TRIBECA

Written by

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Carousel Television
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OPEN ON:

THE SOUND OF A CHEAP DIGITAL ALARM CLOCK.

ANGLE ON: CLOCK. IT'S 4:45AM

WIDE SHOT OF A SPARSE, UNDECORATED APARTMENT.

After a moment, a hand reaches from under the covers and shuts off the alarm.

The sounds of pounding. Relentless, methodical. Close on bare feet running on a treadmill. Side view of legs running furiously.

From behind, the form of a WOMAN, suspended by gravity boots, doing inverted sit-ups.

More pounding. A well used punching bag. Hands (clearly those of a large MAN) pound the bag.

A knife flashes past, and strikes a human silhouette target. Several knives, ninja throwing stars and bullet holes are clustered at the target's head and genitals.

Several balloons tied to strings hang in a row. A foot reaches up and systematically pops each balloon with a swift kick.

A row of pumpkins placed neatly atop a high shelf. A flurry of leg kicks and arm swipes destroy them.

A hand grabs a box of Rice Krispies and then reaches into the fridge for a carton of milk.

Once the cereal and milk is in bowl, it is kicked into the air, and then smashed with a forearm flash.

Fists pound the refrigerator door, leaving large scarring dents.

The figure opens the door to a second room. Out springs a large, vicious dog. A melee ensues, tables are smashed, the dog bites and tears at it's victim.

SHADOWY FIGURE
Enough Kato.

The dog immediately stops.

The figure bends over to lovingly pet the dog.

SHADOWY FIGURE (CONT'D)
Who's a good boy? You are! You're a good boy!

QUICK CUTS OF THE WOMAN SHOWERING AND DRESSING.

She does pull-ups on the shower rod. She swings wet towels like numb chucks, smashing various parts of the bathroom. A fogged up mirror is wiped clean. The woman's face is clearly seen for the first time. She is pretty, serious and tough.

She plucks a hair from her nose, (the only time she expresses any sign of pain,) and then smashes the mirror with her fist.

She dresses, and slings on her shoulder holster. Her badge flashes. She is an LAPD detective.

She straps on a leg holster. She then straps a large bowie knife to her thigh. She slides a compound bow down the back Of her pants.

She exits her apartment.

INT. HALLWAY

A LONG LINE OF CARPENTERS, ELECTRICIANS, FURNITURE DELIVERY MEN, PAINTERS, ETC, FLOW INTO ANGIE'S APARTMENT.

VARIOUS CONTRACTORS
Hi Angie!...Have a nice day!

PLUMBER
You go get 'em Angie Tribeca!

FULL SCREEN CHYRON: "TRIBECA". ACCOMPANIED BY SOUND OF BLARING SIREN, AND THEN A JAIL CELL DOOR SLAMMING.

ACT ONE

EXT. PUBLIC PARK - MORNING

A crowd has gathered. Yellow Police tape cordons off a section of the park.

Tribeca arrives in her FORD FOCUS HYBRID. (Angie, and all other characters will drive several different FORD products in the course of an episode.)

Tribeca walks toward the crime scene where she finds

DR. MONICA SCHOLLS, 30S, MEDICAL EXAMINER, GLASSES, BRAINY, QUIRKY.

TRIBECA
What have we got?

Dr. Scholls hands her some Vick's Vap-o-Rub.

DR. SCHOLLS
Here, you're gonna need this.

Angie and Scholls walk to a body nearby.

DR. SCHOLLS (CONT'D)
Old lady. Looks to be in her late 90's, early 100's. Found her lying here next to a bag of groceries.

TRIBECA
What happened?

DR. SCHOLLS
She was either shot to death, or smothered with a pillow. Won't know for sure until we get her back to the lab and cut her open.

The OLD WOMAN is revealed to be very much alive.

OLD LADY
Hello. Could someone help me up?

The cops continue to believe that she is dead.

A ROOKIE COP arrives at the scene. He sees the old woman and begins to throw up.

OLD LADY (CONT'D)
Is that man all right?

The old woman is covered with a sheet, and wheeled past a rookie cop, who continues to throw up.

TRIBECA
(to rookie cop)
You'll get used to it... unforuntately.

CUT TO:

INT. OFFICE OF POLICE LIEUTENANT CHET ATKINS

CHET ATKINS 50’s (think Samuel L. Jackson) sits behind his desk. An unfamiliar man sits on the other side.

ATKINS
Tribeca, I’d like you to meet you new partner, Jay Geils.

JAY GEILS, 30’s, HANDSOME, SOULFUL (Paul Rudd)

Tribeca and Geils are immediately, insanely attracted to one another.

TRIBECA
With all due respect Lieutenant, this is stupid. I don’t want a partner, don’t need a partner.

ATKINS
All due respect Tribeca, but you’ve got you head up your ass. You’re getting a partner.

GEILS
All due respect ma’am, Lieutenant, but she seems like a complete A-hole, and your breath smells like a baby’s diaper.

ATKINS
Listen. You two are partners. So you better get used to it. Tribeca, this is Jay Geils. Geils, Tribeca.

GEILS
Charmed.

TRIBECA
Don’t count on it. Lieutenant, you know that partners don’t work out well for me.

ATKINS
Well maybe two-thirty-seven is a charm.

Tribeca backs down.

ATKINS (CONT'D)
I've got a case for you two. The Mayor is being blackmailed. Get down to City Hall. He's expecting you yesterday.

CUT TO:

EXT. LOS ANGELES STREET - DAY

CUT TO:

INT. TRIBECA'S FORD FLEX.

Geils rides shotgun.

TRIBECA
Something you should know. I don't like partners, and I especially don't like partners who try to get personal. I don't want to know about your screwed up childhood, your history of depression, or even you dog's name, got it?

GEILS
Got it.

CUT TO:

EXT. CITY HALL

The Ford Flex pulls up. Tribeca and Geils get out.

TRIBECA
(mid conversation)
... And then they "forgot" to tell me that the antibiotics might give me a yeast infection. THAT was pleasant.

CUT TO:

INT. MAYOR'S OFFICE

MAYOR JOE PERRY, a mild mannered, good natured, man of the people.

MAYOR PERRY
Someone has photos.

TRIBECA
What kind of photos?

MAYOR PERRY
Compromising photos.

GEILS
Did you hump a dolphin?

MAYOR PERRY
No, no, no. Look...

With that, the Mayor pulls open his shirt to reveal many, many large and inappropriate tattoos. Including, but not limited to:

“Separate but equal” a bathroom stall with the words “Susan B. Anthony is a Whore,” “Mustache Rides 50 Cents”

MAYOR PERRY (CONT’D)
I was young. And stupid. Someone took photos. They say that they’ll ruin my career if I don’t pay them four thousand dollars. I don’t have that kind of money.

TRIBECA
Who could have taken these pictures?

MAYOR PERRY
The only people I can think of would be my wife, and my mistress. They’re the only people who have seen me without a shirt.

GEILS
That’s it?

MAYOR PERRY
And every Wednesday I pose nude for a drawing class at LA Valley College.

TRIBECA
Let’s start with the wife.

CUT TO:

EXT. UPSCALE NEIGHBORHOOD

Tribeca and Geils emerge from Tribeca’s FORD FOCUS

TRIBECA
... so I said, “Nobody gets syphilis anymore. Are you serious?”

They knock on the door.

A shirtless male housekeeper, LUGE, vaguely Scandinavian, answers the door.

LUGE
May I help you?

TRIBECA
Is Mrs. Perry home?

LUGE
May I ask you to state your business?

GEILS
Listen chump. I’ve had just about enough of your lip...

Geils slaps Luge in the face.

LUGE
That was completely unexpected.

Luge slaps Geils.

GEILS
OK, that does it.

Geils tears off his shirt and attacks Luge. They roll around on the front yard. Arms and legs flailing. It is somehow not as violent as it should be. There is mostly hair pulling, grabbing and hugging. A little biting. Lot’s of sweaty upper torso.

The Mayor’s wife, KATY PERRY (played by Katy Perry) comes to the door. She is a picture perfect political spouse.

TRIBECA
Mrs. Perry?

KATY PERRY
Yes?

TRIBECA
Tribeca, LAPD. May I have a moment of your time?

KATY PERRY
Of course, please come in.

They enter, and leave the two men writhing in the front yard.

CUT TO:

INT. MAYOR PERRY'S RESIDENCE - MOMENTS LATER

KATY PERRY
My husband is a complicated man detective. Those tattoos might be a part of who he used to be, but they aren't who he is now. Oh, excuse my rudeness... may I offer you some tea?

TRIBECA
No, thank you ma'am.

KATY PERRY
Cream filled donut?

TRIBECA
No, thank you.

KATY PERRY
Baby back ribs?

TRIBECA
A little early in the morning for me ma'am.

KATY PERRY
Well, they're here if you want them. Who could be trying to extort money from my husband?

Through the window, Luge and Geils continue to tussle.

TRIBECA
What about you?

Katy Perry is eating a rib. She has sauce all over her face.

KATY PERRY
Me? Oh, don't be silly. I have access to all of my husband's accounts. Why would I try to black mail him?

TRIBECA
Do you love your husband Mrs. Perry?

KATY PERRY
I most certainly do not! How dare you accuse me of loving my husband?

KATY PERRY (CONT'D)
Gyro?

Katy Perry hands Tribeca a plate of Gyros.

TRIBECA
Here's what I don't understand.

Tribeca takes a bite, most of the Gyro meat and toppings fall onto her lap on onto the floor.

KATY PERRY
What's that?

Katy Perry is now eating a large cotton candy.

TRIBECA
If you can't stand this man, why do you stay married to him?

KATY PERRY
We have an arrangement. I let him have his playthings... and he lets me have mine.

She looks out the window in the direction of Luge, who is still fighting Geils.

TRIBECA
He gets a mistress and you get Luge?

KATY PERRY
Wait, what? No! My play things.

She motions to the yard, which if filled with toys. A Barbie jeep, a Big Wheel, a swing set, etc.

KATY PERRY (CONT'D)
He has a mistress? You have got to be shitting me.

TRIBECA
I shit you not ma'am. Sorry to take so much of your time.

CUT TO:

INT. TRIBECA'S FORD EXPLORER

TRIBECA
Well that went nowhere fast. Let's see what we can get out of the mistress.

WIDEN TO REVEAL GEILS AND LUGE STILL WRESTLING IN THE BACK SEAT.

CUT TO:

INT. APARTMENT

Tribeca and Geils sit with the Mayor's mistress MONIQUE VIVARQUAR 30's/40's (Kristen Wiig or Tina Fey.)

MONIQUE
Oh, I know the Mayor, oh yes. Intimately.

A wry smile crosses her face.

TRIBECA
When was the last time you saw him?

MONIQUE
Who?

TRIBECA
The Mayor.

MONIQUE
Never met him.

She takes a long drag out of an extra long electronic cigarette. She blows the smoke (mist) in Tribeca's face and laughs.

TRIBECA
Someone is trying to take advantage of some of his... physical attributes.

MONIQUE
I took advantage of his physical attributes. Many times.

She laughs.

MONIQUE (CONT'D)
If you know what I mean?

She winks at Geils.

TRIBECA
Apparently, there were photos taken of his body art. Photos that could destroy him.

MONIQUE
I already destroyed him. With having sex with him. If you catch my drift? I did it with him, and he did it with me, if you understand my meaning.

She laughs and takes another e-cigarette drag.

GEILS
(sternly)
That looks cool. And it smells wonderful.

TRIBECA
We're looking into everyone who might have had the opportunity to see his tattoos.

MONIQUE
Oh, I saw his tattoos all right. And his pee pee, if you know where I'm coming from? His bathing suit area. But without a bathing suit.

Monique raises her eyebrows up and down. Then winks.

TRIBECA
You're lying.

MONIQUE
No I'm not!

TRIBECA
You never had an affair with the Mayor.

MONIQUE
Yes I did. It was sordid and raunchy.

TRIBECA
Describe the tattoo he has on his left shoulder.

She struggles to answer.

MONIQUE
Uh, uh, what are they called? A shamrock, no a heart, a heart with some words on it...

TRIBECA
Wrong. A picture of a sheep with the words “That’s What Sheep Said.”

MONIQUE
Fine. Fine. He’s not my lover.

TRIBECA
I think we’re done here.

Tribeca gets up to leave.

MONIQUE
But we did make out once in high school.

Tribeca moves toward the door.

TRIBECA
Thank you for you time Ms. Vivarquar.

MONIQUE
(calling after her)
HE WENT TO SECOND BASE WITH ME.
(then dramatically weeping)
He went to second base...with me...

CUT TO:

INT. TRIBECA’S FORD ESCAPE

GEILS
I don’t get it. Why would she lie about having an affair with the Mayor?

TRIBECA
Simple really. The Mayor is a man with something to hide, right?

GEILS
Right. His weird tattoos.

TRIBECA
Right. But he needs something else, something to throw people off.

GEILS
A second secret.

TRIBECA
Exactly. He asks a high school girlfriend to pose as his mistress...

GEILS
To create a diversion...

TRIBECA
A smokescreen...

GEILS
Which keeps the real secret...

TRIBECA
Under wraps.

They are nose to nose. For a moment it looks like they are going to kiss. Then they don't. Then they look like they will again. Then it doesn't happen. They turn away from each other, and then turn back, looking like they each have something to say. Their lips are millimeters apart, breathing heavily, they once again don't kiss.

TRIBECA (CONT'D)
We should get going.

CUT TO:

EXT. TRIBECA'S FORD ESCAPE

The windows are completely fogged up. The car moves forward and smashes into a telephone pole.

CUT TO:

INT. FORENSIC LAB

Dr. Scholls looks at the ransom note under a microscope.

DR. SCHOLLS
Interesting...

TRIBECA
What?

DR. SCHOLLS
The ransom note... When I place it under the microscope...

She places the note under the microscope.

POV of note through the microscope.

DR. SCHOLLS (CONT'D)
The print looks much larger. And when I take it away, it is immediately small again.

In the distance. The elderly woman from the park is being loaded into a cadaver locker.

OLD LADY
(from inside locker, to no one)
Good night Margaret.

A dour faced bald headed man enters the lab in an elaborate motorized wheelchair. He controls the chair with a sophisticated joy stick. He wears slightly tinted glasses, and his brow is deeply furrowed.

DR. SCHOLLS
Dr. Edelweiss.

EDELWEISS
Scholls. Tribeca. And...

GEILS
Jay Geils. I'm new.

Geils extends his hand. There is an awkward moment.

EDELWEISS
(motioning to the wheelchair with his hands)
As you can see, I clearly cannot shake your hand.

GEILS
Oh. Oh, I'm so sorry.

EDELWEISS
Don't be. You didn't do it.
(Pause)
Did you?

Edelweiss eyes Geils suspiciously.

DR. SCHOLLS
This is the ransom note I was talking about.

EDELWEISS
Prints?

DR. SCHOLLS
No, it’s clean.

EDELWEISS
Let’s take a closer look.

He motions to Scholls, who puts the note in a large glass box. About the size of a movie theater popcorn machine.

Once closed, a UV light illuminates the inside of the box.

Edelweiss maneuvers his chair over to the box. He casually stands up, and reaches down to another joy stick on the side of the box. He uses the joystick to operate a mechanical claw.

EDELWEISS (CONT’D)
What do we have here...?

Much like a game at an arcade, he tries to pick up the note with the claw. The crane with the claw keeps missing. This continues for some time as the others look on. He grabs the note, but it slips from his grasp at the last minute. At one point, the claw grabs a here-to-for unseen stuffed penguin. The penguin is then dropped down a shoot. He is also able to grab a cheap toy helicopter, and a small stuffed snake. After several minutes he finally picks up the note.

EDELWEISS (CONT’D)
Magnify.

He looks to a video monitor of the note in the box. Nothing happens.

EDELWEISS (CONT’D)
Enlarge.

Still nothing happens.

EDELWEISS (CONT’D)
Make look big.

Immediately, the image of the ransom note comes into extreme close up.

EDELWEISS (CONT’D)
Interesting.

TRIBECA
What is it?

EDELWEISS
The letters.

GEILS
What letters?

EDELWEISS
The letters that make up these words. You can't tell a story without words.

GEILS
You can if it's a picture book, or an interpretive dance. A painting sometimes tells a story...

Tribeca shoots Geils a look.

EDELWEISS
The harsh, haphazard way with which the "T" is crossed tells me that this is someone who is desperate. Someone who has limited options.

DR. SCHOLLS
He's right...

EDELWEISS

The round "B"s, and "D"s signify a person who is experiencing financial hardship.

GEILS
Wow...

EDELWEISS
And the close space between the letters tells me that this is someone that has a lack of respect for authority.

TRIBECA
So this is some sort of desperate individual, a person who needs money, and is willing to blackmail the Mayor in order to get it?

Edelweiss nods wisely.

CUT TO:

EXT. FORENSIC LAB

Tribeca and Geils approach Tribeca's Ford Focus. Tribeca carries the stuffed penguin. Geils carries the stuffed snake and the toy helicopter.

GEILS
That was incredible.

TRIBECA
That's why he's the best.

GEILS
Where to?

TRIBECA
I need to clear my head.

CUT TO:

INT. POLICE GYM BOXING RING

Tribeca and Geils spar as they add up the clues.

TRIBECA
It's not the wife.

She smashes Geils with a right hook.

GEILS
How do you know?

TRIBECA
Nothing to gain. She is set.

GEILS
What about the mistress?

Tribeca round house kicks Geils in the head.

TRIBECA
No way. She's not even his mistress.

GEILS
(incoherent)
Bardy Boop Boo.

CUT TO:

INT. CO-ED POLICE LOCKER ROOM

Gratuitous shots of perfect bodied police officer in towels. Tribeca buttons her shirt.

TRIBECA
I feel like we are missing something. This just doesn't add up.

Geils appears behind Tribeca. His entire face is swollen. He does not look unlike the elephant man.

GEILS
(indecipherable)
Shld uh gu tru da kowa?

TRIBECA
You just might be on to something Geils. It's worth a shot.

CUT TO:

EXT. LA VALLEY COLLEGE

Sign reads: "LA VALLEY COLLEGE-Who don't like to learn?!"

CUT TO:

INT. COLLEGE ART CLASS

PROFESSOR EVERETT LAMEREAU presides over a figure drawing class. The shoulders of a nude model can be seen in the foreground.

LAMEREAU
Recognize the arch of the back. The framework of the body.

TEACHING ASSISTANT
Professor Lamereau, two detectives are here to see you.

Tribeca and Geils approach Lamereau. Geils face is no longer swollen. He has a small band aid on his forehead.

TRIBECA
Professor Lamereau?

LAMEREAU
How may I help you detectives?

TRIBECA
We're investigating-

LAMEREAU
I keep telling you people it was a scuba gear malfunction. I loved her.

TRIBECA
-An extortion plot...

LAMEREAU
Oh, yes, of course. Lets go to my office.

CUT TO:

INT. OFFICE OF ART PROFESSOR MARTIN LAMEREAU - MINUTES LATER

PROFESSOR LEMEREAU
I understand why you might think that I had something to do with all this, but rest assured that our figure models are treated with the utmost dignity and discretion. The human body is a miraculous canvas detective. It's a shame that you don't put your natural attributes to better use, for the sake of art.

TRIBECA
I don't prance around nude for money. Not anymore.

PROFESSOR LEMEREAU
Pity. Such a waste.

GEILS
Watch it bucko!

PROFESSOR LEMEREAU
Now if you'll excuse me, I have to get back to my class.

TRIBECA
Don't plan on making any out of state trips in the near future.

PROFESSOR LEMEREAU
I need to go to Phoenix for a wedding on the 14th.

TRIBECA
Not happening.

PROFESSOR LEMEREAU
And then on the 24th it's my grandmother's birthday.

TRIBECA
No way.

PROFESSOR LEMEREAU
...I've got tickets to the Harlem Globetrotters in October.

GEILS
(quietly to Tribeca)
Those tickets are tough to get.

TRIBECA
(carefully considers)
Alright Lamereau, but don't you go and do anything stupid.

ANGLE ON:

Lamereau sticking a fork into a plugged-in toaster.

PROFESSOR LEMEREAU
I wouldn't think of it.

TRIBECA
We'll be in touch

CUT TO:

EXT. LA VALLEY COLLEGE PARKING LOT

TRIBECA
He's hiding something.

GEILS
Absolutely.

TRIBECA
We've got to get closer to him.

A PRETTY YOUNG WOMAN walks up.

PRETTY YOUNG WOMAN
Excuse me, do you know where the art school is? I'm late for figure drawing class. I'm a nude model.

Tribeca looks at Geils.

TRIBECA
I think I just got an idea.

Pause.

PRETTY YOUNG WOMAN
What is it?

CUT TO:

INT. COLLEGE ART CLASS

Lemereau and the students prepare for class.

Tribeca enters wearing a blonde wig, and the Pretty Young Woman's black trench coat.

Lemereau doesn't recognize Tribeca.

LAMEREAU
You're late.

Tribeca walks to the model's platform, takes a deep breath and pulls off her trench coat.

CUT TO:

INT. TRIBECA'S FORD ECONOLINE VAN

Geils sits in the back of the van wearing headphones and speaking into a microphone.

GEILS
Tribeca, can you hear me?

CUT TO:

INT. COLLEGE ART CLASS

TRIBECA
(whispering)
I'm in position.

Her position is a twisted, modern dance-like pose.

CUT TO:

INT. TRIBECA'S FORD ECONOLINE VAN

GEILS
Good. Hey, where did you put your wire anyway?

TRIBECA
That's not important. Let's just say that we are going to have to throw it away when we're done.

CUT TO:

INT. TRIBECA'S FORD ECONOLINE VAN

GEILS
Just keep an eye out for anything suspicious.

CUT TO:

INT. COLLEGE ART CLASS

Lamereau walks around the class.

LAMEREAU
Nice...

He walks by another student.

LAMEREAU (CONT'D)
Yes...

He looks at another student's sketch.

LAMEREAU (CONT'D)
Good. GOOD!

ANGLE ON: THE STUDENT'S SKETCH PAD

The student has drawn the words "Good" and "GOOD!" with an exclamation point.

LAMEREAU (CONT'D)
Remember that the human body is a temple, a form to be honored and celebrated.

He approaches Tribeca.

LAMEREAU (CONT'D)
Look upon today's Venus. She is glorious. She is as she was created. Her skin smooth, and unadorned. She is not pierced, or altered or tattooed.

CUT TO:

INT. TRIBECA'S FORD ECONOLINE VAN

GEILS
Hold on, what did he say?

CUT TO:

INT. COLLEGE ART CLASS

LAMEREAU
Disgusting, dirty tattoos. Ink, electronically imbedded into the skin. So gross. I just hate them so much. Tattoos that is. I would do almost anything to shame those with tattoos. I would go to great lengths to embarrass those with tattoos. Especially mildly offensive tattoos, or bad joke tattoos. You know, like something printed on a mug at Spencer Gifts. Kind of funny in the store, but later on, something that your friends think is really lame.

CUT TO:

INT. TRIBECA'S FORD ECONOLINE VAN

GEILS
Tribeca, we got him go in for the kill.

CUT TO:

INT. COLLEGE ART CLASS

TRIBECA
Tell me Professor, would you ever blackmail someone with a tattoo?

LAMEREAU
If they were in a position of power, and if I could stand to make a cool four thousand dollars, you bet.

Tribeca pulls off her wig.

TRIBECA
Well, it looks like the Harlem Globetrotters are going to have to find someone else to throw confetti on instead of water.

LAMEREAU
(not understanding)
What?

TRIBECA
Your blackmailing days are done.

LAMEREAU
You'll never take me alive.

Lamereau runs out.

TRIBECA
He's moving your way.

CUT TO:

INT. TRIBECA'S FORD ECONOLINE VAN

GEILS
Got it.

Geils exits the back of the van.

CUT TO:

INT. COLLEGE ART CLASS

Tribeca grabs a student's paint brush, and starts to paint her own body.

CUT TO:

EXT. LA VALLEY COLLEGE PARKING LOT

Lamereau bolts out of the front door of the art building. Geils heads off in pursuit.

Tribeca emerges from the building wearing an exact painted-on replica of her conservative pants suit. Questionable angles will be digitized for network airing.

Geils pursues Lamereau on foot. Lamereau is not very fast, but Geils employ parkour techniques, which result in a much slower pursuit.

When Lamereau runs between two parked cars, Geils runs up the hood, rolls down the trunk and does a flip off the back end.

Geils climbs walls, runs across handrails, swings from drain pipes. It is very exciting. But very inefficient.

Tribeca, on a different pursuit route, zeros in on Lamereau.

Finally, they catch up to, and take down Lamereau.

TRIBECA
You are under arrest on suspicion of extortion.

LAMEREAU
His aesthetic was offensive to me. I wanted to embarrass him.

GEILS
Oh yeah, then why didn't you just post the photos on Instagram, or Facebook, like any decent human being?

LAMEREAU
I was going to do that, after I got the money.

GEILS
Well, where you're going, you won't have to worry about that anymore.

TRIBECA
Your own little slice of hell called "minimum security prison," You're gonna spend the next seven months making ponchos and playing mah jong.

GEILS
-If there's any justice in the world.

LAMEREAU
You know what Tribeca? You're nothing but a... dumb jerk.

TRIBECA
Sticks and stones...

GEILS
And puppy dog tails...

CUT TO:

INT. PRECINCT HOUSE - LATER

Tribeca and Geils fill out paperwork.

TRIBECA
Interesting first day.

GEILS
Yea.

TRIBECA
I'm sorry I was so hard on you earlier. I haven't had much luck with partners.

GEILS
I get it.

Pause.

GEILS (CONT'D)
Listen, if you're not doing anything later, I thought that maybe we could grab a beer. I mean, you do drink beer don't you?

Geils laughs.

Tribeca responds as though this were much funnier, and more charming.

TRIBECA
(smiling)
Yea. OK. I guess so.

GEILS
So does that mean that we're partners?

TRIBECA
(reluctantly)
Yea, sure, partners.

A cop walks up to Tribeca.

COP
Hey Tribeca, Lieutenant wants to see you.

Tribeca and Geils get up from their desk and walk together.

GEILS
You OK with this partner thing?

TRIBECA
Yea. Yea, I actually have a pretty good feeling about this...

GEILS
Cool. Me too. See you later.

They exchange a warm, flirty smile.

He turns toward the elevator, Tribeca turns toward the Lieutenants's office.

As she walks away, Geils steps into the elevator shaft and falls to his death.

Tribeca enters the Lieutenant’s office.

TRIBECA
You wanted to see me Lieutenant?

ATKINS
Someone is here to thank you.

The Mayor is sitting in the corner.

MAYOR PERRY
Tribeca, I don’t know what to say. You saved my career, and my reputation. Kept the city from getting a big black eye on this one.

TRIBECA
It’s what I do Mr. Mayor.

MAYOR PERRY
Thanks Angie, I owe you one.

TRIBECA
Just no more scandals! OK!

MAYOR PERRY
(chuckling)
You got it sister!

As the Mayor turns to go, the left side of his face reveals a new tattoo that says “If you can read this, you’re not Stevie Wonder” or “A penny for your thoughts, ten dollars for your panties” or “Smile if you’re not wearing underwear.”

Tribeca and Atkins exchange a look.

CUT TO:

FULL SCREEN CHYRON “TRIBECA”, ACCOMPANIED BY THE SOUND OF A BLARING SIREN, FOLLOWED BY A JAIL CELL DOOR CLOSING.

END