. We are looking for information regarding this Child killer. A hundred grand to the person who helps find him. Spread the word.

ESCORT 1

What can we do?

CHERYL

Keep your eyes and ears open. One hundred grand to the person who identifies him.

ESCORT 1

Cops are everywhere. Johns are scared.

CHERYL

More reason to find him.

MALE ESCORT

What about the police?

CHERYL

Maybe we can do a better job. You know all the freaks and dirt bags. You know what to look for.

MALE ESCORT

And we get a hundred thousand dollars if we find who he is?

CHERYL

You got it. I want everyone on the streets to keep their eyes and ears open, not just their legs.

ALL
Yes, Mama!!!

INT.- INTERNATIONAL ELEVATOR - CONTINUOUS

An Organizer speaks at a gathering of International Elevator Repair Union employees. Mentions the reward. Leaves a contact number.

EXT. -SAME BUILDING- LATER

A thin man in navy work clothes exits the building and walks towards the subway. He carries a tan canvas messenger bag with brown leather trim.

The man stops as a young boy approaches on a skate board.

We see the reflection of the boy in the man's sunglasses.

The boy skates into an alley way.

The man trails from a distance, stopping when he notices the boy is with friends.

He continues his journey, walks several blocks. enters a Hotel through the employee's entrance.

The man travels deep inside the building, to a work area adjacent to the elevator shafts.

He finds the elevator log book and reviews the week's reported problems. Checks the elevator circuit board...

INT. - MIDTOWN SOUTH PRECINCT - AFTERNOON

Two plain clothes officers enter the conference room and approach Jack. They show him their identification. Internal Affairs, Detectives MORGAN and GARCIA

GARCIA
I don't know who pulled strings to have you reassigned. It isn't going to stop the inquiry.

JACK
You have no idea what goes on in the field.

MORGAN
I've read your file. Four times honored. Good record until this.
(MORE)

MORGAN (cont'd)
It's possible you got in over your head. You could have P.T.S.D. for all I know. The real question is. are you fit to stay on the Job?

Marc enters the room.

MARC
Can I help you guys?

GARCIA
Internal affairs. Just wanted to have a talk with our friend here.

Marc gets close.

MARC
We are conducting a murder investigation. This man reports to me. Unless you have something to say to me, I need to ask you to leave.

MORGAN
No problem, Detective. We were just leaving.

Morgan grabs Garcia's shoulder, they turn to leave.

GARCIA
See you soon, Jack.

EXT.- BROAD STREET - 7 PM

A boy walks along, concentrating on his cellphone. The killer jumps out of a hallway and grabs him.

A street vendor notices it from across the street.

He SHOUTS.

The man abandons the boy and begins running...

He trips and sprains his ankle, but keeps running.

The vendor stops chase and returns to the boy.

He calls the police. A medic arrives, checks the child.

Detective Morris Young speaks to the vendor. He gives a description but forgets to mention the messenger bag.

INT. - NEW YORK LADY'S - AFTERNOON

Cheryl walks in and sits across from Enrique.

CHERYL

I learned that one of the cops heading up the child killer investigation is JACK SINCANO. Isn't that a trip?

ENRIQUE

You're joking!

CHERYL

This could work in our favor.

ENRIQUE

How so?

CHERYL

We can use him to get info.

ENRIQUE

Miguel is supposed to pay Jack a visit.

CHERYL

Maybe we can squeeze him. Find out what the cops know.

ENRIQUE

Good idea. We'll contact him.

INT.- JACK'S APARTMENT - LATER THAT NIGHT.

Jack calls a Pizza restaurant, orders a grilled chicken and salad hero.

Dressing on the side, please.

He opens a beer and checks his emails.

The buzzer rings and Jack buzzes back.

A few minutes later, his door bell rings.

He opens the door. Two large pistols point in his face.

MIGUEL

Hey Primo, Long time no see.

They push him back into the apartment. Slam the door.

MIGUEL (cont'd)
Be cool, PRIMO. Just want to talk.

JACK
Miguel, listen, I don't want any problems.

MAN WITH GUN
You really fucked up, man. The boss, he don't care you are a cop.

JACK
Look, maybe we can work this out...

MIGUEL
Just what we want to hear. I'm guessing by your place that you don't have any money?

JACK
No. I can pay you off.

MAN WITH GUN
What you think we are, a fuckin' bank?

JACK
That's not what I meant.

MIGUEL
Relax, Man. All we want is information. We hear you are assigned to the child killer case.

JACK
What kind of information?

MAN WITH GUN
We want you to tell us where will be operating. You're messing up business.

MIGUEL
We want to know who the child killer is. You find out, you tell us, okay?

JACK
You want to know where the blitzes will be operating?

MAN WITH GUN
Yeah, that's it.

JACK
That's all you want?

MIGUEL HANDS JACK A CARD WITH A NUMBER ON IT.

MIGUEL
Just call this number every day and say where you're conducting your raids. Do that and we forget the money. Deal?

JACK
Agreed. Thank you. I'll call.

MAN WITH GUN
Now, get on your knees facing the wall til we leave.

Jack does as instructed.

The two men exit the apartment and vanish into the night.

They meet the Pizza delivery man at the door downstairs. Miguel hands him \$20.

MIGUEL
Go right up. He's waiting for you.

They get into a waiting car and drive away.

MAN WITH GUN
We're going to forget the money?

MIGUEL
He don't know it, he's a dead man walking.

INT.- BAY RIDGE, APT 3A - MORNING

FRANK TAYLOR wakes up, sweating profusely.

Another nightmare. The same one. A memory;

In his vision, he sees his twelve year old daughter, Jennifer, rush home from school crying hysterical. She hurries into her room and slams the door shut. His wife, Sally goes and speaks to Jennifer. He hears his daughter crying from behind the door. Sally walks out and explains to Frank that Jennifer is being bullied in school.

The dream continues with a vision of him at work, getting the call about his daughter's suicide.

At Jennifer's wake, Frank observes her classmates laughing and joking. This enrages him.

His last vision - coming home to find his wife left him.

All that is left, one photo of the family and a note. He reads:

FRANK'S WIFE (O.S.)
 "I will never be happy, no matter
 what I try. Please don't look for
 me."

Frank rushes about the apartment, breaking everything in his path -He continues till he is out of breath.

Frank opens a cabinet, pulls out a bottle of Rum. He sits on the floor of his daughter's old room and drinks.

His hand holding a small wood flower he and Jennifer made together. He holds it in his hand and cries...

FRANK
 (talking excitedly:)
 I'll show them. Show 'em all. Take
 my girl from me? Just wait, You'll
 see. I'll show you all...

INT.- GINA'S APARTMENT - CONTINUOUS

Her cell rings. Unknown number. She answers.

GINA
 Gina Cross here.

SA CONNORS (O.S.)
 Hello Miss Cross. This is Agent
 Connors. How are you today?

GINA
 Hello Special Agent. What's up?

SA CONNORS (O.S.)
 I may have some info on the child
 killer case which I'd like to share
 with you. Off the record, of course.

GINA
 Of course. What have you got?

SA CONNORS (O.S.)
 I'd rather meet in person if that is
 okay with you.

GINA
I guess we can do that. Tomorrow
afternoon good?

SA CONNORS (O.S.)
Sorry, I'll be in DC. I'll be back
in 3 days.

GINA
Why don't you come to my office?

SA CONNORS (O.S.)
No, that won't do. Let's meet
Thursday night, 10 PM by the boat
house in Central park.

GINA
Can't we pick a place more public?

SA CONNORS (O.S.)
Sorry, I can't be seen speaking with
you. You do understand?

GINA
Okay then. 10 PM Thursday at the
boat house.

The Call ends.

INT. - MIDTOWN SOUTH PRECINCT - AFTERNOON

Strategy meeting -

MARC
We have a lead on our Perp. White or
Spanish male, Between 30 and 42 years
old. Slim build, 5-9. Dark, maybe
Navy clothing.

MORRIS
Fits the profile. Was he spotted?

MARC
A street vendor spotted him attacking
a boy on Broad Street. Chased him
away and stayed with the boy.

MORRIS
The MURDOCK boy was killed in Lower
Manhattan. This occurred on Broad
street. He has struck four times in
lower Manhattan and once in Queens.
He may live or work in the area.

Marc writing on white board.

MARC

Navy blue clothing, might be a uniform. Was the Queens killing different in any way?

MORRIS

It has to be the same guy. Broken neck. Wood flower. Clean, fast kill.

JACK

Maybe he works or lives in Queens, he's an opportunistic killer.

Marc writes: OPPORTUNIST

MARC

Indeed, he is. Strikes in the afternoon or evening. What does that tell us?

CHESTER

Kids aren't in school and many parents work.

MARC

Precisely. He hunts on availability. Randomly picks his prey.

MORRIS

Still, no motive.

MARC

Marc continues writing:

RAGE TOWARDS ONE SEGMENT OF THE POPULATION.

MORRIS

Perhaps he just sees them as prey.

JACK

Kids are trusting. Why do parents let their kids roam the street alone.

MORRIS

These days both parent's need to work. Call it progress.

MARC

Let's prioritize lower Manhattan. He he may feel secure in the area.

MORRIS

Yeah, take away his comfort zone.

JACK

Chester, have your teams split at 34th street. One cover downtown, the other Uptown. Round the clock. Stop, and question everyone who fits our profile.

CHESTER

That's a lot of people.

MARC

We have a description. Let's set the Trap. Heavy coverage between Wall Street and 14th street.

CHESTER

I'll have the teams start at 2:30, just before schools let out.

MARC

Perfect. Any questions?

There were none.

INT.- 46TH STREET- MOMENTS LATER

Frank exits a Hotel's Service door. He walks out onto the sunny street.

He spots a woman with 2 children, boy and girl, walking towards him.

He slows, allows them to get in front of him.

He follows them at a distance. We see his eyes through his sunglasses. They walk North. Frank follows. They continue, the mother holding the children by hand, pausing at every intersection.

They buy a Pretzel from a vendor.

Frank walks up to the stand and orders a pretzel.

FRANK

Beautiful children you have.

MOTHER

Thank you.

FRANK

On Holiday?

MOTHER

Yes, we are here from England. My husband is in meetings today.

FRANK

Please be careful, there are a lot of dangerous people in New York.

MOTHER

I won't let them out of my sight.

FRANK

It's best you don't.

He turns and walks away.

Several blocks later, the woman glances at a store window and in the reflection, notices Frank in the distance.

The mother spots a police car idling on the street. She rushes over to inform them. They look. Frank is gone.

INT. - CLOTHING SHOWROOM - CONTINUOUS

The Vendor who frightened the Child Killer is led into a back office. Cheryl is there with another man.

CHERYL

You have information?

COUSIN

My Cousin, ZIYA, chased the killer. Knows what he looks like.

CHERYL

Tell me.

COUSIN

Is there a reward?

CHERYL

Yeah, when we catch him.

ZIYA

How much?

CHERYL

More than you make in a year. What did you see?

ZIYA

I saw the man choke a boy. I shouted, he runs away.

CHERYL

What he look like?

ZIYA

He is thin. About my height.

CHERYL

What else did you see? Where did it happen?

ZIYA

Downtown, near the Immigration office. I think he wears work clothes. Blue color.

CHERYL

What nationality is he?

ZIYA

White I think.

CHERYL

How old?

ZIYA

About 40. He had a bag on his shoulder. Like a book bag. Tan with brown leather.

CHERYL

What about his hair, his shoes? Does he wear glasses?

ZIYA

No glasses. Short hair, dark hair. Boots.

CHERYL

Anything else.

ZIYA

He hurt himself when he ran. I saw him limping.

CHERYL

(handing him a card)
Good. Call this number if you remember anything else. We need your contact info, write it all down.

EXT. - MIDTOWN SOUTH PRECINCT - CONTINUOUS

Sitting in an unmarked cruiser, Jack dials the number given by Miguel. A woman answers.

WOMAN (O.S.)
Hey, Baby. What ya got for me?

JACK
14th Street down to City Hall today.

WOMAN (O.S.)
Keep it real, soldier.

Call ends.

INT. - FRANKS APARTMENT -BAY RIDGE - EVENING

In his shorts on the couch, Porn on the screen. Drugs and drink within reach. A bag of ice on his ankle.

FRANK
(mumbling incoherently)
...ran up the clock, hickory,
dickory, dock....

OUTSIDE IN THE STREET CHILDREN PLAY TAG.

INT.- JACK'S APARTMENT - CONTINUOUS

Jack sits in the dark. A bottle of Vodka and his drugs within reach. His phone rings. He lets it ring a while longer before he answers.

GINA (O.S.)
Jack, hi. It's Gina. How are you?

JACK
Good. How about you?

GINA (O.S.)
Jack. I want to apologize for the other night. I was nasty. I'm sorry.

JACK
Gina, please stop. I'm the one who should be apologizing. I messed things up.

GINA (O.S.)
I blame myself as well. I should've
known you were in over your head.

JACK
I love you Gina. I never wanted to
hurt you.

GINA (O.S.)
What are you doing now?

JACK
Watching TV.

GINA (O.S.)
Want to come over?

JACK
Ya think it's a good idea?

GINA (O.S.)
No, but I want to see you. We can
talk.

JACK
Talk?

GINA (O.S.)
Yeah, Jack, talk. You okay with
that? I can't promise anything more.

JACK
(smiling)
I'm okay with talking. A half an hour
okay?

GINA (O.S.)
See ya.

Jack freshens up, changes.

Before leaving, he pours the drugs into the toilet. Flushes.

INT.- FRANKS APARTMENT - NEXT MORNING

Frank is startled awake by his alarm. He wraps his sore
ankle with an elastic bandage. He makes a pod of coffee and
sits at his kitchen table.

FRANK

(to himself)

I gotta go away - upstate. The country. They got my description. Can't get caught. Not like this. NO - Have to be careful. NO, NO, Can't get caught...

(blinking)

Oh, God, what am I doing? You can't get 'em back. They're kids. What the fuck is happening to me...!?

He grabs his bag and leaves.

INT. - GINA'S APARTMENT - CONTINUOUS

Jack sits up in bed. Gina is lying next to him, her smooth legs and back exposed. He shakes his head and smiles. Jack puts on his clothes and heads into the kitchen.

Jack makes coffee and cinnamon toast. He carries it on a tray into the bedroom. Places it on the dresser. He leans over Gina and rubs her neck. She wakes with a smile. They kiss.

JACK

Hungry? I made coffee and toast. I can make eggs?

SITS UP, PULLING ON HER ROBE.

GINA

No, this is great. Thanks.

She sips.

GINA (CONTD)

I hope you don't get ideas about last night, Jack. It was great. But, I'm not ready to get into anything. Not now.

Nibbles on the toast.

JACK

Maybe I shouldn't have come.

GINA

I wanted you here. And I want you here now. It's just that I don't want to rush into things. Let's take our time and see how it goes, okay?

JACK
Gina, I love you. I can wait.

GINA
Put the food away and get back in
bed...

They embrace...

INT. - VETERAN'S HEALTH CENTER - MORNING

Frank's meets his Psychiatrist, DOCTOR SALINE.

DOCTOR SALINE
So, how have you been doing since we
last met, Frank?

FRANK
I'm okay, getting headaches from the
new pills. I want to get a way for a
while. I'm hoping you could write me
a note so I can take time off from
work and go upstate.

DOCTOR SALINE
What exactly is happening, Frank?

FRANK
I feel anxious. There is a lot going
on. I need to get away.

DOCTOR SALINE
Is everything okay at work.

FRANK
Yeah, it's good.

DOCTOR SALINE
So, what is upsetting you?

FRANK
(holding his head)
All this news about the Child Killer.

DOCTOR SALINE
With the loss of your daughter I
would imagine this would be upsetting
for you. What has you so disturbed?

FRANK
It brings back bad memories.

DOCTOR SALINE
What kind of memories, Frank?

FRANK
The war. People, children being torn
apart by bullets - bombs.

DOCTOR SALINE
War is horrible as you know. Is
there anything about this child
killer which upsets you?

FRANK
I am worried that because of the past
accusations, that someone would
suspect me. That is why I am looking
to go away for a while.

DOCTOR SALINE
Why would anyone suspect you?

FRANK
Because of what happened in Iraq.

DOCTOR SALINE
I read your report. There were
suspicions that you had tortured
children while stationed there. You
had a breakdown and were medically
discharged.

FRANK
And that is why I am worried.

DOCTOR SALINE
I read you last therapist's notes
before our meeting. It sounds like
you had a horrible childhood.
Hearing your father beat your mom in
the other room and you not being able
to make a sound or help her. That
can cause serious harm to a young
boy. Are you having thoughts of
harming children, Frank?

FRANK
No, just saying it's disturbing.

DOCTOR SALINE
How are you adjusting to the new
medications?

FRANK
I am having terrible dreams.

DOCTOR SALINE
What kind of dreams?

FRANK
I don't remember. I wake up sweating.

DOCTOR SALINE
Have you had any outbursts?

FRANK
I haven't had any fights in over a year. I avoid situations where I lose my temper.

DOCTOR SALINE
That's good. What else do you feel?

Frank stretches his arms above his head.

FRANK
I feel confused. Sometimes I feel like everything is tumbling down. Then it feels like I am powerful, in control of my life.

DOCTOR SALINE
Sounds as though you are struggling to stay in control. Tell me about your fears.

FRANK
I sometimes feel that I'm dreaming all the time. I'm awake, but it doesn't feel real.

DOCTOR SALINE
Sounds like Post Traumatic Stress Disorder.

FRANK
Could it be the drugs I'm on?

DOCTOR SALINE
It's possible, but you've only been on them for a few months. Normally it takes 6 months or more to stabilize. Are you still seeing a therapist?

FRANK
No, She went on vacation a few months ago and I haven't been able to get an appointment.

DOCTOR SALINE

I suggest you call today and make one. You need to work through many issues and that is the best way. Maybe your not seeing the therapist has brought your fears to the surface.

FRANK

Okay, I will do it today.

The doctor looks at his watch.

DOCTOR SALINE

Time's up, I'm afraid. Please make an appointment with my assistant for next month. She will submit your prescriptions to the pharmacist. I will write you letter for your job. I want you to keep taking the medicine for 3 more months.

FRANK

Thanks Doc. Thanks for making me see what I need to do.

DOCTOR SALINE

Glad to see things are looking up for you. See you in a month.

Frank walks out the door.

He opens his hand, revealing a small wooden flower he carved and painted the night before.

Doctor Saline makes an entry in Frank's patient portal.

Pauses with his finger to his lips.

Picks up the phone...

INT.- NEW YORK LADY'S - LATE MORNING

Cheryl joins others in Enrique's office.

CHERYL

I spoke to the man who saw the killer. Says it's a white guy, middle aged, thin, average height. A worker by his clothes. Wore all blue except for a tan canvas messenger bag.

ENRIQUE
Good, spread the word.

RALPH
We'll let everyone know, boss.

CHERYL
What about the vendor?

ENRIQUE
Give him 10 grand.

CHERYL
Will do.

ACT THREE

INT.- SKYLIGHT DINER - CONTINUOUS

Gina joins Jack in a booth. They hug and kiss.

GINA
Sorry I'm late. Had work to catch up on.

JACK
No problem. How's it going?

GINA
I've been thinking, Jack. Do you swear you are off the drugs?

JACK
I am clean, Gina. I promise.

GINA
Do you still want me, Jack?

JACK
More than you'll ever know.

GINA
Well, you better start showing me. I am going to give you another chance.

Jack moves closer, they embrace.

JACK
There's something I need to tell you.

GINA
Yeah, what's that? You seeing someone else?

JACK

No, nothing like that. The night I got shot, I was moving dope for the Lines Cartel.

GINA

So, that's your job.

JACK

It's not that simple.

GINA

I don't understand. What is it?

JACK

The other night, two men burst into my apartment with guns. Said I owed them four hundred thousand dollars. They know I'm involved in the child killer investigation. Told me they would forget the money if I told them where the raids were scheduled.

GINA

Now I really don't understand. Why should they care?

JACK

Said it was affecting their business.

GINA

That might be. What'd you do?

JACK

I've been cooperating. What else can I do?

GINA

Does Marc know?

JACK

No. You are the only one I've told. I mean, what does it matter, really? We are looking for a murderer.

GINA

I don't know. Something isn't right. You believe them? Believe they're going to forget the money.

JACK

No, I don't. And that is why I am telling you. I am afraid that they'll come after you too.

GINA
So, what are you going to do?

JACK
I don't know, Gina. I really don't know.

GINA
Wow! What if you gave them the money?

JACK
I don't have it.

GINA
I could probably get it. Close my 401k.

JACK
Forget it. I can't have you do that.

GINA
Jack. It's only money.

JACK
I'll handle it Gina. I'll take care of it, myself.

He takes a long sip of his drink.

JACK (cont'd)
Still want to be with me?

GINA
Yes, I still do. Can I ask you something?

JACK
Sure.

GINA
Will you ever settle down and live a normal life? Serves me right for getting involved with a cop.

JACK
I'm trying.

GINA
I blame myself for all of this. Should have never asked you to transfer out of Vice. I didn't like you being around all those women.

JACK

Gina, they were hookers for God's sakes. I never looked twice.

GINA

Like I said, it's my fault.

JACK

No, it's part of the job. Don't worry, I'll take care of it.

GINA

Just remember, the money's here if you need it.

JACK

Thanks, I really appreciate it. I'm working tonight. Maybe you'd like to catch a late movie or a drink?

GINA

I've got to meet a source later. Why don't you come over tomorrow after work? What time do you get off?

JACK

Around 11.

GINA

I'll get some wine and cheese. We can just hang out...

JACK

You've no idea how happy that makes me.

They walk, holding hands a few blocks to Gina's apartment. Kiss before she goes inside.

Jack walks uptown to his precinct. He is in a good mood and is enjoying the walk.

Gina closes her door and stands there, looking worried.

She makes a call to the research desk the reporters share.

GINA

Malcolm, hi, it's Gina Cross. Hi, how are you today?

Good to hear. Malcolm, I'd like you to check something for me, please. I need information on the Lines Drug Cartel in New York.

(MORE)

GINA (cont'd)
Can you find out all you can and send
it to me by end of today?

Thanks, Malcolm. I Appreciate it.

INT.- MIDTOWN SOUTH PRECINCT - CONTINUOUS

Jack catches siting alone, huddled over a file.

MARC
Jack, perfect timing. Check this
out.

Jack notices a jacket of photos and print outs.

JACK
What's this?

MARC
We received a tip from a psychiatrist
from the VA. One of his patients, a
Frank Taylor, was talking about the
child killer case. The doctor
thought it odd and given this man's
history, he felt it was best he
reported it.

JACK
What's his story?

MARC
He was suspected of abusing children
while in Iraq. Plus his daughter
committed suicide a few years back.

DETECTIVE MARIE
That's a possible motive.

MORRIS
He fits the physical description we
got from the vendor. We could pick
him for questioning?

MARC
He is an elevator repairman who works
in Manhattan. Morris, someone and
head over to his workplace's office.

He hands a printout of the companies info.

MARC (cont'd)
Find out where he is assigned. I want
him back here for questioning.

MORRIS

On our way. I'll call in when we get his location.

MARC

Marie, you and Jack head to his apartment. Here is the address.

(hands a paper)

See what you can find out.

DETECTIVE MARIE

Come on, Jack. I have the address. Do you mind driving? I hate the BQE.

JACK

My pleasure, let's go.

MARC

Remember, he's only a person of interest. We don't have a warrant. Just looking to question him.

DETECTIVE MARIE

We're on it, Marc. No worries. Let's go, Jack.

Detectives YOUNG and BAHAN proceed downtown to the Frank's employer's office. They go inside, flash their shields. A purple haired woman checks the computer and prints out a list of Frank's assigned jobs today in Midtown.

They leave, get into their car and head to the first job.

INT. -BROOKLYN - CONTINUOUS

Jack darts through heavy traffic with his police lights flashing. They arrive at Franks' apartment.

Marie locates and pushes the superintendent's bell.

An older man answers. Says he is THOMAS RUSSO.

Jack flashes a fancy looking document which he says is a search warrant.

Thomas uses his pass key to open Franks' apartment door.

DETECTIVE MARIE

Thank you Thomas. Can I ask you to leave us to look around? I promise not to disturb anything.

THOMAS RUSSO

Sure thing. Close the door when you are done. It'll lock itself.

Thomas leaves.

BOTH PUT ON NEOPRENE GLOVES

DETECTIVE MARIE

Jack, why don't you start in the living room while I search his bedroom?

JACK

What am I looking for?

DETECTIVE MARIE

Make note of anything that appears out of place. Try and identify with the killer.

Marie opens each drawer of the dressers, starting at the bottom.

She works her way up, opening every drawer and leaving them open.

She heads to Frank's closet, small flashlight in mouth, patting and searching his pockets.

Jack inspects a bookshelf. He opens each book spine up and shakes it to dislodge anything inside. He moves to the couch, removing each cushion and looking underneath.

DETECTIVE MARIE

(from the bedroom)

Jack, can you please help me in here?

Jack lifts one side of Frank's mattress while she looks underneath.

JACK

Nice Porn collection.

DETECTIVE MARIE

Goes with the territory. Perversion and violence.

JACK

Textbook. Well said, Detective.

Jack sits at Frank's desk. He examines every piece of paper. He finds a cell phone bill.

Jack enters Frank's number as a contact in his phone. Then he spots a parking ticket. He picks it up, it is from Queens.

JACK (cont'd)
What day was the girl murdered in Queens?

DETECTIVE MARIE
Back in October, why?

JACK
Look at this.

Marie inspects the summons.

Jack notices wood shavings on the floor.

JACK (cont'd)
This too.

She uses a business card to sweep the shavings into a baggy. Jack continues searching the desk. He finds a wood carving knife in the desk drawer.

Marie picks up a bottle of red nail polish. She calls in.

DETECTIVE MARIE
Hey Marc. We might have our perp. We found wood shavings and a carving knife. Red Nail polish. Jack found a summons for Queens Court issued on Oct 2nd. When did that girl in Queens get murdered?

MARC (O.S.)
October 2nd.

She nods to Jack

DETECTIVE MARIE
I think we've got him. Should we wait here?

MARC (O.S.)
Leave the apartment, wait outside. Can you watch from your car?

DETECTIVE MARIE
Yeah, it's right across the street.

JACK INTERRUPTS

JACK
Tell Marc that I have Frank's cell
phone number.

MARC (O.S.)
Excellent, give it to me.

Jack reads off the number.

DETECTIVE MARIE
Anything else, Marc?

MARC
Good job, Detectives. Wait outside
and see if he turns up.

EXT. -MIDTOWN -CONTINUOUS

Frank watches groups of children leaving school for lunch.
He lingers across the street, waiting. An overweight boy
exits the school. He walks alone. Frank follows.

Frank is being followed by an exotic dancer, MONA, (23), and
her boyfriend, CHET, (28). They identified him by his
clothing and his bag.

They trail Frank from a distance. Mona sees Frank has become
fixated on a boy.

Mona makes a phone call, says a few words, ends the call.

MONA
Don't lose him.

CHET
Let's hurry up. What about the kid?

MONA
Ya crazy? No one hurts a kid with me
around. If he goes for the boy we
stop him. Got it?

CHET
Yeah, got it.

They walk faster.

They are about 15 feet behind Frank when he acts.

Frank grabs the boy, his hand over the boy's mouth as he pushes him into a doorway.

Mona screams.

Frank is startled.

He releases the boy, turns to see Mona and Chet running up.

Frank begins running.

He runs across traffic on 9th Avenue. They follow.

They continue chasing him down 10th Avenue past 14th street.

Frank uses a magnetic badge to open the service door of a Hotel. He enters, quickly closing it behind him.

He makes his way to the sub-basement. Finds a secluded spot and stops to catch his breath.

Mona and Chet try the Service door. It's secure. They make another call.

They stand outside in the street waiting for backup.

It comes soon, a half dozen large men accompanied by Cheryl arrive in 2 cars.

Cheryl takes Mona into her car. Chet joins the other men who split up before entering the Hotel. Cheryl's hair is blonde.

Two of the big men remains at the service door while the other men move to the front entrance. They enter.

INT.- EMPIRE HOTEL - MOMENTS LATER

A man stands in front of the Hotel, monitoring all who leave.

Chet and PONYTAIL, (39), man enter the Hotel.

They go to the front desk, ask for the HOTEL MANAGER.

He arrives and is taken aside by Ponytail. Ponytail whispers something and hands him an envelope. The manager open the envelope, looks at its contents and shoves it in his pocket. He nods then picks up the phone, calls security. He speaks into the phone and hangs up.

A tall black man arrives. The manager takes him to the side and speaks to him.

The security motions for the others to accompany him. They enter the staircase leading into the basement.

The remaining man sits in the lounge, keeping an eye on the elevator doors.

INT. - EMPIRE HOTEL - SUB-BASEMENT -- CONTINUOUS

Frank finds the elevator maintenance room. He has not seen anyone. He knows there are no surveillance cameras in this part of the Hotel.

He locks the door from the inside, sits in the dark, his heart racing.

INT.- MIDTOWN SOUTH PRECINCT - SIMULTANEOUSLY

Marc Davis makes a call.

MARC

Chief Kirkwood, Marc Davis here. Sorry to bother you, but we have identified a person of interest. I need assistance in getting a trace on his cell phone.

CHIEF KIRKWOOD (O.S.)

Give me the persons info and number, Detective, I will contact Judge Whinstone and get a warrant approved immediately. Do you have a contact at the phone company?

MARC

Yes Sir, all we need is the warrant.

CHIEF KIRKWOOD

I'll call you back at this number in a few minutes. Good job.

Marc hangs up the phone, walks to the white board.

He picks up a marker and begins to write.

He begins with Frank's name - underlines it.

He writes Frank's address and cell phone number next followed by the company Frank works for.

A half hour passes, then an hour. Still no call from the Chief.

Marc is busy trying to piece together the puzzle before him.
Says to himself:

MARC
It's after work hours, Frank. What
are you up to?

The phone rings.

CHIEF KIRKWOOD
Marc, I'm sorry, I'm unable to reach
the judge. Better hold off on the
trace until I can reach him. I will
call you as soon as I do.

MARC
I understand, Chief. I appreciate
your support.

CHIEF KIRKWOOD
Don't mention it. Sorry, we have so
many obstacles. Damn, red tape.

MARC
Thanks again, Chief.

The phone call ends. Marc leans over his computer and
types. He dials a number he sees on the screen.

MARC (cont'd)
Hello, this is Detective Marc Davis,
Homicide Squad, NYPD, badge 23124. I
need to set up a trace on a cell
phone. I have a warrant signed by
Judge Whinstone, New York Circuit, in
my possession.

(HE PAUSES)

MARC (cont'd)
Yes, I'll hold...

INT.- EMPIRE HOTEL - 7:27 PM

The security guard escorts Cheryl's men through the
basement. They open each door but find the one Frank is
hiding in locked.

SECURITY GUARD
This is the elevator mechanical room.
It's always locked for safety.

MAN WITH SCAR

Can you open it?

SECURITY GUARD

The keys are kept with the front desk.

MAN WITH SCAR

Okay, forget it. He's not getting out.

The men do a floor by floor search.

They finish at 9:12 PM. They leave the Hotel and speak with Cheryl who is still with Mona in a Black Suburban.

CHERYL

You sure he didn't get by you?

BIG MAN.

Certain. We checked everyone leaving the Hotel.

CHERYL

Could he still be inside?

MAN WITH SCAR

Not unless he's got a room.

CHERYL

Keep a man on each of the exits. He has to be here...

At that moment, Frank exits the service door. He is spotted by the group. Several men grab him forcefully and muscle him into the back of the Suburban. One man holds a pistol on him.

CHERYL (cont'd)

You are one stupid Mother Fucker.

to the driver:

CHERYL (cont'd)

Let's move. Take him to our warehouse in Long Island City.

INT. - MIDTOWN SOUTH PRECINCT -- EARLY EVENING

Detectives MORRIS and TROUTMAN return to the precinct just as Marc uploads the Mobile Locator software provided by the cellular network.

Both men grab coffee and join Marc in watching one of the junior officers, LISA, skillfully navigates the site.

LISA
He's on the move, probably in a vehicle.

MORRIS
Where is he?

LISA
Heading East Bound on 14th street.
Now heading Uptown.

MARC
Does Frank own a car?

TROUTMAN
No, his car was stolen 2 months ago
and he didn't replace it.

LISA
Maybe he rented one. Or he's taking
an Uber.

MARC
Tell Marie and Jack to head into the
city. And call the 72nd Precinct.
Tell them about our man. Ask for an
unmarked at the house in case he does
a circle around.

MORRIS
On it, boss.

Morris makes the calls.

MORRIS (cont'd)
Marie and Jack are on their way.
Detective SOUCI of the 72nd said they
are happy to assist, Marc.

MARC
Great, where is Frank now?

LISA
Still heading Uptown. I show him
around 26st street now.

EXT.- CENTRAL PARK BOAT HOUSE - 10 PM

Gina walks over to the Boat House from Central Park West. The restaurant is closed. No one is around. She waits 10 minutes and begins to walk away.

AGENT CONNORS rushes over to meet her.

SA CONNORS
Sorry for being late, I had an
important call.

GINA
That's okay. Kind of desolate here.
What you got for me?

Without warning, He punches Gina on her chin, instantly knocking her out.

He takes hold of her arms from the back and drags her towards nearby bushes.

He places Gina on her back, tears at her clothing.

He rips open her top...

Pushes her skirt up...

Grabs her breast while trying to undo his pants...

He pushes them down...

forces himself between her legs...

He squirms, trying to penetrate the unconscious woman.

Agent Connors is hit hard on the side of his head with a baton...

DETECTIVE BARTLETT shoves him away from Gina...

He falls on his back, his head, spewing blood where he was struck.

CHESTER
Don't Fucking Move! You piece of
shit.

Chester calls on his radio.

CHESTER (cont'd)
10-78, Suspect apprehended. Civilian
Injured. Need backup and ambulance.
Boat House Central Park. Copy?

He gets a response:

DISPATCHER
10-60, car and ambulance in vicinity.
Hold on.

Gina's eyes open as she is being wheeled on the gurney to the ambulance. DETECTIVE BARTLETT takes hold of her hand.

CHESTER
You'll be okay, miss. Jack asked me
to keep an eye on you...

INT.- MIDTOWN SOUTH PRECINCT - 10:18 PM

LISA
We lost the signal on the Queens
borough Bridge. Too much
interference.

Jack and Marie arrive.

MARC
Jack, come with me, we're heading to
Queens. Lisa, you and Morris stay
here. Update us on our boy's
movements. It may be a long night.

INT. - WAREHOUSE - CONTINUOUS

The suburban pulls into a warehouse through the steel roll up door. A man guides them into a loading dock. The door closes.

CHERYL
Take him inside and watch him. We
want him alive.

Cheryl spits at Frank's back as he is pulled from the car. She dials a number on her phone.

CHERYL (cont'd)
Enrique, we got him! We're at the
warehouse.

ENRIQUE (O.S.)
I'll be there soon.

EXT.- WAREHOUSE - CONTINUOUS

Marc and Jack are directed to the address of the warehouse by Lisa. The block is deserted. No lights visible in any of the buildings.

JACK
Lisa says the phone is inside that building.

They stop halfway up the block.

JACK (cont'd)
Must be the place.

MARC
No way to get inside.

JACK
I worked Vice here, we can take the fire escape to the roof and enter from there.

MARC
What about the alarms?

JACK
Leave that to me.

MARC
You sure about this?

JACK
Yeah, I'm sure.

MARC
All right, let's go.

They exit the car and open the trunk. Marc takes out a 2 bullet proof vests. He tosses one to Jack and puts on the other. He hands Jack a shotgun. Marc picks up a flashlight.

They walk to the fire escape.

Jack leans a wooden skid against the wall. He climbs the skid and reaches the rungs of the fire escape ladder. Marc follows. They climb the fire escape ladder to the roof.

INT. - WAREHOUSE - MOMENTS LATER

Enrique and his entourage arrive in three cars. The door opens and the cars pull inside.

EXT. - WAREHOUSE -CONTINUOUS

Jack watches from the rooftop as the vehicles disappear.

JACK
Something is going down inside.

MARC
It doesn't make sense. Why here?

JACK
His cell phone led us here. Only one way to find out.

MARC
And we're stuck on the roof.

JACK
Watch this.

Jack walks to door on the roof and turns the door knob. It turns, the door squeaks open. They wait but no alarm goes off. Both men enter and start descending the stairs carefully.

INT. - WAREHOUSE, LONG ISLAND CITY - CONTINUOUS

A silent alarm with a flashing light alerts those inside. Miguel orders some men to check out the staircase leading to the roof.

In the meantime, Enrique is slapping Frank around until he is out of breath.

The guards arrive at the door leading to the roof. They see a light moving behind the door. One man raises his hand. They ready their weapons.

The door slowly opens inward. Marc and Jack enter.

MARC
Police. Homicide.

MAN WITH GUN
We know who you are. Drop em.

The detectives realize they are out gunned. They drop their weapons. MIGUEL arrives.

MIGUEL
Hey Primo. Thanks for dropping by.
(to his men)
Take their guns and handcuff them.
(MORE)

MIGUEL (cont'd)
(he laughs)

MIGUEL (cont'd)
Enrique will be happy to see him.

The detectives are handcuffed and led into the warehouse. MIGUEL walks ahead and speaks with Enrique and Cheryl. Marc sees they are in charge.

Miguel turns and points to Jack. They continue speaking. The man is angry, but the woman takes him by the arm and speaks in his ear.

The well dressed man shakes his head no, but the woman continues speaking.

Finally he nods his head, they walk over to Jack and Marc.

CHERYL
Good evening officers.

JACK
I know you, arrested you once. You were a redhead then.

CHERYL
Yeah, I remember, you're good looking. I would have showed you a good time...

ENRIQUE
You're the one who ripped me off!

MARC
Hold on. I'm a Detective. So is this man. We are here on official business looking for a murder suspect. We traced him here.

ENRIQUE
Traced him? Traced him, how?

JACK
Cell phone.

Marc stares at Jack in disbelief.

ENRIQUE
Wow, I'm impressed.
(to his men)
Take their cell phones and radios and throw them in the river. Check the killer for a phone.

His men do as instructed and leave.

MARC

I don't get it. What is going on?

JACK

Marc, the dope that was confiscated the night I got shot, it's his.

MIGUEL

Tonight we collect.

MARC

What is this all about?

ENRIQUE

We have your Child Killer, we got to him first.

MARC

Give him to us and we'll leave.

Enrique becomes enraged and shoves a chrome 45 caliber pistol in Marc's face.

ENRIQUE

You still don't understand, do you? That piece of shit ain't going to nowhere. You understand me?

Enrique waves his hand and 2 men drag Frank into view. He is handcuffed and has been beaten.

ENRIQUE (cont'd)

He gets what he deserves tonight.
(points to Jack)
And you do to.

MARC

This man is a detective. You can't blame him for losing your drugs. It's our job. That man is a suspect. He has a right to get a fair trial.

Cheryl takes Enrique's arm and whispers in his ear. They speak some more, he turns to Marc.

ENRIQUE

You want a trial. Okay, we have the trial now, here.

MARC

He needs a defense.

ENRIQUE

That's easy, you defend him. You know the law.

Enrique points to Jack.

ENRIQUE (cont'd)

And you. You're the prosecution. I make you a deal. Convict him and you go free. Everything is forgiven.

MARC

You are out of your mind.

Enrique smiles.

ENRIQUE

Listen to me. This is how it's gonna play. You want him to have a fair trial? Here is your chance.

(to his men)

Take off their cuffs, bring them inside.

The handcuffs are removed from Marc and Jack. They are escorted into a large empty room. Marc stands in total disbelief, rubbing his bruised wrist.

JACK

I'm sorry to get you into this.

MARC

You didn't do anything.

JACK

So what are we going to do?

MARC

What do you know about these people?

JACK

I spent a year infiltrating their organization. They're killers.

MARC

I still can't understand how they found him before we did.

JACK

They they don't play by the rules. So, now what?

MARC

We play along and hope Morris and the team come to our rescue.

JACK

They took all our phones. They're going to toss them in the river.

MARC

They have our location. It's the first place they'll look.

INT. - MIDTOWN SOUTH PRECINCT - CONTINUOUS

Lisa is eating hot wings with a diet cola.

LISA

Shouldn't we have heard from Marc by now?

MORRIS

Not if they are busy.

LISA

Just sit and wait?

MORRIS

Yes, Mam. Radio silence unless instructed otherwise.

CHESTER enters the room.

LISA

Where have you been all night?

CHESTER

I had a collar. A sick rapist mother fucker. Assaulted Jack's girl. Had fake FBI credentials too.

MORRIS

Holy shit! Is she okay?

CHESTER

Luckily I got there when I did. She's at the hospital getting checked out.

LISA

Who's with her?

CHESTER

No one. She's okay.

LISA
Maybe I should go and stay with her.

CHESTER
That would be great.

LISA
She should have someone with her now.

Chester tosses her his keys.

CHESTER
She's in Lenox Hill Hospital.
Emergency. You can park there.

LISA GRABS HER JACKET AND SODA AND WALKS OUT.

LISA
Thanks. Text me if you need me.

CHESTER
Hey Morris. What's got you here so
late?

MORRIS
We have a strong lead on a suspect.
Marc and Jack are in Queens.

CHESTER
How'd you ID him?

MORRIS
His shrink called. Said he was
talking about the child killer as
though he was some kind of hero.
Lost his own kid to suicide. Fits
the M.O. We traced his cell.

CHESTER
Nice police work. Hope they collar
him tonight.

MORRIS
Marc won't quit. He'll get him.

INT.- WAREHOUSE - 00:19

Cheryl enters the small room holding the detectives. She
has coffee and donuts.

CHERYL
Not sure how you like it.

She selects a cup and takes a sip.

JACK
Your boss is crazy.

CHERYL
Your stupid raids cost us money.

MARC
How do you know this is the killer.
You could be making a mistake.

CHERYL
No mistake. He was spotted attacking
a boy in New York. We caught him.

MARC
But you don't know if he was the one
who killed the other children.

CHERYL
That's why we're here. What brought
you here looking for him?

JACK
We were following up on a tip. It
doesn't prove he's guilty.

CHERYL
Tonight we prove it. Tell me, if you
were alone with this man, what would
you do?

JACK
I don't know. I really don't.

MARC
I'll tell you what I wouldn't do. I
would hold a mock trial and
assassinate him.

CHERYL
It was my idea, to help both of you.
If you are smart you might be able to
save yourselves. That man is dead.
Do yourselves a favor, let it happen.

MARC
You expect me to go out there and
defend this guy?

CHERYL
That's the idea. Just make sure you
lose or your friend here dies.

JACK
When's this all supposed to start?

CHERYL
Soon, we are waiting for some people
to arrive.

JACK TO HIMSELF - AND SO ARE WE

MARC
I never met him, never even spoke
with him. How am I supposed to
defend him?

CHERYL
You probably know him better than
anyone out there. Better than he
knows himself.

MARC
I have no time to prepare.

CHERYL
It is what it is.

She leaves. Half way through the door she turns to see if
either of the men are looking at her butt. She smiles when
she catches Jack's eye.

MARC
Jack, how should I handle this?

JACK
Do your job. Defend the guy.

MARC
But if I do a good job and get him
off then they still have a beef with
you. I don't want that on my
conscience.

JACK
The way I see it, he'll be found
guilty no matter what you or I say.

MARC
What if you are wrong?

JACK
I'm not. I get the feeling that
Enrique is looking for a show. Let's
give him one. Do your best to
represent him and I'll try to get him
convicted.

MARC

Are you sure about this? You better be, because it will be starting soon.

JACK

I'm ready.

They drink their coffees in silence and wait.

INT.-LENOX HILL HOSPITAL - 00:37

The resident doctor returns to Gina's curtained area to speak with her. Lisa is there.

DOCTOR ON RESIDENCE

You have a hair line fracture of the jaw. No other broken bones or contusions. There will be swelling and black and bluing of the skin but other than that, you are healthy. Luckily the policeman arrived in time.

Linda arrives with sweats and Uggs for Gina to wear. She starts bagging Gina's clothing.

GINA

Throw them out. I don't ever want to see them again. The policeman who saved me, told me that Jack had him watch over me. I should be pissed, shouldn't I?

LINDA

You need to give Jack a big hug and kiss. That's what you need do.

LISA

Jack must have known you were getting involved in something dangerous.

GINA

I'm a reporter. That's what I do.

LINDA

Well maybe you went a bit too far this time. Let's get you home. I will call a cab.

LISA

I have a car parked in back. I'll take you both home, okay?

GINA
Thank you so much. I need a drink.

LINDA
You need a hot tea and some rest,
girl. Come on, let's go...

INT.- MIDTOWN SOUTH PRECINCT-- 00:45

MORRIS
Look, the cell phone stopped moving.

CHESTER
I'll try Jack's number.

It went right to voice mail.

CHESTER (cont'd)
No answer. What's Marc's number.

Marc's phone also went right to voice mail.

MORRIS
Maybe they shut their phones off. We
better sit and wait.

CHESTER
What if they walked into a trap? We
can't just sit here.

MORRIS
What are you suggesting, drive around
searching for them?

CHESTER
We know their last location. I'll go
there, you stay.

Morris writes down the address.

MORRIS
This is the address. Call me when
you get there. Don't do anything
stupid, okay?

CHESTER
I'm no hero, I'm a soldier. Later.

Chester leaves.

INT.- WAREHOUSE - MOMENTS LATER

The door opens. Enrique, Cheryl and four large men enter the room. Miguel is with them.

MIGUEL
Get up, let's go.

The detectives are led down a corridor. They are stopped before a door. Their handcuffs are removed.

MIGUEL (cont'd)
No funny stuff, okay?

JACK
No worries.

ENRIQUE
Remember our deal.

Neither man says anything.

They enter a cavernous warehouse, bright industrial lighting.

Marc makes out nearly three dozen people, some sitting at banquet tables set up end to end. In front of them are other tables. Twelve people sit and stand there, the Jury. Enrique, Miguel and Cheryl take seats to the left.

Guards with weapons stand against the back wall.

Jack and Marc are led to two tables. Each man instructed to sit on opposing tables, as in a courtroom.

Frank is dragged in. He is shoved onto a seat next to Marc.

A MAN WITH SHOULDER HOLSTER stands a few paces behind Frank.

Cheryl stands, walks to the center.

CHERYL
Thank you All for coming.

She walks over closer to Frank.

CHERYL (cont'd)
We caught the Child Killer. This is our trial.

Cheryl stands next to where Jack is sitting.

CHERYL (cont'd)
 We are fortunate tonight. 2 NYPD
 Detectives are helping. This is
 Detective Jack Sincano. Jack is our
 prosecutor. It's his job to
 convince, to find... Hey, what's his
 name?

JACK
 Frank Taylor.

CHERYL
 To find Frank Taylor guilty.

She walks to Marc's table.

CHERYL (cont'd)
 This is Detective Marc Davis, NYPD
 Homicide. He's Frank's defense.

She walks to the Juror tables; two killers, a handful of
 thieves, a conman team and a prostitute.

Enrique is our judge. The twelve
 people here, the jury. At the end of
 the trial you vote. Guilty or Not
 Guilty. Everyone understand?

MAN WITH PONY TAIL
 Let's kill them and go home.

Enrique stands.

ENRIQUE
 We did what the cops couldn't do,
 catch this guy.

MAN WITH PONY TAIL
 Enrique, that's not what I meant.
 I'm sorry.

CHERYL
 Let's settle down and get started.
 Mona, take the stand.

She walks quickly to the front. Sits.

CHERYL (cont'd)
 Mona, tell us what you saw.

MONA

I recognized this man from the description we had. We started following him.

Mona looks over at Cheryl who nods.

MONA (cont'd)

We start following him, I notice he's tailing a boy. We got closer. We were close when he grabs the boy. I screamed. He started to run. We chased him to a Hotel. He ran into the service entrance.

CHERYL

Chet, anything you want to ad?

Chet stands.

CHET

I saw him try and grab a boy. Caught him when he walked out of the Hotel.

Cheryl stands.

CHERYL

You can sit. Thank you.

Chet is correct. We brought him back here. That's when these policemen came looking for him. They tracked his cell phone. What does our prosecutor say?

Cheryl nods at Jack and sits down next to Enrique.

Jack rubs his hands together and stands up. He looks over at the crowd. He recognizes some of the city's top criminals.

JACK

Ladies and gentlemen.

A laugh from the distance and a shush sound.

JACK (cont'd)

Tonight I am going to prove to you that this man, murdered at least five children. I am going to explain how and why.

MARC

I object.

ENRIQUE
You got to be kidding, right?

MARC
No, I'm not. You said defend this man. That's what I'm doing. Object.

ENRIQUE
On what grounds?

MARC
Only the killer knows why he acted the way he did.

JACK
Can I please finish?

Marc sits down.

JACK (cont'd)
I will explain to the best of my ability WHY Frank here committed those murders. I will show you a man who is so enraged by the death of his daughter that he is striking out at the people he thinks are responsible.

ENRIQUE
Is that okay with you?

MARC
My apologies. Please continue.

JACK
Frank Taylor is an elevator repairman. He has flexible hours and locations. He moves easily around the city by subway. Every one of the murders, except one were committed in the City.

Jack paces up to the jury tables and continues:

JACK (cont'd)
Could I get a drink of water please?

A woman brings up a bottle for Jack and gives one to Marc. Other bottles of water, soda are distributed.

One man asks for a beer and is stared at by Enrique.

JACK (cont'd)
Motive. Frank's daughter, Jennifer committed suicide when she was 12 years old. A victim of bullying. Hung herself. Then, Frank's wife left him. He blames children for his misery. That's his motive.

He takes a sip of the water and sits.

People begin whispering to one another.

JACK (cont'd)
That's all for my opening arguments.

There is a long pause, Marc stands.

MARC
I don't believe it's possible for me to stand here and convince you that this man is innocent. But, I hope to convince you to let us bring him in and face a real court.

WOMAN IN BLACK
This is the only court he's gonna get.

There is a shuffle in the room. Marc takes a seat, glances at Jack who is writing on a pad.

Jack stands up, walks over to the jury.

JACK
Can I ask questions of the defendant?

ENRIQUE
Sure.

Jack walks a few steps closer to Frank. He glances at his note pad:

JACK
Are you Frank Taylor?

FRANK
Yes.

JACK
Want something to drink, Frank?

FRANK
Yes, please.

The same woman brings over a water bottle, hands it to Jack.

JACK
Can we please remove his handcuffs?
He's not going to escape.

ENRIQUE
Remove em.

Miguel walks over and removes Frank's handcuffs.

Frank opens the water, takes a sip. Smooths his hair back.

JACK
Frank, do you know why you are here?

FRANK
Yes.

JACK
Tell us.

FRANK
They think I killed someone. It is
not true. I'm innocent. I'm
innocent...

Jack interrupts:

JACK
Frank. Look around. You're in deep
shit.

DARK MAN
Damn right!

A quick laugh that dies down.

MARC
Objection.

ENRIQUE
What for now?

MARC
He's leading the witness.

JACK
No, I'm setting it straight for him.
This is not a court. There are no
laws here except for you and I.

MARC
That's not how it's supposed to be.

JACK

This is as far from a regular courtroom you can get. I'm trying to explain his situation and that he better open up. It's his only chance.

MARC

I'm sorry, chance for what? Execution?

JACK

Maybe it's what he deserves. Maybe, it's what he wants.

Jack faces Frank.

JACK (cont'd)

Frank, you willing to save us a lot of time and admit you killed those children?

FRANK

I didn't. I swear it!

JACK

Don't lie, Frank. You have a chance to tell your side of the story. We know you are guilty. So why don't you just admit it?

FRANK

I'm telling you, I'm innocent...

JACK

Okay, you had your chance.

Jack walks up to the judges table, in front of Enrique.

JACK (cont'd)

There's one piece of evidence that wasn't shared with the public.

Drinks water. Pauses.

JACK (cont'd)

Each of the murdered children had a small wood flower placed in their hands by the killer.

He walks closer to Frank.

JACK (cont'd)

I was at your apartment yesterday in Brooklyn. We we found wood shavings which match the flowers found on the dead children. So, are you going to sit there and tell me you are innocent?

Frank shifts in his seat. He's sweaty and pale.

FRANK

I wouldn't hurt anyone.

JACK

Empty your pockets on the table in front of you.

Frank is motionless. Enrique stands.

ENRIQUE

Miguel, search him.

Miguel lifts Frank from his seat.

MIGUEL

You betta not have anything sharp...

Miguel empties Frank's pockets, placing them on the table. Cash, wallet, a small hand painted wood flower.

Jack picks up the flower and rolls it between his fingers. Enrique opens his hand, Jack hands it over.

ENRIQUE

He makes one before he kills a kid?

JACK

Yes, we believe so.

Enrique walks away.

JACK (cont'd)

Sit down, Frank. At your apartment we found a parking ticket from Queens issued on the same date Evelyn Guastella was murdered. The ticket if from Queens Blvd, so was the killing.

Frank closes his eyes, his hands clasped tight.

FRANK

I..I don't feel well. I'm sick.

WOMAN IN BLACK

Fuck you! I don't care how you feel.

CHERYL

Please, calm down.

JACK

You are like Humpty Dumpty my friend.
Your world is crashing down in front
of your eyes. I am trying to help
you.

FRANK

You aren't trying to help! No one
does.

JACK

I can only imagine how you live with
the memories of your daughter. Her
name was Jennifer, correct?

Tears began swelling up in Frank's eyes.

JACK (cont'd)

And right after, you lost your wife.
No wonder you're angry. You feel
alone. What medications do you take?

FRANK

Clozapine, Zanax.

JACK

How much do you drink?

FRANK

I don't drink.

JACK

I saw empty liquor bottles in your
apartment, Frank. Don't lie to me.
You drink every night?

FRANK

Yes.

JACK

Yes, what?

FRANK

Yes, I do.

Cheryl walks up and whispers in Jack's ear.

CHERYL

They're impatient. Get to the point.

Jack nods and turns to Frank.

JACK

Tell me about the wood flowers.

FRANK

I taught Jennie how to make flowers from scraps of wood. She painted them with nail polish.

JACK

What you feel when you see children?

Frank wiggles in his seat uncomfortably.

JACK (cont'd)

What do you feel, Frank, when you see them?

FRANK

Nothing.

JACK

What else do you feel?

Frank sits up straight, his eyes widen.

JACK (cont'd)

I asked you Frank. What do you feel when you see children?

FRANK

I think of Jennie. I remember her being unhappy. Didn't want to go to school.

JACK

She was bullied by kids in school, wasn't she?

FRANK

We didn't know. I didn't know. She would beg us to move. Didn't know.

JACK

Think of her, what do you feel?

FRANK

Like a failure. I should have known. Seeing those kids laughing at Jennies' wake made me crazy. I had to teach them.

JACK

What did you do?

FRANK

Nothing, for a long time. I was with my wife. I saw a boy bullying a fat boy. I grabbed the bully, started choking him. My wife pulled me off, I would have killed him.

JACK

What happened next?

FRANK

My wife left me. It wasn't the same after losing Jennie. I started to get urges.

JACK

What kind of urges, Frank?

FRANK

Finding Bad children - punishing them. I heard voices. My Jennifer's.

JACK

What did the voices say?

FRANK

Make them pay.

JACK

Did you obey the voices?

FRANK

I found a boy walking alone. He headed into a schoolyard. I called him and he came to me. I choked him until he died. I placed one of Jennie's flowers in his hand. The voices stopped.

JACK

How'd that make you feel?

FRANK

Calm, at peace.

VOICE (O.S.)
Piece of shit!

SHH!

JACK
How long before the voices started
again.

FRANK
A month maybe. I - I couldn't control
the feelings. They keep speaking.
Kill them, kill them all! I'm a
monster. I can't stop. I know what
I'm doing, but cannot stop.

His hands are shaking.

JACK
You have no control?

FRANK
I'm sick. I can't control my urges.

JACK
You're compelled to hurt children?

FRANK
I cannot control it.

JACK
How do you feel the next day?

FRANK
I hate myself. Want to die.

MIGUEL
You will.

JACK
Please everyone, calm down. Frank,
you going to confess to killing those
children?

FRANK
It wasn't me. It's the voices.

JACK
No further questions.

Marc places his hand on Jack's shoulder as he walks past.

EXT. - ACROSS STREET FROM WAREHOUSE - CONTINUOUS

Chester pulls up. He calls Morris.

CHESTER

Any word?

MORRIS (O.S.)

No, nothing. You there?

CHESTER

Yeah, outside a warehouse. Marc's car is parked outside. No sight of them.

MORRIS

Maybe they're inside.

CHESTER

Not sure. There's lights on in the building.

MORRIS

What do we do?

CHESTER

Get me backup, what Precinct is this?

INT. - WAREHOUSE - CONTINUOUS

MARC

Frank, tell me about the Army.

FRANK

What do you want to know?

Enrique stands.

ENRIQUE

We don't care about this.

MARC

You asked me to defend this man, that's what I am doing.

ENRIQUE

He's guilty. Said it himself.

MARC

What happens now? Shoot him? Do I get a chance to defend him?

Enrique speaks with Cheryl, sits down.

ENRIQUE

Continue.

MARC

Frank. Where were you stationed?

FRANK

I did 2 tours in Iraq.

MARC

No, you did one and a half tours.
Do you want to tell these people why
you were discharged?

Frank shifts in his seat. He opens a button of his shirt
and rubs his neck. Marc watching closely.

MARC (cont'd)

Why were you discharged early?

FRANK

(whispering)

They said I hurt some children.

MARC

Speak up please, no one can hear you.

FRANK

(louder now)

They said I hurt some children.

MARC

Tortured them, correct?

FRANK

Yes.

MARC

How many did you torture, Frank?

FRANK

I don't know, I don't remember.

MARC

There is one way to find out. Open
your shirt.

Frank sits still, staring in disbelief.

MARC (cont'd)

I said, open your shirt.

Frank sits motionless.

ENRIQUE
Take off his shirt.

Two men remove Frank's shirt. There is a shuffle in the room as everyone stands to see dozens of scars on his flesh. Some fresh, others old.

MARC
These are self inflicted, aren't they?

FRANK
(crying)
Yes.

MARC
So ,you cut yourself every time you hurt or murder a child?

FRANK
(shaking now)
I can't stop. I try but I can't. I can't...

Marc takes a drink of water. He wipes his forehead with a napkin. It's warm, there is little ventilation.

MARC
Why did your daughter kill herself?

Frank just stares.

MARC (cont'd)
She hung herself, didn't she?

Frank nods.

MARC (cont'd)
Say it.

FRANK
She hung herself.

MARC
Why? Why did she kill herself, Frank?

FRANK
She was being bullied.

MARC
That is a lie.

FRANK
No, it's not a lie. She was afraid
of the bullies. They made fun of her
because she was fat.

MARC
What else Frank?

FRANK
She was bullied.

MARC
You never touched her?

FRANK
No. I swear. No.

MARC
No one believes you. You hurt her,
didn't you. You sexually molested
her, didn't you?

FRANK
No, I would never do that. No, that
is not true. I swear to God.

MARC
Do you think God could ever forgive
you for all the things you have done?
Do you deserve to be forgiven?

FRANK
I swear, I never hurt her.

MARC
I have seen this before. Sexual
perversion leading to torture and
then to murder. I've seen it before
and I'm telling you that you tortured
and raped your own daughter.

Frank is shaking excessively and sweating. He looks rapidly
around the room. All eyes are on him.

FRANK
I never meant to hurt her. I never
meant to hurt any of those children.
I swear...

He wipes his sweaty face with his shirt.

FRANK (cont'd)
I feel sick and ugly and afraid. I cannot stop it. I tried. God, I tried, but it is no use...

MARC
You were molested as a boy, probably by your father. Isn't that true, Frank? Your father used to beat you and rape you. Tell me it's true.

FRANK
(hysterically
crying)
Yeah, yeah. It is.

MARC
Then you grew up and found that you enjoyed hurting children just as your father did to you.

FRANK
It's not me. It's something inside!

MARC
You raped and tortured your own child, over and over and over. You did this for years. She became more and more depressed. And finally when she couldn't take it any longer she committed suicide. Your wife probably suspected you but was afraid to question it. You survived by creating another identity, a cruel, vicious monster just like your father. Your daughter saved herself from that hell by hanging herself. Isn't that true, Frank?

FRANK
You don't know the pain I felt hearing my mother cry out. But I couldn't help her, I was afraid. Afraid he'd hurt me instead. I was just a boy. Just a boy. What could I do. I couldn't stop it. Couldn't stop it...

MARC
So your answer was to become like him. To survive by being the giver of pain, no longer the one being hurt.

FRANK

There's two of me, I never wanted to hurt anyone. I have all this pain and anger. I want it to go away, but it doesn't. It only grows...

MARC

One day you realized that raping and torturing children no longer worked. Maybe it was an accident. Maybe you killed the first person by accident. Perhaps you saw it as a way of making up for your daughter's death, but soon you turned to just killing children.

FRANK

I never wanted to hurt anyone.

Marc walks up and stand in front of the crowd.

MARC

So, there you have it. A serial killer in the classic sense. Honestly, a man like this wouldn't last a week in a normal prison. They don't take kindly to child killers. The other choice is to have him locked away in a psychiatric hospital so that he can be studied. This way maybe, just maybe, we can prevent this kind of thing from happening again.

There was a shout from the back:

MAN

Or we kill him now.

Marc looks at the man who spoke.

MARC

Sure, you can do that, will it really bring back the children who he tortured and killed? It won't. Kill him and you're no better than he is.

Enrique stands. He walks up to Frank and spits in his face.

ENRIQUE

You fucking piece of shit.

Enrique speaks to Marc.

ENRIQUE (cont'd)
Don't compare me to this animal.

MARC
I'm not. Let us take him in.

ENRIQUE
What would that do? What if he has a good lawyer and gets off. Or better yet, placed in a psychiatric hospital so he can get fat and old while those kids rot in the soil. He dies.

MARC
Please, I beg you.

ENRIQUE
Why? Why are you standing here trying to save this fucking pig? You of all people know he is a waste of society. People like him are better off dead.

MARC
He has a right for his day in court.

ENRIQUE
A right? He has No rights? Not in my eyes. He just had his court. Who better than all of us to judge him? We have just as much right to judge him as anyone else. We find him guilty. Guilty.

Two things happen simultaneously;

Chester and a half dozen police in riot gear storm into the warehouse --

Frank pulls a knife from his sock, slices his throat -- He falls to the floor, dead. His eyes staring at Marc.

There is a standoff; heavily armed police on one side, heavily armed criminals on the other, Marc and Jack in the middle.

Shouts go back and forth between the police and criminals.

Everyone stands nervously pointing their weapons.

Jack shouts:

JACK

Hold on. Everyone, take it easy. Guns down. Please. The City of New York appreciates your assisting in the capture of the child killer. We're going to take his body away. Everyone is free to go about their business. Are we cool?

ENRIQUE

Take him and go.

Marc goes to Frank, grabs his arm. Jack grabs the other arm. They drag his body towards the police line. Other cops take over and carry the dead man outside. Jack turns and looks back. Enrique is standing, Cheryl has his ear. Enrique catches Jack's eye. He smiles and points his finger at Jack, firing.

Once outside, they rush to their vehicles and depart.

Inside the warehouse, people disappear into the shadows. We are left with a few guards standing at the broken door. Enrique and Cheryl sitting.

CHERYL

Do you feel closure now?

ENRIQUE

I don't know what I feel.

CHERYL

What a sick fucking creep.

ENRIQUE

You know, for a minute, I was almost ready to turn him over to those cops. But, I thought it would make me look weak if I did. Then he cut his own throat. He stole my revenge.

CHERYL

It doesn't matter how he died. He's dead.

ENRIQUE

Guess you're right.

CHERYL

What about the cop that owes you money?

ENRIQUE
Business is business.

CHERYL
You gave him your word. He gave
information we wanted.

ENRIQUE
What good is my word?

She kisses him.

CHERYL
Your word is good. Having a cop
indebted to you may be good for
business.

ENRIQUE
I'll think about it. We know where
he is...

INT. - POLICE CAR - CONTINUOUS

On the drive, Chester tells Jack about what happened to
Gina. Jack, becomes anxious.

CHESTER
Lisa texted me. Said they're on
their way to Gina's apartment.

JACK
Can you guys drop me off?

MARC
No problem at all. Just remember, we
have to prepare a report on what
happened tonight. Not sure what to
say exactly.

JACK
I was thinking of that. I'd like to
eliminate half the story. Everything
from entering the warehouse till
backup arriving.

CHESTER
What was happening in there? Looked
kind of tense when we busted in.

JACK
Damn glad you came when you did.

CHESTER

I recognized some of the players there. Heavy hitters. Happy to see you getting out of there alive.

JACK

You have no idea.

MARC

What do the assisting officers believe was happening, Chester?

CHESTER

The cops from the 107th who came with me only know that we were going in after a suspected Serial Killer.

MARC

But what about all those criminals with guns?

CHESTER

For all they know, they could be Undercover Federal Agents.

MARC

We give the 107th credit in assisting in the capture of the Child Killer. They will be commended. As for the remainder of the story, that stays with us.

JACK

Once this is dead and buried I want to take you both out for a steak dinner and lots of drinking.

MARC

You're on. Congratulations you two. We succeeded in getting a nasty criminal off the street tonight. You'll be heroes when it gets out.

JACK

I'm just happy it's over.

CHESTER

Me too.

MARC

Jack, as a gift, I'll try to hold the story until your girlfriend can release it. Do you think she'll be up to it?

JACK
They'll be no stopping her. Thanks.

INT. - GINA'S APARTMENT - CONTINUOUS

Linda opens the door and lets Jack in. She gives him a hug.

LINDA
She's in bed sleeping. Come have a cup of coffee. You look like shit.

JACK
Rough day to say the least.
She pours him a coffee and they sit down.

JACK
How is she doing?

LINDA
Good, I heard what you did.

JACK
What did I do?

LINDA
Assigned an officer to watch over her. What made you ever think of that?

JACK
I don't know. Call it a hunch. My head was spinning from the assignment and I knew that I couldn't watch over her like I normally did.

LINDA
Just as I thought. You've been checking up on her since you two split.

JACK
I plead the fifth.

LINDA
You a lawyer now?

JACK
(Laughing)
You have no idea. Honestly, it's too much work. I prefer just being a cop.

LINDA
How's it going with the Child Killer?

JACK

We caught him. Killed himself. Sick bastard. Do you think Gina is up to making the announcement?

LINDA

Wow, Great News. Glad to hear it. Yeah, she's tough. She can do it. But, what happens now? I mean with you?

JACK

I am not sure. I guess I still have to face a departmental inquiry. But working on a successful investigation can only help.

LINDA

Gina was hoping you'd retire from the police.

JACK

I don't know what else I'd do. I love being a cop. The hours suck and you meet the worst kinds of people, but it gets in your blood. I think I am just going to show my faith in the system and see where this takes me.

LINDA

Are you planning on staying here tonight?

JACK

Yes, I'd like to see her when she wakes, if you don't mind.

LINDA

No, I don't mind. Gina wont either. Listen, I've got some stuff to do, so I am going to leave her in your capable hands, okay?

JACK

Thanks Linda, Gina is real lucky to have you as her friend.

She gets up and hugs him.

LINDA

And Gina is real lucky to have you as well. But don't tell her I said it. She'd kill me. Good night.

JACK
Night, Linda.

Linda leaves.

INT. - GINA'S APARTMENT - 2 HOURS LATER

Gina wakes to see Jack asleep in the chaise in her bedroom. She walks over and embraces him. He wakes.

JACK
Hey, how are you doing?

GINA
My hero. How can I thank you?

JACK
Love me forever.

GINA
I already do.

JACK
We caught the Child Killer tonight.

GINA
And you let me sleep?

JACK
I figured it could wait.

GINA
Are you Kidding? That's News.

JACK
Stop being a reporter for a while okay? My partner said he'd try to hold the announcement to give you time. Get some rest, you just had a traumatic ordeal.

Too late; Gina is already on the phone with her Editor, her camera man and others he didn't know existed.

GINA
(on the phone)
Listen, Troy, just got word that the police caught the Child Killer. I texted my cameraman, Jimmy, he's on his way to my place.

She listens.

GINA (cont'd)
I'm not sure, hold on.

She looks at Jack.

GINA (cont'd)
Where are you holding him?

JACK
He's dead. Took his own life.

GINA
(covering the phone)
Serves him right. What's his name?

JACK
His name is Frank Taylor.

GINA
Troy, the man is dead. Suicide.
Yeah, I know. That doesn't matter.
I want to do it live, Emergency
Broadcast, okay. Great. I'm getting
dressed, talk later.

She runs into the shower, her hair and makeup and gets dressed.

Jimmy arrives. They setup live from the steps in front of her apartment.

Fifteen minutes of calls and texts, and it is all over. Everyone leaves, she is alone with Jack.

GINA (cont'd)
Thanks for your patience, Lover.

She leans over, kisses him.

JACK
Wouldn't expect anything else.

GINA
You look shot. I'll take off my
makeup join you in bed.

JACK
I'm mentally exhausted, that's all.
I probably can't get back to sleep.

GINA
(with a big grin)
Who said anything about sleep?

JACK

I didn't think after all you've been through tonight that...

GINA

You thought wrong. Get in bed, I'll be there in a minute...

EXT. CEREMONY - POLICE HEADQUARTERS

Marc and Jack each receive a Medal for Valor Awards.

Morris and Marie are awarded Meritorious Police Duty Awards.

Chester receives an Exceptional Merit Award.

The 107th Precinct receives recognition.

Jack's inquiry is fast tracked at the request of the Commissioner.

He is cleared of all charges.

Jack is reassigned to Homicide Division.

Jack sublets his apartment, moves in with Gina. Their relationship flourishes.

One morning Jack's cell phone alarm goes off as programmed. He half opens his eyes and reaches to shut it off. He touches something, is startled. Jack bolts up. He sees a small carved wooden flower, the one Enrique took in the warehouse months before. Frank looks at Gina sleeping beside him, he shudders.

Someone placed it there while they slept...

FADE OUT