

DIAGNOSIS MURDER

"Blood Ties"

TEASER

FADE IN:

1 EXT. SUNSET STRIP BAR - NIGHT

1

MILTON WILDER, 40, comes out, talking smoothly into a cell phone. He oozes so much oily charm it's amazing he can walk without slipping on his own slime trail.

WILDER

(into phone)

I warn you, hire two of my girls for the bachelor party, your friend won't want to get married anymore.

That's when Wilder stops. There's a gorgeous girl we'll come to know as TINA COLE, early 20s, standing obviously on the curb in an ultra-tight, ultra-short micro-mini. A dark look comes over his face.

WILDER

Call the 800 number in the morning, sport. Ask for the "annulment special."

He slaps the phone shut and heads over to the young woman. She turns to him, puts on a big, fake smile -- but underneath, she looks young and scared.

TINA

You looking for some action?

The words don't sound natural coming out of her mouth. Clearly, she hasn't had a lot of experience saying them. Wilder moves in closer.

WILDER

I own the action on these streets. All the action.

It takes her a moment to understand -- but when she does, she's scared. She tries to back away. He grabs her.

WILDER

Who are you working for?

CONTINUED

1 CONTINUED:

1

TINA

Nobody. I just got here last week.
From Ogden.

Now Wilder smiles. This isn't a bad situation at all.

WILDER

Then it's lucky you ran into me.
I'm the best manager on the strip,
and I'm always looking for new
talent.

TINA

I don't need a manager.

WILDER

There are a lot of bad people out
there. I'd hate to see anything
happen to your pretty face.

She hears the threat, nods.

TINA

Okay.

WILDER

Not so fast. First, you need to
audition.

She knows what that means. She thinks for a moment, then
gestures towards the alley next to the bar. He grins, and we
follow them to:

2 EXT. SUNSET STRIP ALLEY - NIGHT

2

Where Wilder grabs her and pushes her up against a wall.
That's when he hears a SOUND behind him. He turns and sees
MELINDA LIPTON, 20s, as gorgeous as Tina and as suggestively
dressed.

WILDER

What's this?

TINA

She's my friend.

Melinda comes up to Wilder, slides a hand down his chest.

CONTINUED

2 CONTINUED:

2

WILDER

They got any more girls like you
back in Ogden?

MELINDA

Just a couple.

That's when FAYE ANDREWS and RACHEL WASHINGTON, 20s and
equally stunning, peel out of the shadows. They come up to him
seductively.

WILDER

I've died and gone to heaven.

TINA

You're half right.

That's when the four women step back from Wilder -- and pull
out silenced guns and shoot him. He crumples to the ground,
dead. Then Melinda pulls Wilder's wallet out of his pocket,
slides out his driver's license, and sticks a PINK DOT on the
back, then replaces the wallet and licence. And as the four
women give Wilder one last, disdainful look, then turn and
walk away, we DISSOLVE TO:

3 EXT. COMMUNITY GENERAL - ESTABLISHING - DAY

3

4 INT. COMMUNITY GENERAL - DOCTORS LOUNGE - DAY

4

DETECTIVE AMY DEVLIN, 30s, paces nervously, waiting for
someone. Bright, attractive, Amy is the consummate
professional cop... cool, collected, every move she makes is
carefully considered. Right now, however, the only thing on
her mind is her critically ill father. MARK SLOAN enters.

MARK

If he had to wait another day or
two for a donor liver, your father
wouldn't have made it. He's going
into surgery right now.

AMY

What are his chances?

CONTINUED

4 CONTINUED:

4

MARK

Most patients do extremely well post-operatively and he's in excellent shape for a man his age. But there are no guarantees, Amy.

AMY

I'm used to that.

And on her distant look, we CUT TO:

5 INT. COMMUNITY GENERAL - ER LOBBY - DAY

5

Detective TAYLOR LUCAS, 30s, is waiting, too... for her partner. She's like a human hand grenade...explosive energy contained until the pin is pulled. She's a thrill junkie, fearless, up for anything. Which is why she's so bored right now. She slouches in an uncomfortable chair, tears open a bag of POTATO CHIPS, and starts eating. That's when a TEAM OF PARAMEDICS crash through the doors with a GUNSHOT VICTIM. DR. JESSE TRAVIS rushes up to meet them.

JESSE

What've you got?

EMT #1

GSW to the chest. He's bleeding out. BP is 60 palp, pulse is 150 and thready. I've started him on ringers IV.

Jesse and the nurse start guiding the gurney to the TRAUMA ROOM; Jesse giving orders on the fly.

JESSE

(to nurse:)

Trauma one, lets go! CBC, chem-7, cross and match. I want six units, 0-negative, and a chest tube.

Taylor glances up idly as they race off to the TRAUMA ROOM. To her, this is almost as entertaining as the chip she is eating...but not quite.

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6 HER POV - THE TRAUMA ROOM 6

Through the Trauma Room window she can see the emergency team getting to work on the patient.

7 BACK TO SCENE 7

Taylor looks back and sees a NERVOUS MAN, 30s, entering the ER, his hands stuffed in the pockets of his jacket. He seems twitchy and wired, scanning the lobby. Taylor eyes him warily... she knows something isn't right. He seems to spot what he's looking for. She follows his gaze back to:

8 HER POV - THE TRAUMA ROOM 8

Jesse is intubating the victim and doing whatever other desperate measures are necessary to save the guy's life.

9 BACK TO SCENE 9

The Nervous Man walks with determination into the trauma room. Taylor watches him as she slowly folds up the open end of her half-eaten bag of chips. INTERCUT WITH:

10 HER POV 10

Jesse angrily confronts him. She doesn't seem surprised when the nervous man suddenly PULLS OUT A GUN and AIMS IT AT THE PATIENT. Jesse puts himself between the man and his target. One of the nurses SCREAMS.

Jesse tries to reason with him as Tayler approaches a doctor, who is hurriedly dialing a phone.

DOCTOR
Get me security.

Taylor taps him on the shoulder. He turns around and she flashes her BADGE.

TAYLOR
I've got the situation under control.

That's when the NERVOUS MAN fires a FEW ROUNDS PAST Jesse, SHATTERING A ROW OF VIALS and BEAKERS on a COUNTER TOP.

CONTINUED

10 CONTINUED:

10

Taylor turns back to the doctor.

TAYLOR

Really. I'm gonna need your lab coat.

And on his confusion, and her cocky smile, we CUT TO:

11 INT. COMMUNITY GENERAL - DOCTOR'S LOUNGE - DAY

11

Mark and Amy react to the sound of gunshots.

MARK

That sounded like gunshots.

Amy groans wearily.

AMY

Taylor.

Amy pulls out her GUN and rushes out, Mark following after her. And we CUT TO:

12 INT. COMMUNITY GENERAL - TRAUMA ROOM - DAY

12

The nervous man, let's call him ALVIN, is even more nervous now. Frightened NURSES cower on the floor. Jesse is still standing, the only thing between the gunman and his victim.

JESSE

If you don't put that gun down and let me get back to work, this man is going to die.

ALVIN

He will after I pump a few more bullets into him. If you don't move out of my way, they'll go through you first.

That's when a SHRILL VOICE calls out behind Alvin.

WOMAN'S VOICE

He's already dead! We all are!

CONTINUED

12 CONTINUED:

12

It's Taylor, now wearing the doctor's lab coat. Gone is her cocky self-confidence. Now she looks positively terrified. Her entire body is quivering with fear.

TAYLOR

For God's sake, kill us all.

Jesse glares at her.

JESSE

Would you please shut up?

Taylor points her quivering finger at a BROKEN VIAL on THE FLOOR.

TAYLOR

Look...look what he's done. He broke a vial of zystic bacteria, serio-group three. It's in the air now! We're all breathing it!

The gunman looks from her to Jesse and yells:

ALVIN

What the hell is she talking about?

Jesse has no idea, either. Before he can say anything, she suddenly shrieks:

TAYLOR

It's going to start soon....the skin erosion, the vomiting, the bleeding from every orifice. Please, I beg you, shoot me!

Alvin looks at Jesse. Behind Alvin's back, Taylor gives Jesse a hard glare.

ALVIN

She's lying.

Jesse shakes his head "no." Alvin's GUN HAND begins to shake. He grabs his wrist with his other hand to steady himself.

TAYLOR

In five minutes, you'll know for yourself.

CONTINUED

12 CONTINUED: (2)

12

She steps closer and closer to him as she talks, scratching her arms, her voice cracking with panic.

TAYLOR

That's when the skin begins to erupt in pustules. You're probably already beginning to feel the itch.

In fact, he is. He lets go of his wrist to scratch his leg...his gun hand really shaking now.

TAYLOR

Kill him, kill me, kill everyone.
Just save a bullet for yourself.

He spins around, his gun aiming at her now.

13 INT. COMMUNITY GENERAL - ER LOBBY - DAY

13

Mark and Amy rush out of the elevator and see what's going on in the trauma room. Amy sees Taylor inside and motions Mark to stay back.

AMY

It's all under control.

Mark glances at her in disbelief.

MARK

It certainly doesn't look like it to me.

14 BACK TO SCENE

14

Taylor is getting closer and closer. Alvin is getting more and more unhinged.

ALVIN

Stop or I'll shoot!

TAYLOR

Do it! Do it now!

She keeps walking until the BARREL OF THE GUN is pressed right against her chest.

CONTINUED

14 CONTINUED:

14

TAYLOR

Shoot! Shoot! SHOOT!

Suddenly Taylor grabs his wrist and, in ONE LIGHTNING MOVEMENT, takes the gun and WHACKS HIS FACE with her ELBOW, knocking him out cold. Alvin drops to the floor. She shakes her head at him.

TAYLOR

Coward.

Taylor straddles him and cuffs his hands behind his back.

JESSE

You're insane.

Taylor smiles at him.

TAYLOR

You're welcome.

She puts the gun in one pocket of her lab coat and pulls her bag of chips out of the other as she WALKS OUT.

15 INT. COMMUNITY GENERAL - ER LOBBY - DAY

15

Mark and Amy are waiting as Taylor casually emerges, eating her chips. Amy holsters her gun and smiles at Mark, who is staring at Taylor in astonishment.

AMY

Dr. Sloan, I'd like you to meet my partner, Detective Taylor Lucas.

TAYLOR

Nice hospital you have here.
Waiting area is a little dull,
though.

She offers him her bag of chips.

TAYLOR

Chip?

And on Mark's look, we FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

16 EXT. POLICE STATION - DAY

16

Taylor drives AN OLD POLICE SEDAN, covered in dents and scatches, hurtles into a parking space and stops with a screech. Amy gets out, giving Taylor a look.

AMY

Do you always have to accelerate to a stop?

TAYLOR

Keeps me awake.

AMY

I wish I had that problem.

TAYLOR

Still not sleeping?

(off Amy's nod)

You're worrying too much about your Dad. What you need is a distraction.

AMY

Like what?

TAYLOR

Like going undercover at Dudes.

AMY

The male strip club?

TAYLOR

Yeah.

AMY

Is something illegal going on there?

Taylor smiles.

TAYLOR

You'll never know if you don't investigate.

CONTINUED

16 CONTINUED:

16

They go inside.

17 INT. POLICE STATION - DAY

17

Taylor and Amy enter the squad room and go to their desk.
Taylor yanks a PINK MESSAGE SLIP off her phone and reads it.

STEVE'S VOICE

Devlin. Lucas.

Amy looks up to see DET. STEVE SLOAN coming out of the
Captain's office. He motions her over.

STEVE

I need to talk to you.

Amy glances at Taylor, who is already on the phone. Taylor
covers the mouthpiece:

TAYLOR

I'll catch up.

Amy goes to Steve.

AMY

Lieutenant.

STEVE

You know a pimp and porno peddler
named Milton Wilder?

AMY

I've had the displeasure.

STEVE

You won't again. He's dead.

He hands her a file.

STEVE

Gunned down in an alley last
night. The Captain wants you to
handle it.

AMY

He must have mistaken us for
homicide detectives... or are we
being reassigned?

CONTINUED

17 CONTINUED:

17

STEVE

You are being helpful. Homicide is stretched thin, vice is your specialty, so you're assisting. Report what you find to me.

AMY

You got it.

He starts to walk away, then turns back.

STEVE

You're driving the oldest sedan in the fleet, aren't you?

AMY

We prefer to think of it as a classic automobile that's been entrusted to our care...a sign of the tremendous respect the department has for us.

Steve tosses her a SET OF KEYS.

STEVE

Now you've got the newest.

AMY

A homicide perk?

STEVE

Strictly regulations. New one comes in, the oldest one gets scrapped. Take good care of it.

AMY

Thanks, Lieutenant. We will.

STEVE

You can start by never letting Taylor drive.

Steve goes. Amy let's her suppressed smile break free. She turns to tell Taylor... but she's GONE.

18 EXT. POLICE STATION - PARKING LOT - DAY

18

Taylor is standing in front of a BRAND NEW POLICE SEDAN as Amy approaches.

TAYLOR

What is this doing in our spot?
Where's our car?

AMY

This is our car.

Amy dangles the keys.

TAYLOR

Fine.

Taylor reaches for them, but Amy snatches them away.

AMY

That's just the attitude that
worries me.

TAYLOR

What attitude?

AMY

You don't care whether the car is
new or old. You'll drive it
exactly the same way.

TAYLOR

Because it's a car.

AMY

With only five miles on the
odometer and not a scratch on it.
Doesn't that mean anything to you?

TAYLOR

Means it's time somebody broke it
in.

AMY

We're not breaking anything. We're
keeping it in pristine condition.

TAYLOR

It's a car.

CONTINUED

18 CONTINUED:

18

AMY

It's a responsibility... like the homicide case we've just been given.

She hands Taylor the file.

AMY

This is our opportunity to prove ourselves and get out of vice.

TAYLOR

Or its a dead-end case they gave us because it will torpedo any chance we have of promotion.

AMY

We don't have a choice any way.

TAYLOR

Then we'll get right on it. After we pick up my bail jumper.

Taylor hands her back the file and walks around to the passenger side of the car.

AMY

What bail jumper?

TAYLOR

Laurette Stipe, gun merchant, doesn't shave her underarms. Took me six months undercover to bust her, back when I was with the ATF.

Taylor gets inside the car. Amy slips into the driver's seat.

19 INT. CAR - DAY

19

Amy buckles up and gives her a look.

AMY

You were only with the ATF for six months.

TAYLOR

We had creative differences.

CONTINUED

19 CONTINUED:

19

AMY

So let the ATF handle it.

TAYLOR

If they could handle it, she
wouldn't be gone, would she?

AMY

It's not your case any more.

TAYLOR

I didn't live in a cabin with a
bunch of inbred, skin-head jerks
just so Laurette Stipe could keep
selling guns to inbred, skin-head
jerks.

(off Amy's look:)

It will take an hour, tops.

Amy starts the car and gives Taylor a dubious look.

AMY

An hour.

TAYLOR

Tops.

And on Amy backing out, we CUT TO:

20 EXT. BIKER BAR - NIGHT

20

As Taylor and Amy's car pulls up behind a long row of hawgs.

21 INT. TAYLOR AND AMY'S CAR - NIGHT

21

Taylor reaches for the door handle. Amy pulls her back.

AMY

Where do you think you're going?

TAYLOR

To get Laurette Stipe.

AMY

You're just going to walk in the
bar.

CONTINUED

21 CONTINUED:

21

TAYLOR

I may open the door first.

AMY

You're just going to open the door and walk in the bar.

TAYLOR

It's my usual method for getting from outside a place to inside a place.

AMY

So after you open the door and walk in the bar, what do you think is going to happen?

TAYLOR

Do you need all the steps, or can I just summarize it under the blanket statement, I'm going to get Laurette Stipe?

She reaches for the door handle. Amy pulls her back.

AMY

You don't think maybe this woman will recognize the undercover cop who arrested her? And that maybe she won't want to be covered by your blanket statement?

That stops Taylor. She lets go of the door handle and sighs.

TAYLOR

What's your idea?

AMY

Laurette Stipe has never seen me before.

TAYLOR

And?

Amy just looks at her. Taylor relents. She knows Amy is right. Amy grabs her door handle and is about to get out when Taylor pulls her back.

CONTINUED

21 CONTINUED: (2)

21

TAYLOR

I can't let you go in there alone.

AMY

Right, I'm only a ten-year veteran of the force. No way I can handle this.

TAYLOR

That's not what I meant.

AMY

You think I'm too soft to make a simple bust in a biker bar.

TAYLOR

It's just this bar --

AMY

You think because I haven't been thrown off half a dozen law enforcement agencies for going too deep undercover, I can't pick up a bail jumper?

That's enough. Taylor lets her go.

TAYLOR

You want to do this your way, do it your way.

AMY

I will.

She gets out of the car, then bends back into the window.

AMY

So what does she look like?

And on Taylor's look, we go:

22 INT. BIKER BAR - NIGHT

22

Amy comes through the door and stops dead. It's not that the place is so different from what she expected -- dingy, smelly, smoke wafting in the low-hanging lights, bad 80s head-banger music on the juke box.

CONTINUED

22 CONTINUED:

22

It's that almost all these bikers are WOMEN. Tough, mean women. And they're all staring at her. Except for

23 TINA COLE

23

slips in through the back and heads for

24 THE BAR

24

Where a woman with a PIERCED NOSE and SCORPION TATTOO on her breast sits on a stool, nursing a beer. Meet LAURETTE STIPE. That's what Tina is planning to do -- until she sees Amy sidle up beside Laurette. Tina freezes, waiting and watching, as Amy smiles warmly at Laurette.

AMY

Can I buy you a drink?

Laurette barely even looks up at her.

LAURETTE

Already got one.

AMY

Can I buy you another drink?

LAURETTE

Already got a friend, too.

That's when Amy hears an ominous CLICK behind her and turns to see ELLIE, a hard, beautiful woman holding an open switchblade.

ELLIE

There a reason you're bothering my friend?

A silence falls over the bar -- except, of course, for the blaring jukebox. The other patrons stare at Amy, hoping for some free entertainment. Tina moves back a little.

AMY

I wasn't bothering anyone.

ELLIE

Maybe that's for her to decide.

CONTINUED

24 CONTINUED:

24

Amy surreptitiously slips HER BADGE out of her pocket and PALMS IT.

AMY

I don't need this crap.

Amy turns to go. Ellie grabs her and spins her back.

ELLIE

You mean my friend isn't good enough for you?

AMY

I mean I won't be tricked into a fight, just so some cop has an excuse to close down our bar.

Amy reaches into Ellie's jacket, "pulls out" the badge, holds it up. A deadly silence falls over the room. Everybody stares at Ellie, who looks at the badge in shock.

ELLIE

That's not my badge.

She looks around, appealing for understanding. All she sees are hostile faces closing in.

ELLIE

I'm not a cop!

The circle is growing tighter around them. Laurette can't take it any more. She bolts for the door, Amy close behind her. Tina Cole seeing what's about to happen, slips out the back door. And as the crowd closes in around Ellie, we go:

25 EXT. BIKER BAR - NIGHT

25

Where Taylor's sitting in the car, bored. That's when the front door of the bar bursts open and Laurette Stipe explodes into the night, followed by Amy, who chases her into an ALLEY.

Taylor slams the car into gear and tears off around the block.

26 EXT. ALLEY - NIGHT

26

Stipe blasts down the alley. Amy's running as fast as she can, but she's beginning to lose her prey.

CONTINUED

26 CONTINUED:

26

Stipe knocks over a few garbage cans as she goes, and Amy has to leap over them, slowing her down even more. And now Stipe is almost at the mouth of the alley. That's when Taylor's CAR makes a screeching fishtail turn into the alley, cutting her off. Taylor smiles from the driver's seat.

TAYLOR

Hi, Laurette, miss me?

Stipe starts to turn when Amy takes her down with a flying tackle. Amy glares up Taylor, who gets out of the car and slaps her cuffs on Stipe's wrists.

AMY

Did you have to skid to a stop?
Those are new tires.

Taylor doesn't bother to respond, just drags Stipe to her feet. That's when a SHOT rings out, hitting Stipe right in the back. Taylor spins, fires off a burst of rounds in the direction the shot came from, then dives for cover behind the car. They hear someone CRY OUT, then a HEAVY CRASH. Amy rolls behind a dumpster, then looks back at Taylor, who's still crouching behind the car.

AMY

What are you doing?

TAYLOR

Waiting to take another shot.

AMY

Wait somewhere else. Try that dumpster over there. Or behind that wall.

TAYLOR

I can get a good shot from here.

AMY

What if he shoots back?

TAYLOR

I'll duck.

AMY

Behind a brand new car. You're supposed to be protecting it.

CONTINUED

26 CONTINUED: (2)

26

Taylor can't believe what she's hearing. But Amy's dead serious. Taylor shoots her a look, then scurries over behind the dumpster. No one shoots at her. They crouch for a moment, then:

TAYLOR

Well, this is exciting.

She starts to go around the dumpster.

AMY

Where are you going?

TAYLOR

I think I got the shooter.

AMY

You think?

But Taylor just smiles and takes off down the alley. Amy waits for a moment to make sure her partner isn't gunned down, then goes over and checks Laurette Stipe. She's dead. Amy curses under her breath, then goes up the alley after her partner.

27 AT THE OTHER END OF THE ALLEY

27

Taylor leans over a spot of BLOOD on the ground as Amy comes up.

AMY

Laurette's dead.

TAYLOR

Sorry I can't say the same for the shooter.

They share a look, unaware that

28 AT THE MOUTH OF THE ALLEY

28

An injured Tina Cole puts a PINK DOT on the dead woman's driver's license and staggers off. And we FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

29 INT. COMMUNITY GENERAL - DAY

29

Taylor is sitting in a chair, eating some junk food, as Amy emerges from the elevator.

TAYLOR

How's your Dad?

AMY

He fondled a nurse, set off the smoke detector with his cigars, and threw his lunch tray out the window.

TAYLOR

He's getting better already.

AMY

He even bribed some orderly into smuggling him a corned beef sandwich.

TAYLOR

Actually, I did that.

AMY

You did?

TAYLOR

I was worried about him.

Instead of giving her hell, Amy surprises her with a hug.

AMY

Thank you.

Taylor stiffens... she's not the least bit comfortable with affection... but she hugs back anyway, as much as she knows how.

TAYLOR

Got that out of your system?

CONTINUED

29 CONTINUED:

29

AMY

Oh yeah.

TAYLOR

Uh, look, the M.E. wants to see us
right away.

They hurry off down the hall, eager to put the moment behind
them.

30 INT. COMMUNITY GENERAL HOSPITAL PATH LAB - DAY

30

Mark and AMANDA stand over a body on the table as Taylor and
Amy come in.

AMY

What's so important we had to rush
down here right away?

AMANDA

Something came up in Laurette
Stipe's autopsy and since you
asked me to inform you --

AMY

Who asked? I didn't ask.

TAYLOR

I asked.

Amy gives her a look.

AMY

This isn't our case.

MARK

(to Amy)

I thought she was in your custody
when she was shot.

AMY

She jumped bail. We were doing
someone a favor by picking her up.

AMANDA

Wasn't much of a favor to her.

Taylor starts looking under the sheet.

CONTINUED

30 CONTINUED:

30

AMY

She ran, we gave chase, she was shot, we lost a day we should have spent working the Wilder case.

(to Taylor)

Now we're losing another one.

MARK

Milton Wilder? The pimp who was murdered?

Amy's about to pursue Mark's interest when:

TAYLOR

I always figured Laurette would've had more guts.

Amy shoots Taylor an annoyed look.

AMY

You can discuss her bravery under fire at the memorial service.

Taylor shoots her a look and pulls back the sheet.

TAYLOR

I mean, literally.

(to Amanda)

Don't most people keep their internal organs here?

Amanda pulls the sheet back over the body as Mark stifles a grin.

AMANDA

Stipe was an organ donor, and since the cause of death wasn't in question, the organs were harvested immediately.

TAYLOR

Wouldn't have figured her for a philanthropist.

AMY

And I wouldn't have figured that what was inside Laurette Stipe's body would have anything to do with the Wilder case.

CONTINUED

30 CONTINUED: (2)

30

MARK

Then you'd be wrong.

Amy stops, stares at Mark, who gestures at Amanda.

AMANDA

It's why we called you down here.
We sent the bullet from Stipe's
body out for a routine ballistics
check. The computer kicked out a
match.

Amanda holds out a file. Taylor takes it -- and Amy takes it
from her. She reads it, but she doesn't believe it.

AMY

The bullet that killed Laurette
Stipe came from one of the guns
that killed Milton Wilder?

MARK

Which means the two murders are
connected.

TAYLOR

(to Amy)

And you said going after my bail
jumper was a waste of time.

And on Amy's look, we GO TO:

31 INT. COMMUNITY GENERAL LOBBY - DAY

31

Taylor and Amy are heading towards the doors.

AMY

Why didn't you tell me?

TAYLOR

Why didn't you ask?

AMY

Why didn't I ask what?

TAYLOR

I have no idea. What didn't I tell
you?

CONTINUED

31 CONTINUED:

31

It's all Amy can do to keep from throttling her.

AMY

When you said you wanted to pick up a bail jumper, why didn't you tell me she was connected to the Wilder case?

TAYLOR

She wasn't. I mean, I didn't know she was.

That's when the emergency doors blast open and an EMT TEAM bursts in with a gurney carrying a WOMAN, her face covered by an oxygen mask. Jesse rushes up to the EMTs.

JESSE

What've you got?

EMT #2

Female, gunshot wound to the chest, bp 90 over 60, and she's hyporesonant on the right side.

Jesse takes over, leading the gurney into the ER.

JESSE

Trauma one, let's go! I want her crits spun, her blood typed and cross-matched. Get me some O-negative, a chest tube, and a surgeon.

Amy and Taylor watch the gunshot victim curiously.

AMY

Way too easy.
(then:)
Still...

They go up to the EMT, who's about to head out again.

AMY

Got any details on the victim?

EMT #2

Yeah, I just didn't mention them 'cause I like to make the doctors guess.

CONTINUED

31 CONTINUED: (2)

31

Taylor flashes her badge -- and a look that freezes the blood in the EMT's veins.

TAYLOR

Think you'll like making them guess which of your bones to splint first?

EMT #2

All I know is she's an off-duty cop, shot by some carjacker. You want more, ask her.

And with that, he's gone. Taylor turns to Amy.

TAYLOR

You said it was too easy.

And on their dashed hopes, they head out to:

32 EXT. COMMUNITY GENERAL HOSPITAL PARKING LOT - DAY

32

Where they walk towards their car.

TAYLOR

So Wilder and Stipe are connected. What do we know about them?

AMY

Wilder was in vice, Stipe sold weapons. Not exactly a lot of overlap.

TAYLOR

Except the same guy shot both of them. And he's got my bullet in him.

AMY

He's going to need a doctor who doesn't ask questions. So we hit the street and--

TAYLOR

Get no where. The only way you're gonna get a lead on a guy like that is if you're spilling blood.

CONTINUED

32 CONTINUED:

32

AMY

I know a guy who does
decapitations and disembowelments
for the movies. He can make one of
us look bullet-riddled.

TAYLOR

Not good enough. Even a shady
doctor will know a fake bullet
wound when he sees one.

Taylor pulls out her gun.

TAYLOR

Hold out your arm. I want to get
a clean shot.

Amy stops, stunned.

AMY

You're going to shoot me?

TAYLOR

Just a flesh wound. Barely a nick.

AMY

You're not going to shoot me.

TAYLOR

We need to find a dirty doctor.
You have a better plan?

AMY

I don't need a better plan to know
that your plan is terrible.

Taylor sighs. How is she supposed to work with this woman?

TAYLOR

Fine, it was just an idea.

Amy sighs and heads for the car, her back to Taylor... who
SHOOTS HERSELF IN THE ARM!

AMY

You shot yourself!

TAYLOR

I grazed myself.

CONTINUED

32 CONTINUED: (2)

32

AMY

I can't believe you just shot
yourself!

TAYLOR

I've done it before.

AMY

You have?

TAYLOR

You haven't?

AMY

You are psychotic, you know that
don't you?

Amy, not quite believing what she's seen, opens the passenger
door for Taylor.

AMY

Just try not to get blood on the
upholstery.

And on Taylor's look, we DISSOLVE TO:

33 EXT. APARTMENT BUILDING - DAY

33

One of those 60s-era, square-donuts that are LA's
architectural weeds. Amy helps Taylor, her arm BLOODSTAINED,
around the dreary pool.

AMY

You sure this is the right place?

TAYLOR

You were expecting Cedars-Sinai?

AMY

Forgive me for not trusting some
one-armed junkie we met urinating
against a wall.

TAYLOR

Who do you think hacked off his
arm?

She motions upstairs. Amy follows her gaze.

CONTINUED

33 CONTINUED:

33

TAYLOR

We hit the streets, I bled all over them, we only got three names.

AMY

The last guy was a veterinarian. The one before was in prison.

TAYLOR

Then this better be the right dirty doctor, because if the shooter didn't come here, we're out of luck.

AMY

Gee, maybe you ought to get your yearly physical while you're at it.

Amy leads Taylor up the flight of stairs to an apartment. Amy knocks. The door is opened by a DREARY WOMAN, 30s, a cigarette dangling from her lips.

DREARY WOMAN

Yeah?

AMY

My friend needs to see a doctor.

DREARY WOMAN

Try selling subscriptions or candy, it's more effective.

She starts to close the door.

AMY

She's been shot.

The dreary woman looks at Taylor, then takes the cigarette out of her mouth and SNIFFS THE WOUND.

DREARY WOMAN

Lot of that going around.

She sticks the cigarette back in her mouth and opens the door wide, inviting them in. Amy helps Taylor inside.

34 INT. APARTMENT - DAY

34

It's a crappy two-bedroom apartment that's been converted into a doctor's office. The living room/kitchen is the reception area, the bedroom is the exam room. The furnishings are very spare. The dreary woman goes behind the linoleum counter and sticks her cigarette carefully in the ashtray.

DREARY WOMAN

Five hundred bucks cash up front
for your basic disinfect and sew.
More later if you want extras.

TAYLOR

Like what?

DREARY WOMAN

Painkillers, antibiotics, a tasty
grape sucker.

She motions to a BOWL OF SUCKERS. Amy digs into her pocket and comes out with a handful of wrinkled bills, which she dumps on the counter.

AMY

Can we see the doctor now?

The dreary woman pockets the money, reaches under the counter and pulls out a pair of RUBBER GLOVES, which she snaps onto her hands as she walks to the bedroom door.

DREARY WOMAN

You can call me Dr. Welby.

So we'll call her Welby, too. She opens the bedroom door, to reveal a BASIC EXAM ROOM. Amy starts to lead Taylor in, but Dr. Welby stops her.

WELBY

Wait out here.

Taylor follows Welby inside. Amy sighs, takes a sucker, and plops down on the couch. CUT TO:

35 INT. APARTMENT - EXAM ROOM - DAY

35

Taylor's sleeve has been CUT OFF. She sits on the edge of the bed as Welby cleans her wound. Taylor WINCES at the sting of the antiseptic.

CONTINUED

35 CONTINUED:

35

WELBY

You were only grazed. You'll have an ugly scar to go with your others.

TAYLOR

Why did you sniff me?

WELBY

I was admiring your perfume. L'Air Du Cordite. The bullet left powder burns on your sleeve and your arm.

TAYLOR

At least it left.

(then:)

But I guess the other people you've been seeing lately weren't so lucky.

Welby looks at her suspiciously.

TAYLOR

You said it was going around.

WELBY

Wouldn't be in business otherwise. You're going to need a gentamicin shot.

TAYLOR

Is that gonna cost me?

WELBY

Not as much as not having it.

She goes to the counter and begins preparing a shot.

WELBY

How did you hear about me?

TAYLOR

You treated a friend of a friend last night...shot by cops down on 29th street.

WELBY

Is that so? How's he feeling this morning?

CONTINUED

35 CONTINUED: (2)

35

TAYLOR

Glad to be alive.

Welby, her back to Taylor, drops the syringe, takes another one, and sticks it in a bottle marked POTASSIUM CHLORIDE. And we CUT TO:

36 INT. APARTMENT - DAY

36

Amy is sucking on her sucker and flipping through a "Highlights for Children" magazine when the DOOR OPENS and a THUG, let's call him LEO, comes in with a second THUG, let's call him GAR. Gar is leaning on Leo, bleeding from a STAB WOUND in the side.

Amy's eyes widen -- she knows Gar. And if he happens to look over in her direction, he'll know her, too. She buries herself in her magazine as the wounded man is placed on the couch next to her. Leo sits down opposite her.

LEO

Where's the doctor?

Amy jerks her head towards the bedroom.

AMY

Busy with my friend. Gunshot.

Leo motions to Gar, who is staring at her.

LEO

Stabbing.

Gar, still looking at her, croaks out:

GAR

You look familiar.

AMY

Really?

She surreptitiously POKES HIS WOUND with her SUCKER STICK. The wounded thug goes into a paroxysm of pain, all thoughts of her identity banished from his brain. Amy smiles at Leo.

AMY

I have a very common appearance.

CONTINUED

36 CONTINUED:

36

She's safe. Until the door opens and a THIRD THUG enters, tosses Leo a SET OF CAR KEYS...

THIRD THUG

I parked the Lincoln around back.

...then takes out his GUN as he turns to face Amy.

THIRD THUG

And you're chatting with a cop.

And on Amy's worried look, we CUT TO:

37 INT. APARTMENT - EXAM ROOM - DAY

37

Dr. Welby approaches Taylor with the syringe.

WELBY

This is an antibiotic. The bullet may have missed you, but there's still a risk of infection.

Just as she's about to stick Taylor in the arm with it, Taylor suddenly grabs her wrist and twists it at a painful angle, and slams Welby FACE FIRST into the floor.

TAYLOR

Then it can't possibly do you any harm if I inject you with it.

Taylor takes the syringe from her and presses the needle to Welby's neck.

TAYLOR

But if it's, say...

(glances at the counter:)

Potassium chloride, it will cause a heart attack that even the coroner will think was from natural causes.

WELBY

How do you know that?

TAYLOR

I watch a lot of "Quincy" reruns.

CONTINUED

37 CONTINUED:

37

And on her fearful look, we CUT TO:

38 INT. APARTMENT - DAY

38

Amy ROCKS HER LEG nervously, the Third Thug standing across the coffee table from her, aiming his BIG GUN at her head.

AMY

How was Lompoc?

THIRD THUG

Every day I was there I thought about you.

AMY

I'm touched.

She suddenly KICKS OVER THE COFFEE TABLE, sending it FLYING into the THIRD THUG. She flies out OFF THE COUCH and TACKLES HIM, taking his gun and coming up ready to fire at Leo...just as Leo, his nose bleeding, is reaching into his jacket for his weapon. He freezes, his hand under his jacket.

AMY

Tell you what, I'll lower my weapon and let's draw. It'll be fun.

He slowly takes his hand out from under his jacket, defeated. And on Amy, holding him at bay, and the Third Thug unconscious behind her, we CUT TO:

39 INT. APARTMENT - EXAM ROOM - DAY

39

Taylor still has the syringe pressed to Dr. Welby's neck.

WELBY

A woman came in last night -- bullet in the chest. It was too deep, I couldn't take it out without killing her. She needed a surgeon.

TAYLOR

Did she get one?

CONTINUED

39 CONTINUED:

39

WELBY

We don't do a lot of follow-up
care here. She paid, she left,
that's all I know.

And on Taylor's smile, we CUT TO:

40 INT. APARTMENT - DAY

40

Taylor leads Welby, her nose bloody, out of the exam room and
is surprised to see the three bloodied thugs, the overturned
furniture, and Amy holding them all at bay with her gun.

AMY

(to Taylor:)

You're bad influence on me.

And on Taylor's appreciative smile, we CUT TO:

41 INT. COMMUNITY GENERAL - ER - DAY

41

Mark is just coming down the hall when TWO GURNEYS are wheeled
in, Gar on one of them, the Third Thug on the other, two
UNIFORMED OFFICERS assisting Leo and Welby, who are handcuffed
and have VERY SWOLLEN NOSES.

EMT #3

Four victims. One stab wound to
the abdomen, two broken noses, and
one possible concussion.

MARK

What happened?

The EMT motions over his shoulder to Amy and Taylor, who are
coming in behind him. Nothing more needs to be said. Mark
motions the EMT to the exam room.

MARK

Take them into the exam room. I'll
be right in.

He goes to meet the two detectives. Amy answers Mark's
questioning look.

CONTINUED

41 CONTINUED:

41

AMY

We went looking for a dirty doctor who'd treat a gunshot wound without reporting it. We thought it would lead us to the assassin Taylor shot last night.

MARK

I hope you got something for your trouble besides bruised knuckles.

TAYLOR

We know the shooter was a woman -- and she's still carrying my slug. She'll turn up, or her body will, soon enough.

That's when Mark notices Taylor's arm.

MARK

Have you had a doctor look at that?

TAYLOR

Yes and no.

MARK

You're coming with me and getting that stitched up.

Mark takes her by the arm and starts to lead her to an exam room. Amy trails after them.

AMY

How's the wounded officer?

MARK

Officer Cole is much better now. She could be released tomorrow.

TAYLOR

And the search for the shooter?

MARK

He's still at large, but probably not for long. Just about every officer, on duty and off, is down at 29th and Figueroa, looking for a lead.

CONTINUED

41 CONTINUED: (2)

41

Amy stops and drags Taylor away from Mark.

AMY

Never mind the stitches. It's just a scratch.

MARK

(to Taylor)

It looks to me like you were grazed by a bullet.

TAYLOR

We have big mosquitoes in my neighborhood.

Amy hustles Taylor away, Mark looking after them.

AMY

Officer Cole was shot two blocks from the biker bar. If they were that close, we should have heard something.

TAYLOR

We were kind of busy at the time. Protecting our car, remember?

AMY

Not as busy as we're about to be.

And on her determined look, we CUT TO:

42 EXT. POLICE STATION - ESTABLISHING - NIGHT

42

43 INT. POLICE STATION - CRIME LAB - NIGHT

43

Taylor sits on a stool in front of a DOUBLE MICROSCOPE UNIT, but she's facing an OPEN DOOR leading to the EVIDENCE ROOM, waiting for Amy, who emerges holding a couple of baggies, each one tagged and holding a BULLET.

TAYLOR

What are you doing?

AMY

Hoping to prove myself wrong.

CONTINUED

43 CONTINUED:

43

She sits, slides over the DOUBLE MICROSCOPE...and places the bullets under the microscope, and peers into the lens.

44 HER POV - IN THE MICROSCOPE

44

The striations on BOTH BULLETS match up.

45 BACK TO SCENE

45

Amy leans up from the microscope.

AMY

These bullets both came from the same gun.

TAYLOR

Then Officer Cole wasn't shot by a carjacker.

Amy holds up one of the baggies.

AMY

This is the bullet they took out of Officer Cole.

She holds up the other baggie.

AMY

This came from a rapist shot by a police officer.

Taylor looks at her, stunned.

TAYLOR

You're saying a cop shot Officer Cole.

AMY

I'm saying you did.

And on their shared looks, we CUT TO:

46 INT. POLICE STATION - SQUAD ROOM - DAY

46

Amy and Taylor come out of CRIME LAB and rush across the squad room.

CONTINUED

46 CONTINUED:

46

As they do, three FEMALE DETECTIVES turn to watch them... and that's when we see they're LIPTON, ANDREWS and WASHINGTON, the three assassins from the teaser. And as the three killers exchange looks, we... FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

47 INT. COMMUNITY GENERAL - LOBBY - NIGHT

47

Amy and Taylor rush in, stopping Jesse at the counter.

TAYLOR

Where's the cop who was shot
yesterday?

JESSE

Gone.

AMY

As in dead?

JESSE

As in home.

TAYLOR

She was shot in the chest less
than 24 hours ago -- how could you
let her walk out of here?

JESSE

It wasn't my decision, it was
hers. But if you ask me, she'll be
back real soon... and feeling
lousy.

(then:)

She left without a prescription
for antibiotics or painkillers.

Amy and Taylor hurry right back out.

48 EXT. COLE'S HOUSE - NIGHT

48

Taylor and Amy pull up to find a CONTINGENT OF POLICE CARS and
a CORONER'S VAN outside. Amy approaches the first cop she sees
and flashes her badge.

AMY

Who's in charge?

The cop tips her head towards DETECTIVE LIPTON, who is
escorting two body bags. Amy flashes her badge.

CONTINUED

48 CONTINUED:

48

AMY

Amy Devlin, vice. This is my partner, Taylor Lucas. We're looking for Officer Cole.

LIPTON

There she is.

Lipton motions to one of the body bags.

LIPTON

What are you two doing here?

TAYLOR

We came to arrest Officer Cole for killing Laurette Stipe.

LIPTON

So did we.

Lipton nods towards detectives Washington and Andrews.

LIPTON

Washington and Andrews work the anti-gang unit. They suspected a cop was helping Stipe sell illegal weapons to street gangs... when Cole got "carjacked" just a few blocks from where Stipe was shot, they put it together.

AMY

They came here to confront Cole and things went wrong.

LIPTON

Cole started shooting, her boyfriend got caught in the crossfire.

Amy turns to watch the coroner's van pull away.

LIPTON

How did you two put it together?

AMY

Timing, geography and a strong aversion to coincidence.

CONTINUED

48 CONTINUED: (2)

48

TAYLOR

(to Lipton:)

Why do you suppose Cole checked out of the hospital in such a hurry?

LIPTON

The anesthesia wore off. All she wanted was the bullet out so she could run.

TAYLOR

Didn't run very far, did she?

LIPTON

Chalk up one for the good guys.

Taylor forces a smile and walks away, Amy joining her.

TAYLOR

You know what you said about coincidences? I'm feeling a strong aversion right now.

AMY

I'm just feeling sick. I think we should see a doctor.

TAYLOR

If you expect me to shoot myself again, you can forget it.

AMY

That won't be necessary.

And on Amy's look, we CUT TO:

49 EXT. BBQ BOB'S - ESTABLISHING - DAY

49

50 INT. BBQ BOB'S - DAY

50

Taylor and Amy are at the counter. Taylor turns nervously on her stool.

TAYLOR

This is not a good idea.

CONTINUED

50 CONTINUED:

50

AMY

We need his help. I've known Mark Sloan for a long time and I trust him... with my father's life and ours.

TAYLOR

His son is a cop and, for all we know, he's dirty too.

AMY

Dudley Doright is rogue compared to Steve Sloan.

Mark comes out from the kitchen and sets iced teas down in front of them.

MARK

I've got good news for you, Amy. Your father's body seems to be accepting the transplant. He should be out of the hospital very soon.

AMY

That's wonderful.

She smiles, distracted for a moment from her other troubles. Mark squeezes her hand.

MARK

I know how scared you were for him. But I think it's over now.

AMY

Then maybe you can help with something else that's scaring me... something inside the police department.

(then:)

But you can't tell Steve. At least not yet.

MARK

I don't keep secrets from my son. If you trust me, you're trusting him, too.

Amy looks at Taylor, who sighs with resignation.

CONTINUED

50 CONTINUED: (2)

50

TAYLOR

We think Milton Wilder, the hooker king, and Laurette Stipe, gun dealer, were assassinated by corrupt cops. One of them was Officer Cole.

MARK

How do you know that?

TAYLOR

Because the bullet you took out of her was mine.

Mark reacts to that with surprise.

AMY

We went to arrest Cole...but she was already dead, gunned down in a shoot-out with three other cops. They claim Cole was working with Stipe selling guns to street gangs.

TAYLOR

I was undercover with Stipe's cronies for six months... I would have known if she was in business with a cop. She wasn't.

MARK

Do you have any evidence to back up your suspicions?

TAYLOR

Not a thing.

AMY

If we can just find out what Wilder and Stipe have in common... we'll know why they were they killed. The problem is, we can't look for it using department resources without tipping off our suspects.

MARK

I see your problem. So, let's start with what we already know about them.

CONTINUED

50 CONTINUED: (3)

50

TAYLOR

Wilder ran hookers and a couple skin mags, Stipe sold guns to whackos. Nothing in common -- beings being human.

AMY

They were barely that.

Mark gives Amy a look, something occurring to him.

MARK

Actually, that's exactly what they had in common.

(to Taylor:)

You already knew the answer the day you looked at Laurette Stipe's corpse...

And on Mark, pleased with himself, on their confusion, we CUT TO:

51 INT. COMMUNITY GENERAL - PATH LAB - DAY

51

Amanda hands a file to Mark. Amy and Taylor look over his shoulder.

AMANDA

You were right, Mark. Both Wilder and Stipe were organ donors.

TAYLOR

If Stipe cared about saving her fellow man, she wouldn't have been selling guns to sociopaths.

MARK

That's what you said when you saw Stipe's cadaver...and it got me thinking. So I had Amanda check if Wilder was an organ donor, too.

AMANDA

He was. They both had pink donor dots on the backs of their drivers' licenses.

CONTINUED

51 CONTINUED:

51

She pulls out COLOR COPIES of BOTH SIDES of the DRIVERS' LICENSES, each has a PINK DONOR DOT on the back side.

AMY

He wasn't a giving guy. He didn't put that dot there.

MARK

Then someone else did.

Taylor gives him a look.

TAYLOR

You think the cops are killing these jerks for their guts?

MARK

Corneas, hearts, kidneys and livers...yes.

(then:)

The one thing both Wilder and Stipe have in common is that useful body part were harvested from them within hours of their deaths.

TAYLOR

Where's the money in that?

MARK

Maybe it's not about money.

AMANDA

Robin Hoods of medicine. Take from the bad and give to the good.

AMY

That's a big stretch.

MARK

Can you think of any other reason these two would have donor dots on their licenses?

They can't. And we CUT TO:

52 EXT. COMMUNITY GENERAL PARKING STRUCTURE - DAY

52

As Taylor and Amy walk towards their car.

AMY

These cops are taking social
responsibility to a new low.

TAYLOR

They're just bad cops.

That's when Lipton, Washington, and Andrews peel out of the shadows, surrounding Amy and Taylor.

LIPTON

Bad is such a subjective word. We
like to think of ourselves as
providing a service.

TAYLOR

Yeah, we didn't have enough
murders in this city. Thanks so
much.

WASHINGTON

We're taking out the creeps to
provide healthy organs for the
worthy citizens of the community.

AMY

Somehow, I'm not impressed.

ANDREWS

You should be.

LIPTON

After all, we saved your father's
life.

Amy stares, stunned.

WASHINGTON

Wilder may have been a lot of
things, but at least he wasn't a
drinker. Your father got a nice,
healthy liver because of us.

ANDREWS

Kind of puts everything into
perspective, doesn't it?

CONTINUED

52 CONTINUED:

52

AMY

If he knew, he'd tear it out with his bare hands.

LIPTON

Go tell him, then.

(off Amy's look)

Easy to object to what we're doing when it's only a principle. Gets down to real people, you know we're right.

Taylor sees how conflicted Amy is. She pushes forward.

TAYLOR

Like when you killed Officer Cole? You putting cops on your list of donors, too?

WASHINGTON

Tina was compromised and she knew it. We'd all make the same sacrifice if we had to.

TAYLOR

What about her boyfriend? You ask him if he wanted to make that sacrifice?

The three bad cops share a look. They're clearly not happy about that.

LIPTON

He walked in at a bad time. We didn't have a choice.

WASHINGTON

And if he's the price we pay for the good we've done, then we're still ahead.

TAYLOR

That how you're going to justify killing us?

LIPTON

We didn't come here to kill you.

CONTINUED

52 CONTINUED: (2)

52

WASHINGTON

We want you to join us.

Taylor and Amy share a look. Then:

AMY

This is the scene in every James Bond movie, isn't it?

TAYLOR

You mean, where the bad guy says "join me, we'll rule the world together" and if Bond says yes, he'll probably have a chance to get away, come back with the entire British army, and wipe out the villain's secret lair?

AMY

Instead, he says "screw you" and gets thrown in the dungeon. Never understood that.

TAYLOR

Until now, right?

AMY

Oh, yeah.
(to Lipton)
Screw you.

The three cops stare. Taylor grins.

TAYLOR

So now what? Little Timmy going to get my pancreas tomorrow?

Lipton just shakes her head sadly.

LIPTON

Too bad. We really could have done some good together.

And with that, the three bad cops melt turn and walk away. Amy goes to the car and opens the door.

TAYLOR

Never works like that for James Bond.

CONTINUED

52 CONTINUED: (3)

52

AMY

They've already killed one cop.
Maybe they'd rather go down than
kill two more.

TAYLOR

Right. Because deep down, they're
really good people.

Amy shoots her a look and gets in the driver's seat. And hears
a CLICK. She freezes.

AMY

Did you just hear a click?

TAYLOR

Yeah, what is that, some fancy new
feature?

AMY

I don't think it's standard
equipment. Look under the seat.

Taylor crouches down and peers under the seat. And sees a BOMB.

TAYLOR

Told you it was a bad idea to hog
the driver's seat.

And on their looks, we FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

53 EXT. PARKING STRUCTURE - DAY

53

Amy is frozen in place. Taylor studies the bomb.

TAYLOR

That thing was triggered when you sat down. You get up, it goes off.

AMY

So I have to sit here the rest of my life?

TAYLOR

You could. But since there's also a timer attached, I'm not sure how long that would be.

AMY

Great. What do I do?

TAYLOR

You might use this moment as an opportunity to reflect on how lucky you are to have a partner who worked in the bomb squad.

Amy breathes a sigh of relief as Taylor gets down and reaches in to the bomb. Then:

TAYLOR

Uh-oh.

AMY

Uh-oh? What do you mean, uh-oh?

TAYLOR

Nothing. Everything's fine. It's just...

AMY

What?

TAYLOR

Which wire do I cut, the red one or the green one?

CONTINUED

53 CONTINUED:

53

Amy stares, horrified. But Taylor grins, then yanks out a MICROCHIP and holds it up for Amy.

TAYLOR
Just kidding.

And on Amy's relief, we go:

54 INT. CAR - DAY

54

As Amy drives, the BOMB rests on the back seat. Taylor's mad.

TAYLOR
I can't believe they put a bomb in our car.

AMY
We knew they'd committed multiple murders. Of course they were going to try to kill us.

TAYLOR
Kill us, sure. But blow us up, our organs are destroyed. What, my spleen isn't good enough for them?

That's when Amy glances in the rearview mirror. Her face falls.

AMY
Say, is the light on that thing supposed to be flashing?

Taylor looks back at the bomb. It IS flashing.

TAYLOR
Yes.

Amy breathes a sigh of relief.

AMY
Good.

TAYLOR
When the bomb is armed.

AMY
Excuse me?

CONTINUED

54 CONTINUED:

54

TAYLOR

The light. It flashes to indicate
the bomb is armed.

AMY

But that can't be. You disarmed it.

TAYLOR

That was certainly my opinion. But
it seems I might have been
mistaken.

AMY

You said you worked in the bomb
squad.

TAYLOR

I did. And it was one of the best
weeks I've ever had in the
department.

AMY

A week?

Amy stares at her in shock.

TAYLOR

A long week.

Amy yanks the wheel and the car SCREECHES ACROSS FOUR LANES OF
TRAFFIC and cuts into

55 EXT. ALLEY - DAY

55

The car careens down the alley.

AMY

You don't know anything about
bombs, do you?

TAYLOR

I know they explode.

AMY

Why didn't you tell me you didn't
know what you were doing?

CONTINUED

55 CONTINUED:

55

TAYLOR

I didn't want to alarm you.

AMY

I'm alarmed. I'm very, very,
alarmed.

TAYLOR

Then we'll get rid of it.

Taylor reaches back, picks up the bomb, and HEAVES IT OUT TH
WINDOW into a DUMPSTER. Amy FLOORS it...

56 EXT. ALLEY - DAY

56

The car suddenly SCREECHES TO A HALT.

57 INT. CAR - DAY

57

Taylor can't believe what's happening.

TAYLOR

What are you doing? Drive!

But Amy points back out the rear window. Taylor looks -- and
sees a HOMELESS MAN poking his head out of the dumpster where
he's been sleeping.

TAYLOR

Great.

Amy slams the car into reverse and tears back to the dumpster.
Taylor jumps out of the car, grabs the homeless man, shoves
him in the back of the car, leaps in, and Amy tears off as

58 THE DUMPSTER

58

EXPLODES in a cloud of fire and metal.

59 INT. CAR - DAY

59

Taylor watches the explosion through the rear window, then
turns to Amy.

CONTINUED

59 CONTINUED:

59

TAYLOR

Pretty good driving.

AMY

Pretty good? They put a bomb in this car -- and I'm still bringing it back spotless.

That's when the homeless man BARFS all over the backseat. And on Amy's look:

60 INT. COMMUNITY GENERAL - DOCTORS LOUNGE - DAY

60

Steve is middle of giving Amy and Taylor hell.

STEVE

When part of "report what you find to me" was vague?

AMY

We didn't know we'd uncover police corruption.

STEVE

You're right. I should have said, "report what you find to me, no matter what you find, wherever you find it."

TAYLOR

That certainly would have cleared up any confusion I had.

Steve gets right in her face. He doesn't appreciate her sarcasm.

STEVE

Good thing you had the sense to talk to my Dad, or I'd have you both up on charges. You're lucky that all I'm doing is taking you off this case.

AMY

The hell you are.

Steve turns to her, bracing for a fight.

CONTINUED

60 CONTINUED:

60

AMY

My father is alive today because they killed a man for him. The only way I can live with that...the only way he can... is if I make them pay for their crime.

(then, as an
afterthought:)

Sir.

That's when Mark, Jesse, and Amanda come in. Jesse is carrying a THICK COMPUTER PRINTOUT. Mark looks at Amy and Taylor.

MARK

While you two have been...busy ... we've been trying to figure out exactly what those corrupt officers are up to.

JESSE

We started by examining how the organ donor registry works. Each potential recipient is listed according to blood and tissue type, then prioritized in order of critical need.

AMANDA

When a donor organ comes up, it's given to the first person on the list with the same blood and tissue type as the donor. Somehow, Lipton tapped into that list.

STEVE

So how are they picking their victims? How do they know that whoever they kill will match someone on the list?

MARK

We think they're using the new DNA database VICAP has compiled on arrested felons.

Amy is putting it all together.

CONTINUED

60 CONTINUED: (2)

60

AMY

So they're generating a list of ex-cons with the exact blood and tissue type needed by the most seriously ill patient.

MARK

Only they're doing it on a local level, to make sure the right organ goes to the right patient in plenty of time.

Taylor turns to the doctors.

TAYLOR

If you're right, you could figure out who their next victim will be.

MARK

We already have.

Mark glances at Jesse, who drops the printout on the table.

JESSE

We dug through the Southern California donor registry, identified the most critical patient, and got his blood and tissue type... then matched it against the DNA database on local felons. We came up with four possible victims.

AMANDA

We eliminated the ones who might not be good donors and went from there. Crook number one has a history of IV drug use, so he's probably out. Crook number two is in jail. Crook number three has HIV. Which leaves number four.

MARK

Gil Thaxton, a small-time pusher who sells tainted drugs...but is smart enough not to sample his own merchandise.

CONTINUED

60 CONTINUED: (3)

60

STEVE

They aren't going to go after Thaxton now...they know we're on to them, that if they stop now, they'll get away with everything.

Amy stands up, so does Taylor.

AMY

At least we know what they're doing. We'll find a way to use it.

TAYLOR

Soon.

Amy and Taylor walk out. Steve starts to go after them...

STEVE

You aren't doing anything without--

But Mark stops him...and goes after them himself.

61 INT. COMMUNITY GENERAL - CORRIDOR - DAY

61

Amy and Taylor are heading towards the lobby when Mark catches up to them.

MARK

Amy, wait. I have to talk to you.

Amy turns, frustrated.

AMY

I don't care what Steve says. I won't let go of this case.

TAYLOR

We won't let go.

MARK

I understand that. And I understand why.

Mark looks Amy right in the eye.

CONTINUED

61 CONTINUED:

61

MARK

We have to talk about your father.

(then:)

Remember, I warned you there were
no guarantees...

And on her concern, we CUT TO:

62 INT. ABANDONED WAREHOUSE - NIGHT

62

Amy waits alone in a dark, empty warehouse, illuminated by a narrow shaft of moonlight. She looks very small...she probably feels even smaller. Three ominous figures PEEL OUT OF THE SHADOWS... they are HOLDING GUNS. As they step into the small circle of light, we see it's Lipton, Washington and Andrews.

AMY

You're late.

LIPTON

We wanted to make sure you were alone.

AMY

I am.

LIPTON

But are you the only one we're talking to?

Lipton glances at Andrews, who pulls out a SCANNING DEVICE. She walks around the room with it, then passes it around Amy. Andrews nods at Lipton.

ANDREWS

It's just the four of us.

Lipton takes a step closer to Amy.

LIPTON

You're taking quite a risk.

AMY

It's worth it.

(then:)

That offer you made us... I've changed my mind.

CONTINUED

62 CONTINUED:

62

There's a catch in her voice. She's trying to fight back her emotions.

WASHINGTON

You don't blame us for the car trouble you had?

AMY

You did what you thought you had to do.

(then:)

It doesn't matter now.

Lipton shares a skeptical look with her fellow rogue cops.

LIPTON

You don't really expect us to believe you've changed your mind...

(snaps her fingers:)

Just like that.

Amy starts to reply, and is almost overwhelmed by her emotions. That last thing she wants to do is shed a tear... to show weakness in front of them. She picks up a FILE on the floor and hands it to Lipton.

Lipton looks through it...and understands.

LIPTON

Your father's body has rejected the liver.

She tosses the file back to Amy.

LIPTON

Sorry, we don't have a returns policy.

AMY

He needs another liver.

LIPTON

Not our problem.

Lipton starts to walk away. The others follow. They are nearly in the shadows when Amy whispers:

AMY

Please.

CONTINUED

62 CONTINUED: (2)

62

Lipton stops and turns around slowly, stepping back into the narrow shaft of light.

LIPTON

We can't help you. But we can show you how to help yourself.

And on Amy's acceptance, we CUT TO:

63 EXT. THAXTON'S HOUSE - DAY

63

As a SEDAN pulls up nearby. The FOUR COPS are in it. Lipton turns to Amy.

LIPTON

This house belongs to Gil Thaxton. He likes to cut the drugs he sells with baking soda, paint thinner, anything he happens to have in the garage. He doesn't have a lot of repeat customers.

WASHINGTON

He does have one redeeming quality.

AMY

He's the same blood and tissue type as my father.

ANDREWS

There's just one tiny problem.

AMY

Thaxton is still alive.

Lipton smiles. Amy feels sick.

LIPTON

So, what are you going to do about that?

AMY

Me?

LIPTON

Daddy needs a new liver, there it is.

CONTINUED

63 CONTINUED:

63

Lipton motions to the house.

LIPTON

You want it, you take it.

Amy is trapped in a no win situation... and she knows it. She comes to a decision. Her expression hardens. She gets out of the car and heads for the house, taking out her GUN and using available cover. The three cops watch her SLIP INTO THE HOUSE. After a long moment, there's A GUNSHOT. The three cops exchange a look and get out of the car. CUT TO:

64 INT. THAXTON'S HOUSE - DAY

64

Lipton, Washington, and Andrews enter, GUNS DRAWN, to find Amy standing over the body, which is FACE DOWN. Her gun is at her side.

AMY

Now what do we do?

LIPTON

We arrest you for murder.

Amy looks at them, uncomprehending.

WASHINGTON

We were following you. We saw you come in. We heard a gunshot.

ANDREWS

We came in and found you standing over his body. He was unarmed, shot in the back.

LIPTON

You were desperate to save your father's life. That's probably how your killing spree started. But we'll never know for sure...

Lipton takes careful aim.

LIPTON

...since you were gunned down in a shoot-out with police.

CONTINUED

64 CONTINUED:

64

AMY

Every one is going to know I was murdered.

ANDREWS

How?

AMY

They'll listen to the tapes.

Amy smiles and points to the walls.

AMY

I'm not wired...but the house is.

And we INTERCUT WITH:

65 INT. TAYLOR AND AMY'S CAR - DAY

65

Taylor sits in the driver's seat, Mark next to her. They are listening to the conversation in the house on the RADIO.

MARK

We've got them.

TAYLOR

They'll fold now. They have no other choice.

66 INT. THAXTON'S HOUSE - DAY

66

Amy faces her foes...who haven't lowered their guns. She is still in their gunsights.

AMY

We knew who your next victim would be. The key was getting you to strike.

She glances down at the body...and the victim rolls over and sits up. It's JESSE.

JESSE

The real Gil Thaxton is in protective custody.

CONTINUED

66 CONTINUED:

66

LIPTON

I don't know who you are, but
you're going to wish you were him.

STEVE'S VOICE

It's not that easy.

Lipton smiles now as Steve steps out behind her with TWO UNIFORMED OFFICERS, their guns aimed at the three bad cops. Washington whirls around to aim her gun at Steve. Andrews shifts her aim between the two uniforms. Lipton doesn't take her eyes off Amy. It's one of the Mexican standoffs, ala Tarantino.

ANDREWS

Now this is ugly.

LIPTON

Gonna be a massacre, anyway you
look at it.

STEVE

Not if you give yourself up.

ANDREWS

You're kidding, right?

WASHINGTON

You put us in jail, it's the same
as giving us the death penalty.

ANDREWS

Only a lot more painful.

STEVE

It doesn't have to be that way.

LIPTON

Oh, yeah, because cops do so well
in prison.

AMY

Shooting us isn't going to help
you.

LIPTON

Not, but I'm sure there are some
people on the organ-list who will
be grateful.

CONTINUED

66 CONTINUED: (2)

66

ANDREWS

So who wants to shoot first?

And on the stand-off:

67 INT. TAYLOR AND AMY'S CAR - DAY

67

Taylor glances at Mark in disbelief.

TAYLOR

That's psychotic. What kind of
person thinks like that?

Mark gives her a look, then:

MARK

I don't know... but we have to do
something to stop them.

Taylor slams the car into gear and stares at the house with
grim resolve.

TAYLOR

Buckle up.

Before Mark can argue, she FLOORS it, and on Mark's wide-eyed
terror, she steers the car DIRECTLY TOWARDS THE HOUSE.

68 EXT. THAXTON'S HOUSE - DAY

68

As Taylor's car ROARS DOWN THE ROAD, jumps the CURB and PLOWS
THROUGH THE FRONT WALL, Mark SCREAMING the whole way.

69 INT. THAXTON'S HOUSE - DAY

69

As the POLICE SEDAN SMASHES INTO THE ROOM. Amy TACKLES Jesse
out of the way. Lipton, Washington, and Andrews dive out of
the way.

Taylor bursts out of the BASHED CAR, a gun in each hand,
aiming in the general direction of the rogue cops.

TAYLOR

First corrupt cop who moves never
moves again.

CONTINUED

69 CONTINUED:

69

Steve and the two uniformed officers, who were a safe distance away from the car, are still standing, their guns drawn.

STEVE

You're all under arrest.

Amy scrambles to her feet and stares in HORROR at the CAR. Jesse helps a shaky Mark out of the car.

JESSE

Are you all right?

MARK

That's an experience I could have lived without.

JESSE

I'm not sure I could have.

Amy advances on Taylor.

AMY

What were you thinking?

TAYLOR

I was thinking of saving your life.

AMY

Couldn't you have done it without the car?

TAYLOR

I don't know, I didn't give it any thought.

AMY

That's exactly your problem...

Mark and Jesse join Steve as the two cops continue to bicker, and we hear APPROACHING SIRENS. Mark motions to the two women.

MARK

How long do you think they can survive together?

STEVE

Longer than any one who gets near them.

CONTINUED

69 CONTINUED: (2)

69

MARK

If I were a criminal, I'd be very
afraid.

JESSE

I'm not, and I am. Bye.

And on Jesse leaving, and Mark and Steve smiling after him, we
FADE OUT.

THE END

