

PARTNERS

Pilot

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"PARTNERS"

UNDER a man's RAGGED HEAVY BREATHING:

FADE IN:

INT. SMALL APARTMENT/BEDROOM - DAY

A messy, male bedroom, somewhere between juvenile and adult --

MATTIE (V.O.)
I take care of people.

Suddenly, a young woman in jeans and a leather jacket, LITERALLY FLIES IN and we FREEZE FRAME on her SPLAYED IN MID-AIR --

MATTIE (V.O.)
I've been told it's the most
annoying thing about me.

Meet MATTIE SCOTT (30), everything about her is like kinetic light. Effusive. Bright. All day tough, she's disarmingly beautiful if she ever slows enough to offer a good look. RESUME LIVE ACTION as she SLAMS HARD into the wall then FALLS HARDER to the FLOOR. Lays there, trying to get her breath back.

MATTIE (V.O.)
Right now, I'm taking care of my
partner. No -- not him...

EUGENE (20's), a very large, very psychopathic young man, reaches down, YANKS Mattie up, TOSSES HER again. She SLAMS INTO another wall, lands next to: JESSE-LYNN "JESS" MANCINI (32).

MATTIE (V.O.)
...her -- Detective Jess Mancini.

Where Mattie is light, Jess is darker, and every bit as beautiful. Long raven hair, olive complexion. She's dressed a bit more conservative -- a bit more typical of a detective. She's also barely conscious, a trickle of blood at her hairline.

MATTIE (V.O.)
She's also my sister, but since we
had different fathers, different
last names and look nothing alike,
no one on the department knows --
or they'd never let us be partners.

Mattie is again YANKED UP and THROWN. She hits the floor again, lays there head spinning.

(CONTINUED)

CONTINUED:

MATTIE (V.O.)

This call started as a mother/son domestic -- which always suck -- and there's no reason for us to be here. We're detectives. We're supposed to handle big things -- murders and robberies and stuff.

Eugene regathers, leans in, YANKS Mattie UP, THROWS HER again --

MATTIE (V.O.)

But, Jess said, "Let's go help that mother out." And that's how we met Eugene, who's riding a massive dose of phenyl cyclohexyl piperidine.

Mattie SLAMS into a WALL again, then back to the floor --

MATTIE (V.O.)

PCP has two main effects on a human: psychological detachment and pain blockage. So, you end up with a subject you can't talk to or physically hurt. Take reason and pain out of a cop's tool kit...

She lays there, more unconscious than conscious.

MATTIE (V.O.)

This is pretty much what you get.

Mattie looks across UNDER THE BED, sees that Jess has more or less come to. Jess asks with her eyes if Mattie's all right. Mattie gestures toward her shoulder-holstered gun. Can she? Jess shakes her head. Not yet --

MATTIE (V.O.)

Jess isn't a fan of guns. That's the most irritating thing about her.

At that moment, Eugene reaches in and now grabs the front of Jess's shirt and SNATCHES her from the floor.

JESS

MATTIE!!!

MATTIE (V.O.)

Crap...

Eugene lifts Jess over his head, turns for the window. Mattie struggles to a knee behind them.

(CONTINUED)

CONTINUED: (2)

MATTIE (V.O.)

I know she doesn't really want me
to shoot this guy, but --
(drawing her gun)
-- considering we're on the seventh
floor, she's about out of options.

JESS

Air! AIR!!! He has to breathe!

MATTIE (V.O.)

My sister's terrible tactically, but
she's the smartest person I know.

Mattie reholsters, LEAPS FROM THE FLOOR onto Eugene's back and
CLAMPS BOTH ARMS around his throat in a choke hold.

MATTIE (V.O.)

Who else in that position would've
figured this out?

Eugene immediately DROPS JESS HARD to the floor and begins to
SPIN while trying to PUNCH BACK BEHIND HIM at Mattie. She holds
even tighter. He continues to spin, runs out of gas. Futilely
paws at her arms. She isn't letting go. He drops to his knees,
falls forward onto the floor, unconscious. Mattie releases her
grip, lays there on his back, gasping for air herself. RACK TO:

EUGENE'S elderly MOTHER, standing in the doorway in a grimy
housedress, smoking. If 'elderly' connotes frail, change the
descriptor to gnarled. There's nothing frail about this woman.

EUGENE'S MOTHER

Told you he was crazy.

Mattie rolls off Eugene's massive back and eyes Jess as Eugene's
mother takes a deep drag, blows a hazy smoke ring --

EUGENE'S MOTHER (cont'd)

Leave your badge numbers. City's
paying for the damage in this room.

And she walks off down the hallway. Mattie and Jess eye each
other again, reach for each other's hand --

MATTIE (V.O.)

I'm Detective Mattie Scott, and
like I said, I take care of people.
Mostly, I take care of my sister.

(CONTINUED)

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As we PUSH IN to their clasped hands, "Opposites Attract" by Paula Abdul comes up as we:

SLOWLY FADE TO:

EXT. SCHOOL PLAYGROUND (CIRCA 1990) - DAY

CLOSE ON two girls holding hands. YOUNG JESS (11) and YOUNG MATTIE (9), crossing an asphalt school playground. **CHYRON:** 1990. Jess tries to skip but Mattie stubbornly refuses --

YOUNG JESS
Come on, Mattie! Do it!

YOUNG MATTIE
(something way better)
Look!!

Baseball. A group of boys choosing up sides. She drops Young Jess's hand, runs directly to JIMMY (12), the biggest boy --

YOUNG MATTIE (cont'd)
We're playing, Jimmy!

JIMMY
No way. You're girls.

YOUNG MATTIE
I hit better than you do.

ANOTHER BOY
She's kinda right, Jimmy.

JIMMY
All right -- you can play, but your stupid sister can't.

YOUNG JESS
I don't want to play anyway.

YOUNG MATTIE
She's not stupid.

JIMMY
Stupid Jesse -- stupid Jesse --

YOUNG JESS
(knows what's coming)
Mattie...

Too late, Mattie PUNCHES Jimmy square in the face. They go down in a heap, all arms and legs. But, after a moment, they can hear Young Jess SCREAMING!

(CONTINUED)

CONTINUED:

YOUNG JESS (cont'd)
JIMMY! JIMMY!!!!

They stop fighting, roll, see Young Jess holding another boy's hand. She leans in, kisses the other boy on the cheek --

YOUNG JESS (cont'd)
I don't like you anymore. I like Petey now.

As Jimmy feels his first ever broken heart --

JESS (V.O.)
Mattie's never fully appreciated that -- with boys -- it's not about being tougher than them.

PUSH IN to Young Jess, standing triumphantly --

MATCH TO:

INT. EMERGENCY ROOM/TREATMENT AREA - DAY

Present day Jess on a stool, small bandage on her forehead --

JESS (V.O.)
It's about being smarter.

A young HOT INTERN examines the very sore Mattie. Her jacket is off but she's in jeans and t-shirt, shoulder holster and gun --

JESS (V.O.)
Especially when you want them to think you're dumb.

Hot Intern squeezes Mattie's extremely bruised forearm --

MATTIE
OWW!!!

HOT INTERN
Sorry.

MATTIE
If you can see the bruise, why would you have to poke it?

JESS
(sweet as pie)
She'll be okay, right? I couldn't stand it if she was -- you know -- hurt bad.

(CONTINUED)

CONTINUED:

Jess gives him wounded puppy eyes, Mattie fights mouth-puke --

HOT INTERN

I'll take real good care of her.

MATTIE

Yeah -- it's totally under control.
You could probably go out to the
waiting room. Right Doctor?

HOT INTERN

Uhh... sure.

MATTIE

Bye, Jess.

Mattie and Jess exchange a little stink-eye --

JESS

Shouldn't she have a gown on or
something?

MATTIE

(horrified)

What?

JESS

There could be internal injuries.
She's been one big bruise as long
as I've known her.

HOT INTERN

Really?

JESS

She gets beat up a lot.

HOT INTERN

Husband -- boyfriend...?

MATTIE

No! I always have to save her.

HOT INTERN

So there are previous unhealed
injuries in your history?

He opens the cabinet, hands her a gown --

HOT INTERN (cont'd)

Put this on. I'll have the nurse
come and get you for more tests.

(re: her gun)

(MORE)

(CONTINUED)

CONTINUED: (2)

HOT INTERN (cont'd)
And give that to your partner.
(softer to Jess)
You don't mind, do you?

JESS
Anything to help her, Doctor.

And he smiles at her and leaves. Jess grins --

JESS (cont'd)
Wearing clean underwear?

MATTIE
You know you're a bitch, right?

JESS
Hah! You're not wearing any!
Don't worry, I'll say nice things
about you while me and the doc are
sipping merlot at La --

UNDER WHICH Hot Intern pops back in, speaks directly to Jess --

HOT INTERN
Ma'am? There's another detective
out here to see your friend.

And he's out. Mattie cracks up --

MATTIE
Ma'am!?! Oh my God that makes all
this worth it! Ma'am!!!

Jess opens the door to find CAPTAIN BEN WOLFORD (late 50's). A
man with a gentle soul. He's currently not very happy.

WOLFORD
A mother/son domestic? What were
you even doing there?

MATTIE
Ask Miss Bleeding Heart.

JESS
The mother was calling for help.
Were we supposed to just ignore it?

WOLFORD
Did she sign complaints?

JESS
She's actually probably gonna sue.

(CONTINUED)

CONTINUED: (3)

MATTIE

Her son is in intensive care, and
the flat got pretty destroyed.

WOLFORD

You spend more time in court for
law suits than for crime.

MATTIE

Which is a sad statement on the
nature of our society.

Mattie gets up, tosses the gown to Jess, grabs her jacket --

JESS

Hey! What about your tests?

MATTIE

You take them. Ma'am.

And, boom, she's out. Jess watches her through the open door as
she saunters through the ER beyond, SLAPPING Hot Intern on the
rump as she passes. Wolford and Jess gauge each other --

WOLFORD

What am I gonna do with you two?

JESS

Nurture us -- support us -- love us.

(adjust his tie)

Because, in the end, you know we make
you look good.

Jess pats his cheek, leaves. As he watches her go --

SMASH TO:

MAIN TITLES

END TEASER

ACT ONE

FADE IN:

EXT. APARTMENT BUILDING - DAY

Sort of a brownstone-like multi-unit building in the shadow of that downtown skyline. PUSH IN to a window there:

CUT TO:

INT. JESS'S PLACE/VARIOUS - DAWN

Jess hurries around her 'lived in' apartment as quietly as she can, getting ready for her day. This includes going into a gun safe and putting hers on her hip. Finally stops at:

KEVIN'S ROOM

She stands in the doorway for a moment, watching a parent's favorite sight -- their child asleep. KEVIN MANCINI (12).

JESS

You know I love you, right?

KEVIN

Mom...

JESS

What? No one's around. I promised not to do it around other kids.

Kevin sleepily gauges her, gets out of bed and passes her in the doorway, says under his breath:

KEVIN

...love you, too...

He goes past into the bathroom. She smiles, sees on Kevin's wall, his CALENDAR. Her SMILE FADES as we PUSH IN to the date --

DISSOLVE TO:

EXT. CEMETERY - DAWN

A small car idles on an access road.

INT. SMALL CAR - DAWN

Mattie sits behind the wheel, looking out at the rows of headstones. Just looking. Off her --

FLASH TO:

EXT. CEMETERY - DAWN (1990)

A rainy day. From the same vantage point, a small gathering of mourners under umbrellas, more or less gathered around two small figures. Young Mattie and Young Jess hold hands. Young Mattie suddenly SOBS. Young Jess holds her tighter --

FLASH TO:

INT. SMALL CAR - DAWN

Off Mattie, watching. Remembering...

DISSOLVE TO:

INT. DETECTIVE SQUAD/BULLPEN - DAWN

A maze of cubicles before us, set up for partners --

JESS AND MATTIE'S CUBICLE

Mattie's side of the space is rather Spartan. Neat, tidy. Her nameplate is in the geometric center of the desk. A couple of high school sports awards. A runner. A softball player.

Jess's side is more cluttered and yet, more inviting. There are photos of Jess and Kevin - no man. KACHUNK! A purse drops onto the desk. JESS pulls her jacket off, notes:

Across the room, Wolford talking to a man we will come to know as DONALD WEEKS (40's), the County's lead prosecutor. As Jess considers this, she LOOKS in the other direction, ACROSS THE CUBICLE TOPS to Detective CARL HICKMAN, 50, crabby --

JESS

Carl -- is that the County
Prosecutor with the boss?

HICKMAN

Do I look like an information
kiosk?

Up pops Hickman's partner, RAY HENRY (35), good-looking (doesn't know it), confident in his detective abilities --

HENRY

Don't mind Hickman. He's pissed we
had a witness die before court.

JESS

How dare they?

(CONTINUED)

CONTINUED:

HENRY

Right?

HICKMAN

Convictions are how you stay in the unit. So, both of you? Kiss my raggedy ass. Let's go, Ray.

Hickman storms out. Henry grabs his own jacket, and as he's hurrying after his partner --

HENRY

Yes, it's Don Weeks. And, no, I don't know what he's doing here.

JESS

(re: Hickman's exit)

He isn't going to wait.

And Henry winks, chases after Hickman. Just then, *b-deep!* Jess gets a text. Looks at her cell, smiles, thumbs in --

JESS (cont'd)

"L-Y-S-Y-2."

WOLFORD (O.S.)

L-Y-S-Y?

Jess starts, finds Wolford standing over the cubicle wall --

JESS

My son just left for school. It means, "Love You, See You." We don't like to ever say good bye.

WOLFORD

Cute. Where's your partner?

JESS

In the... bathroom.

WOLFORD

She's a much better liar than you.

JESS

Umm... I'll work on that...?

WOLFORD

She's always been in overdrive, but she's becoming more of a hot head lately. More out of control.

(CONTINUED)

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JESS
That's not true.

WOLFORD
I want you to keep an eye on her
for me.

JESS
No. I'm not going to 'watch' Mattie
behind her back for anyone. Ever.
If that's a problem, I can leave
your unit.

WOLFORD
One day, you're going to make that
offer, and I'll take you up on it.
(hands her slip of paper)
Young woman murdered in her home in
the Heights last night. Stabbed in
the chest. Apparently, she managed
to write a name on the wall in her
own blood before she died.

JESS
That only happens in the movies.

WOLFORD
Feels like that kind of day.
(then)
Don Weeks brought this in. His
office has been handling a domestic
violence case with the victim. She
was supposed to be in court this
morning but didn't show up. He
sent a uniform to check on her, and
they found the body.

MATTIE (O.S.)
(calling out; interrupts)
Uh-oh --

They FIND Mattie has entered the bullpen carrying two coffees --

MATTIE (cont'd)
-- If that's about me, you should
know my partner lies. A lot.

WOLFORD
(to Jess)
Talk to her. And get out to this
crime scene.

Wolford leaves, Mattie enters, hands Jess one of the coffees --

(CONTINUED)

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CONTINUED: (3)

JESS
He's not happy you're late again.

MATTIE
Thank you for the coffee, Mattie.
That's very thoughtful, Mattie.

Jess now gauges her, knows she's deflecting --

JESS
Actually, you'd think my sister --
a detective -- would realize I
don't drink coffee by now.

MATTIE
Looks funny if I bring two for me.

Jess shakes her head, grabs her purse --

MATTIE (cont'd)
We going somewhere?

JESS
We have a woman killed in The
Heights. Apparently, she wrote a
name on the wall in her own blood
before she died.

MATTIE
The killer's name?

JESS
Can't imagine she'd want to write
anything else in that moment.

MATTIE
Halfway cleared. My kind of case.

Mattie grabs a set of sedan keys and is out. Jess drops the
second coffee into the garbage and follows. PRELAP a SIREN as --

CUT TO:

EXT. CITY STREET/INTERSECTION - DAY

Cross traffic quickly stops as an unmarked police sedan, SIREN
BLARING, bubble on roof, SCREECHES through the intersection --

CUT TO:

INT. MATTIE AND JESS PLAIN-WRAP (MOVING FAST) - DAY

Mattie drives effortlessly, Jess rides. Mattie shakes out a couple of aspirins and tosses them back, dry-chewing them --

JESS
How many aspirin do you eat a day?

MATTIE
As you pointed out to that hot ER doctor, I am one big bruise.

JESS
It's not good for your stomach.

MATTIE
Not much of what I do is good for me, Jess.

B-deep! Jess has another text. Takes out her PDA --

JESS
(re: her text)
Kevin's at recess.

MATTIE
They still have recess?

JESS
(nods)
They just can't do anything fun.

MATTIE
I loved recess.

JESS
Only class you excelled at.

MATTIE
Tell him Aunt Mattie loves him.

As Jess types, Mattie tips back the last of her coffee, puts the cup in the holder, realizes --

MATTIE (cont'd)
Hey -- where's the other coffee? Do not tell me you didn't bring it.

Jess has finished her text, gauges her a beat --

JESS
Remember eighth grade?

(CONTINUED)

CONTINUED:

MATTIE

What?

JESS

Specifically -- do you remember
Haley Feeney in eighth grade?

MATTIE

Crazy bitch that was always up in
everyone's face? Did you see her?

JESS

I have to tell you something but I
don't want you to overreact.

Mattie turns toward her, face an open book. Off which --

CUT TO:

EXT. STREET - DAY

SCREEEEECH!!!! The sedan tears to a stop at the curb. Mattie
jumps from the car, enraged. Jess climbs out --

MATTIE

Out of control? A hot head!?

JESS

I asked you not to overreact.

MATTIE

You know what? That's bull, Jess.
In a guy it's called aggressive.
It's called being a good cop. In
me, it's a behavioral problem?

(beat)

What was I supposed to do -- let
that big mope throw you out the
window?

JESS

I told the Captain if he wanted me
out of his unit, I'd leave.

Which gives Mattie immediate pause --

MATTIE

Why would you say that?

JESS

I'm never going to spy on you
behind your back, and I want him to
know how serious I am about it.

(CONTINUED)

CONTINUED:

MATTIE

What if he lets you leave?

JESS

Don't change the subject.

MATTIE

I don't want to go back to --

JESS

(interrupts)

Mattie. Just dial it all back a notch and we'll be fine, okay?

MATTIE

Okay -- okay...

Mattie starts back for the car --

JESS

And maybe cut down on the caffeine.

CUT TO:

EXT. SMALL HOUSE - DAY

Mattie and Jess pull up in front of a crime scene. Marked cars, an ambulance and Crime Scene van are in front of a small home. They get out and stand, surveying. PUSH IN to Jess as:

DISSOLVE TO:

EXT. MATTIE AND JESS'S CHILDHOOD HOME - DAY (1990)

Another small single-family home from another time. We can HEAR the SOUND of a man and a woman SCREAMING at each other within. The front door opens and Young Mattie comes out, crying, and sits on the steps. In a moment, Young Jess comes out behind her, carrying a Walkman. She sits next to Young Mattie.

YOUNG MATTIE

Did Mommy fight with your dad like this, too?

YOUNG JESS

I was too young to know, Mattie.

Young Jess puts the headphones on Young Mattie's ears, turns up the Walkman so she can no longer hear her parents' brutal fight.

DISSOLVE BACK TO:

EXT. SMALL HOUSE - DAY

Jess comes back to the present with:

MATTIE
Kinda looks like where we grew up.

Jess nods. They start toward the porch, walk and talk as:

MATTIE (cont'd)
You know -- it was twenty years ago
tonight.

JESS
That's where you were this morning,
right? At the cemetery?

MATTIE
It's hard to find a way to say,
"Sorry I'm late, Captain, but it's
the anniversary of the day my
mother murdered my father."

HOLD a moment on Jess before a TELEVISION NEWS CREW pulls up --

JESS
Who told the press?

MATTIE
Dammit! I look fat in these jeans.

Off which they enter --

CUT TO:

INT. SMALL HOUSE/FOYER - DAY

A tiny, tidy home. A Crime Tech snapping pictures moves, allowing them a view of a woman, their age, laying near a wall. Dead, on her back and, except for a watch on her right wrist, nude under an open robe.

Above her, on the wall, a name scrawled in blood: "BOYD". And, across her chest, her right arm, the fingertips covered in blood. They're approached by a Sergeant, DELGADO (30's), his notebook open:

DELGADO
Uniform found the door standing open.
He's outside if you need him.

MATTIE
His name isn't Boyd, is it?

(CONTINUED)

CONTINUED:

DELGADO

Uhh -- no. Simms. Frank Simms.

MATTIE

Yeah -- that was kind of a joke.

As they talk, their VOICES FADE AWAY and we GO INTO:

JESS'S POV

Men. The room is full of men. Maybe a dozen. Uniforms. Crime Scene Techs. Paramedics. Some are talking, grab-assing. Some are just plain bored. Jess keeps coming back to the body. Her nudity. Vulnerability. As Delgado's VOICE COMES BACK IN --

DELGADO

-- no sign of forced entry --

JESS

Out.

DELGADO

Excuse me?

JESS

Everybody out of our scene. Now.

And she pushes them out, SLAMS the DOOR behind them. Jess and Mattie are left in a sudden, oppressive silence --

MATTIE

Thought I was the hot head.

JESS

She's naked. She should have her dignity protected a little bit.

Jess pulls on a latex glove, lifts the bloody right hand, examines it, then looks to the wall, where 'Boyd' is written as Mattie looks at mail on a side table --

MATTIE (O.S.)

Her name is Gail Jensen.

(an official paper)

She has a Domestic violence case going against a Kenneth Boyd.

JESS

I know. The County Prosecutor is who brought the case to the boss.

(CONTINUED)

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CONTINUED: (2)

MATTIE

Well, says here he broke her arm
six months ago. I know I promised
to dial it back, but this guy...

JESS

Slow down on blaming Boyd for this.

MATTIE

Why? You said she wouldn't write
anything but the killer's name.

JESS

And I'd still say so. If she wrote
that. But I don't think she did.

And, as we PUSH IN to the name there:

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

INT. SMALL HOUSE - DAY

Jess and Mattie, alone in the room with their victim --

JESS
The blood is on her right hand --
her right fingers.

MATTIE
So?

JESS
Her watch is on the right wrist.
See this smudging on the blade of
her left hand? From ink -- while
writing. And look at the nail
polish. It's perfect on the right
hand but chunky on the left.

Mattie looks from the woman's hand to her own. Damn.

MATTIE
I'm a chewer.

JESS
How many times have I told you not to
do that?

To which Mattie makes a face (behind Jess's back) --

JESS (cont'd)
Clearly, this girl's left handed.
Why would a lefty use her right
hand to write the last thing she
was ever going to write?

MATTIE
She wouldn't.

JESS
She didn't write this.

Jess pulls out her cell and snaps a quick shot, then closes the
robe, covers her at least a bit --

JESS (cont'd)
We're going to get whoever did
this, Gail. We promise.

(CONTINUED)

CONTINUED:

Jess moves to where Mattie is looking at a framed photo of a family: Gail and her parents --

JESS (cont'd)
Sure looks like a happy family.

MATTIE
Wish I believed in them.
(then)
You want to talk to Boyd?

JESS
What do you mean?

MATTIE
His address is on the court papers.

Jess looks around --

JESS
Yeah. Can't hurt.

Off which --

CUT TO:

EXT. SEEDY APARTMENT BUILDING - DAY

Jess and Mattie climb out of their sedan in front of a decidedly low-rent building --

MATTIE
That's a coincidence.

JESS
What do you mean?

MATTIE
The other one looked like where we grew up, this looks like where I live now. I'm just saying -- we do not get paid enough.

INT. SEEDY APARTMENT BUILDING - DAY

They reach the top of the stairs and knock. The door is PULLED ROUGHLY open by a GUY (30), long, dirty hair, t-shirt and jeans.

BOYD
What the hell do -- ?

He stops abruptly when he sees Jess and Mattie. They look like what they are: Cops.

(CONTINUED)

CONTINUED:

JESS
Kenneth Boyd...?

But he suddenly SLAMS THE DOOR in their faces. Mattie wastes no time in lifting a leg and --

JESS (cont'd)
Wait, I think it's -- !

Too late! BLAM! Mattie kicks the door in and SPRINTS into the apartment. As she goes, Jess turns the door knob on the now destroyed door --

JESS (cont'd)
-- unlocked --

INT. BOYD'S APARTMENT - DAY

Mattie RUNS through a mostly boxed up apartment. It appears either being moved into or out of as she dodges piles of boxes after the rapidly fleeing suspect. A CRASH at the back door, and SHE'S:

EXT. SEEDY AREA/BACKYARD - DAY

Mattie comes out of the building just as Boyd reaches a large rear fence, is over it.

MATTIE (V.O.)
Most footchases are just a physical test of who's in better shape.

Mattie goes up it as, behind her, Jess comes into the yard.

MATTIE (V.O.)
Can you catch a usually younger, way more desperate suspect before he gets away?

As she follows --

EXT. SEEDY AREA/STILL ANOTHER YARD - DAY

Mattie comes over the top of the fence, JUMPS into this yard, is immediately confronted by A HUGE DOG! GROWLING! BARKING! SNAPPING! Luckily, the beast is held fast by a chain.

MATTIE (V.O.)
This isn't one of those foot chases.

MATTIE
Whoa -- it's okay, baby! Down!

(CONTINUED)

CONTINUED:

JESS (O.S.)
(from other yard)
Mattie!?!

MATTIE
Don't come over Jess! Big dog!

MATTIE (V.O.)
Some foot chases involve: **Cop's Worst Nightmare number one.** That's when you lose sight of the guy and suddenly realize you just went from aggressor to potential victim.

Mattie thinks, realizes the chaser couldn't have gotten past the dog either. Which means... she looks quickly to her right. The back door is open in the three story apartment building there --

MATTIE
Get some units in front of this three flat. I'm going in.

JESS (O.S.)
Any chance I can get you to wait for the backup?

MATTIE
No, but it's cute you keep trying.

CUT TO:

INT. THREE FLAT/STAIRWAY - DAY

Mattie RUSHES into the three-flat and flattens against the wall just inside a closed stairway. Now we alternate OBJECTIVE and SUBJECTIVE CAMERA as she JACKS a ROUND into her automatic --

MATTIE (V.O.)
Running out of a bright day into a dark stairway is **Cop's Worst Nightmare number two.** It takes time for your eyes to adjust. Time when you're extremely vulnerable. All you can do is:

MATTIE
(calls out)
Police! I'm armed! Come out with your hands in plain sight!

Just the sound of her breathing. She looks up the stairs, to where they spiral away from her, starts up them, gun in front.

(CONTINUED)

CONTINUED:

MATTIE (V.O.)

Now, **Cop's Worst Nightmare number three** is pursuing a non-visible suspect up stairs. There's just no way to do that without your head leading the way.

FROM THE LANDING

We're on the deck, illustrating exactly what Mattie is saying. Her head is the first thing we see.

MATTIE (V.O.)

If someone's waiting on a landing... you get why this is an uncomfortable prospect.

Mattie continues up, and we go SUBJECTIVE AGAIN as --

MATTIE (V.O.)

Cop's Worst Nightmare number four, in this situation, would be --

Mattie reaches the landing and is immediately confronted with a BLIND DOOR OPENING. Mattie whips her gun around and points it at... KIDS! Two young kids, about to run outside and play --

MATTIE (V.O.)

Yeah...

She gestures the terrified kids back inside, HEARS:

WOMAN (O.S.)

(from top of stairway)

What are you doing in here!?!

And a CRASH from ABOVE. Mattie SPRINTS UP, rounds landing after landing, finally reaching the top and the screaming woman --

MATTIE

Where?

WOMAN

The roof! He went up on the roof!

Mattie follows her gesture to the open roof access trap door --

CUT TO:

EXT. ROOFTOPS - DAY

Mattie comes out onto the roof and stops dead in her tracks --

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 25.
CONTINUED:

MATTIE (V.O.)
Okay -- rooftops provide the
setting for ***Cop's Worst Nightmare***
number five...

And now WE COME AROUND HER to see what she's looking at --

KENNY BOYD,

standing at the edge of the roof --

KENNY
STAY AWAY!

MATTIE (V.O.)
A jumper...

KENNY
STAY AWAY OR I SWEAR I'LL JUMP!

MATTIE (V.O.)
Some days? The whole damned Job's
a nightmare.

Mattie lowers her gun, Boyd at the edge of the roof, crying.

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

EXT. ROOFTOPS - DAY

Where we left them, Mattie standing behind Boyd who is at the edge of the roof, crying --

KENNY
LEAVE ME ALONE!

Mattie moves wide toward him, hands out in front of her in as non-threatening a way as possible --

MATTIE
Come on down with me, and we'll
figure this all out.

Behind Mattie, Jess and a couple of uniforms move out onto the roof. Mattie continues moving toward Kenny --

KENNY
I didn't kill her!

MATTIE
Who? Gail?

KENNY
It's on the news.
(fights real tears)
I've hurt her before, and I know
you're gonna blame me, but I didn't
kill her. I love her.

MATTIE
You have to stay alive to explain
that. Because it sure looks like
you did it right now.

Mattie's gotten closer. Kenny stands there, thinking. Not good. He leans forward a bit, testing. Thinking. Starts to lean out. Further.

MATTIE (cont'd)
Come on, man -- don't...

Suddenly, CRASH!!!! Both Kenny and Mattie JUMP and turn to see Jess has fallen over a stacking of paint cans on the roof.

JESS
I'm okay -- I'm okay -- sorry --

(CONTINUED)

CONTINUED:

As she picks herself up, Mattie JUDO SWEEPS KENNY'S FEET from under him, causes him to LAND on his BACKSIDE at the edge of the roof. She moves in, PULLS HIM BACK from the edge, cuffs him as:

JESS (cont'd)

How many times have I told you --
you gotta be smarter than them?

MATTIE

You're seriously gonna try to say
that was on purpose?

Mattie scoffs at Jess and lifts her prisoner up --

MATTIE (V.O.)

Know what? Nightmare or not, I
wouldn't change this Job for the
world.

Off them leading Kenny across the roof --

CUT TO:

INT. DETECTIVE SQUAD/OBSERVATION ROOM - DAY

Jess, Mattie and Wolford stand outside the interrogation room, watching a very distraught Kenny Boyd through the two-way --

WOLFORD

So this was after you pissed off a
patrol sergeant by throwing him out
of a crime scene?

JESS

I had a very good --

WOLFORD

(raises his hand)
No. You're about out of chances
with me. Both of you --

MATTIE

What'd I do?

WOLFORD

(to Jess)
You didn't talk to her?

JESS

(re: Boyd)
Can we concentrate on what we're
going to do with him?

(CONTINUED)

CONTINUED:

WOLFORD

What do you mean? Process him for homicide.

JESS

He didn't kill anybody.

WOLFORD

He didn't?

MATTIE

And the victim didn't write his name on her wall.

Wolford examines them a beat --

WOLFORD

I've never had a conversation with you two I was ahead of, have I?

MATTIE

You were kind of close once when -- wait -- no -- never.

JESS

Obviously someone wants us to blame Mr. Boyd.

WOLFORD

You do know that, most of the time, the killer is the obvious one.

JESS

Not always.

WOLFORD

Pretty much.

Jess gauges him a beat, then pulls her cell from her pocket, finds the photo she snapped, holds it out for him --

JESS

See how all the blood's on her right hand? She's left handed. She wouldn't have written that with her right hand.

Wolford looks more closely at the picture --

WOLFORD

How do you know she's left handed? Did someone tell you?

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 29.
CONTINUED: (2)

JESS
They didn't have to.

WOLFORD
So, it's just a guess?

JESS
Come with me.

She leaves the room. PUSH IN to Boyd, in the room beyond --

CUT TO:

INT. DETECTIVE SQUAD/INTERROGATION ROOM - SAME TIME

Boyd, at the table, straightens as Jess and Wolford enter --

JESS
Was Gail left or right handed?

Boyd looks from one to the other --

BOYD
Excuse me?

JESS
Do you know?

BOYD
Yeah -- of course I --

JESS
Left or right?

BOYD
Left. She's left handed.

Jess gestures Wolford back into the hallway --

BOYD (cont'd)
What about me?

CUT TO:

INT. DETECTIVE SQUAD/OUTSIDE INTERROGATION ROOM - DAY

Jess and Wolford meet Mattie between rooms --

WOLFORD
Wow.

MATTIE
She's spooky good that way, right?

(CONTINUED)

CONTINUED:

WOLFORD
(impressed)
You figured out she was left handed
just by looking at the crime scene?

JESS
If Gail didn't write it, the killer
did. And the fact she has an ex-
boyfriend named Boyd who assaulted
her in the past, means her killer
knows her.

WOLFORD
(getting it)
Because how would you know to write
that particular name...?

MATTIE
Exactly.

WOLFORD
What's your next move?

JESS
(re: Boyd)
Find out who knew about their
domestic trouble.

Off which --

CUT TO:

INT. DETECTIVE SQUAD/INTERROGATION ROOM - DAY

Jess and Mattie enter. Boyd is standing at the back wall --

MATTIE
Sit.

BOYD
I didn't kill her.

JESS
I know.

BOYD
We had our troub -- what?

JESS
I said I know you didn't kill her.

A long beat --

(CONTINUED)

CONTINUED:

BOYD

You do?

MATTIE

Sit.

Jess sits across from him, Mattie on the edge of the table --

JESS

And it's because I believe you that I'm not letting you go.

BOYD

What is that supposed to mean?

JESS

Someone went to a lot of trouble to make it look like you did this.

BOYD

What do you mean?

MATTIE

They wrote your name on the wall in her blood. And as long as you're here, they'll think we bit. Maybe make a mistake.

Boyd considers that --

BOYD

What do you need?

JESS

Who knew about your abuse?

Boyd gets embarrassed and defensive in the same beat --

BOYD

Abuse? I wouldn't call it --

MATTIE

(interrupts)

You broke her arm. That's abuse.

JESS

If we're going to help you, there's no lying or minimizing. Who knew about your violence against Gail?

A long beat before --

(CONTINUED)

CONTINUED: (2)

BOYD

No one.

MATTIE

Think, Kenneth. Whoever wrote your name on that crime scene knew you had a problem with her. Knew what we would think.

BOYD

No one.

JESS

Her parents?

BOYD

God, no. Her father probably would have skinned me.

JESS

What about friends?

BOYD

Didn't have any.

JESS

None?

BOYD

Look -- Gail was shy. Moving here was her parent's idea. They wanted her to live in the city to make more friends. She grew up in a small town -- very religious. She dragged me to church twice a week.

MATTIE

Did she tell someone at church?

BOYD

I don't think she ever talked to anyone at all. About anything. We'd stand in the back, she'd sing, put money in the collection plate, then go home. I never really understood it myself.

(beat)

She even worked at home. She transcribed medical stuff for doctors.

(CONTINUED)

CONTINUED: (3)

MATTIE

If she never went out or made friends, how'd you meet her?

BOYD

Delivered a package to her about a year ago. From a doctor's office. Wouldn't leave until she said she'd have coffee with me.

JESS

Who would want her dead, Kenneth?

BOYD

I don't -- she was the sweetest person I've ever met. Truly.

A beat --

JESS

Then... why did you hurt her?

BOYD

I drank. A lot. I've stopped. I'd give anything to change the way I was. Anything. But she wouldn't even see me to talk about it.

MATTIE

She was right not to.

(beat)

Once someone in a home becomes violent, there's no telling how far it'll go.

Mattie and Jess exchange another glance. Not clear who she's actually talking about --

JESS

Why is your apartment boxed up?

BOYD

I'm moving. Out of state. Supposed to be today. I was waiting for my buddy to come over with the trailer.

JESS

Really?

(CONTINUED)

CONTINUED: (4)

BOYD

There's an Order of Protection. I'm not supposed to be within a thousand feet of Gail. Do you know how hard that is to do when you love someone?

JESS

All right -- if you think of any --

UNDER WHICH the DOOR OPENS and two uniformed JAIL GUARDS enter --

MATTIE

What the hell?

JAIL GUARD

Sorry to interrupt.

MATTIE

What are you doing?

JAIL GUARD

That's Kenneth Boyd, right?

MATTIE

Yeah.

JAIL GUARD

We were told to pick him up and take him to County jail for processing.

JESS

By who?

Guard looks at his transfer papers --

JAIL GUARD

Guess the Prosecutor's office. Donald Weeks? Along with murder, Boyd here has a bench warrant for not appearing in court today.

BOYD

I didn't have court today!

JAIL GUARD

My boss said he didn't care what was going on, he's going with us.

Off Mattie --

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 35.
CONTINUED: (5)

DONALD (V.O.)
(PRELAP)
I don't understand...

CUT TO:

INT. PROSECUTOR'S OFFICE - DAY

A kind of swanky, glass walled corner office. For the first time we actually meet DONALD WEEKS (40's), smooth as you'd expect a LAWYER/politician to be --

DONALD
I talked to Sergeant Delgado. He said Boyd's name was written on the wall.

MATTIE
Doesn't mean Gail Jensen wrote it.

DONALD
I'm sorry?

JESS
And it definitely isn't proof that Kenneth Boyd murdered her.

Donald gauges them a beat before:

DONALD
Over the past year, he threatened her with death twice. Said he'd, quote: "stab her in the heart".
(beat)
Delgado said she was stabbed... in the heart.

JESS
That could be a coincidence.

DONALD
A coincidence?
(a different tack)
Sweetheart -- I have more than enough to win this case. It'll be a nice clearance for you both. It'll look good in your jackets.

JESS
Except -- someone else killed her.

(CONTINUED)

CONTINUED:

DONALD

I just want to be sure about this --
you have the man who once broke the
victim's arm -- who threatened to
kill her exactly the way she was
killed -- a man she told me
numerous times terrified her, and
whose name is written on her wall
in the victim's blood -- but you
think 'someone else' did it?

Mattie glances at Jess. Does sound different when he says it...

JESS

She said she was terrified of him?

DONALD

Looks like she was right.

JESS

She was naked, and there was no
sign of forced entry.

MATTIE

(gets it)

Whoever she let in, she did it with
just a robe on.

JESS

No woman's opening their door like
that for a man they're afraid of.

DONALD

Is that some kind of 'intuition'
thing?

JESS

It's a 'fact' thing.

DONALD

Facts. Right. I think I
understand now. Your supposition
about her potential mental state is
a fact, yet all the actual facts
are coincidence.

Donald crosses to the door, opens it as:

DONALD (cont'd)

We'll take over from here, girls.

JESS

Excuse me?

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 37.
CONTINUED: (2)

DONALD
Thank you for your help.

He gestures them out. They stand there a beat, finally exit --

INT. PROSECUTOR'S OFFICE/HALLWAY - DAY

As Mattie and Jess walk off --

MATTIE
O.M.G.
(then)
Did you feel like he was going to
pat us on the ass and ask us to get
him coffee?

JESS
Numerous times...?

MATTIE
What?

JESS
He said she told him numerous times
that Boyd terrified her. We're
looking for someone who knew her
domestic situation. If Boyd is
right, Donald Weeks may be Gail's
only other friend.

Mattie stops --

MATTIE
You don't mean...?

Off which, Wolford's muffled SCREAM COMES UP and --

WOLFORD (O.S.)
(PRELAP)
Are you out of your mind?!?

CUT TO:

INT. DETECTIVE SQUAD/WOLFORD'S OFFICE - DAY

Jess and Mattie across from Wolford, not at all a happy man.
Mattie is NOT as sure about this as Jess --

WOLFORD
The prosecutor? You want to go
after the County prosecutor?

(CONTINUED)

CONTINUED:

JESS

I know it sounds crazy, but we know the name was written by someone who knew both her and Boyd and the problems they've been having.

WOLFORD

So you immediately go to the prosecutor? Are you crazy? Do you know what kind of trouble this is going to bring down on all of us!?!

JESS

Are you saying I should pretend he didn't do it?

WOLFORD

No. I'm saying you better have real evidence, Jess. This could get nasty for you.

(to Mattie)

You believe this, too?

MATTIE

I believe in Jess.

He considers, decides, softens --

WOLFORD

If you're wrong, there's nothing I'll be able to do to protect you.

JESS

I know.

WOLFORD

You're going to need a motive. You're going to have to convince a jury that a prosecutor had a reason to kill that woman.

JESS

We'll find it.

She nods, gets up, exits. Off Wolford, making eye contact with Mattie before she, too, leaves --

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

INT. DETECTIVE SQUAD/MATTIE & JESS'S CUBICLE - DAY

Jess leads Mattie back into the cubicle, a bit amped --

JESS
Okay -- first thing we need is --

MATTIE
Jess...

JESS
Yeah?

MATTIE
You are sure about this, right?

Jess turns, takes her in --

JESS
You said...

MATTIE
I said I believe in you. And I do.
But -- I --

JESS
What, Mattie?

MATTIE
You know you never really trust
prosecutors and the system anyway.
And with today being the
anniversary...

Jess stares hard at Mattie --

JESS
This has nothing to do with that.

MATTIE
It has to affect you --

JESS
It's not that.

MATTIE
Okay. If you're sure...

(CONTINUED)

CONTINUED:

JESS

You want to bail, go ahead.

Mattie gauges her a beat --

MATTIE

What is wrong with you?

JESS

I'm serious. I'll be fine.

MATTIE

I never said I wanted to bail.

JESS

It's just not right when the deck gets so stacked against someone.

MATTIE

Someone like Boyd?

JESS

Yeah.

MATTIE

Why do you care so much? You don't know him.

JESS

I know people like him.

MATTIE

Domestic abusers?

She gauges her for a long beat --

JESS

Never mind.

Jess starts to walk out. Mattie grabs her arm --

MATTIE

Don't walk away. If you say it has nothing to do with anything but this case, that's good enough for me. What do you want me to do?

JESS

When's the last time you talked to Pratt?

MATTIE

Mark Pratt?

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 41.
CONTINUED: (2)

JESS
Court Clerk Mark Pratt.

MATTIE
Biggest mistake I made last year
Mark Pratt?

JESS
Come on -- you made bigger mistakes
last year.

MATTIE
Jess...

JESS
It's not like Don Weeks is going to
just hand over all the court papers
on the Gail Jensen case. You'll be
fine. It's official business.
Keep it professional.

MATTIE
Why can't you...?

JESS
I'm going back to the crime scene.

Off which --

CUT TO:

INT. SMALL HOUSE - NIGHT

Jess enters Gail Jensen's home. The 'Boyd' is the only sign anything happened here. She moves in, begins looking around. After a few beats, she looks back to where Gail had been laying. Stands there a moment before lying down herself, approximates Gail's positioning.

She now looks to the wall, where 'Boyd' is written. Looks to her right arm and hand, where it's positioned. Takes her right arm with her left, holds it up to the writing. Where she holds it, she sees that she'd be holding her forearm with her fingers.

Jess now gets up, moves to:

KITCHEN

She stops in the doorway of a small kitchen. PUSH IN to her:

FLASH:

INT. MATTIE AND JESS' CHILDHOOD HOME/KITCHEN - DAY (1985)

A small kitchen. COLLEEN SCOTT (30's - roughly the age the girls are now) enters in a coat, carrying a purse. She approaches BRIAN SCOTT (40) who stands in the open refrigerator door.

COLLEEN

Ok, I'm going.

BRIAN SCOTT

Going WHERE?

COLLEEN

I told you, I need to get groceries...

Brian removes a can of beer from the fridge --

BRIAN SCOTT

HEY! DON'T give me attitude.

Colleen turns around --

COLLEEN

I'm not doing this with you again.

As she exits -

BRIAN SCOTT

Shut up and go.

Brian closes the door REVEALING: Young Mattie and Young Jess at the table, eating. Something about Colleen leaving scares Young Jess. Brian POPS his beer, looks at the girls --

BRIAN SCOTT (cont'd)

Hurry up and finish eating, and clean up your mess.

PUSH IN to Young Jess and:

MATCH DISSOLVE:

INT. SMALL HOUSE/KITCHEN - DAY

Jess stands there, shakes off the memory, turns to:

INT. SMALL HOUSE/BATHROOM - DAY

Jess stands just inside this bathroom door. Looks around. Sees a garbage can and what looks like a clearing house of herbal supplements have been thrown away. She reaches into the garbage, grabs out an almost full bottle of pills --

(CONTINUED)

CONTINUED:

JESS (V.O.)

Mugwort...

(back to can)

Papaya latex, saffron, brewer's
yeast, tansy... son of a...

Jess grabs out a big plastic bag from inside her jacket and begins filling it with the bottles. Off her --

CUT TO:

INT. COURT CLERK'S OFFICE - DAY

Mattie with MARK PRATT (30), a kind of nerdy, very needy ex of Mattie's (we will come to learn this is not a small group) --

PRATT

Knew you'd need me eventually.

MATTIE

Stop it, Pratt.

PRATT

That you'd come crawling back.

MATTIE

I'm not crawling and I'm not back.
I'm asking for court records.

PRATT

Then put in a request and let it go
through channels.

MATTIE

Pratt...

PRATT

You say this is all strictly
professional, then let's keep it
all professional. File a request
with the Court Clerk. Should take
about a month to get to me.

MATTIE

I know you're still mad.

PRATT

You wish.

MATTIE

I told you -- it wasn't you -- it
was me. I'm just not good with
commitment.

(CONTINUED)

CONTINUED:

PRATT

Sure.

MATTIE

I never lied to you. I never said I was anything I wasn't. I can't help who I am, Pratt.

PRATT

Are you seeing anyone now?

MATTIE

No.

PRATT

Have you since...?

MATTIE

Not seriously.

PRATT

So you're saying there's still a chance?

MATTIE

I'm saying...

(see his look)

...yes. There's always a chance, Pratt.

PRATT

Really?

MATTIE

Really.

Pratt goes to a computer terminal --

PRATT

What do you need?

MATTIE

A domestic violence case that's been going on for a year. Victim's name is Jensen. Gail Jensen.

PRATT

(re: screen)

That file is blocked. At least the computer records are right now.

MATTIE

By who?

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 45.
CONTINUED: (2)

PRATT
Doesn't say -- but that usually
means the prosecutor's office.

MATTIE
What about having them in the court
room?

PRATT
What do you mean?

MATTIE
This case had a court date today.
Wouldn't the physical records have
to be there?

PRATT
Sure. They must be floating around
back here somewhere. Let me find
the docket number...
(types)
Nope.

MATTIE
Nope?

PRATT
There was no hearing scheduled
today.

MATTIE
You're sure?

PRATT
Let me check the hard copies...
(grabbing some paperwork)
-- oh -- here it is. Yeah. It's a
last minute write-in.

MATTIE
Last minute...?

PRATT
Well, these are printed around 8
a.m., so, sometime after that this
morning.

MATTIE
Pratt -- that's great.

PRATT
So, you wanna maybe go to --

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 46.
CONTINUED: (3)

But she grabs the top sheet and is already walking off --

PRATT (cont'd)
You know -- I have feelings.
(she keeps walking)
You can't just use me like that!
(still not stopping)
I'M A HUMAN BEING!!!

But she's out. Off Pratt --

CUT TO:

INT. SMALL HOUSE - LATE DAY

Jess in Gail's room, opens drawers and generally pokes around --

JESS (V.O.)
Just because someone lives alone,
doesn't mean they don't hide
things. We all have a need to keep
things private. To hold a part of
ourselves in reserve. To keep
secrets.
(beat)
And one thing's sure about someone
who's as shy as Gail is -- everyone
needs...

UNDER WHICH she FINDS, inside a false back in a drawer:

A DIARY

JESS (V.O.)
...someone to talk to.

She takes it out and moves to the bed, sitting on the edge to start going through it. She hasn't gone far when, b-deep! A text. "HOME. Mrs. Green is here. LYSY." She looks at it, smiles, thumbs in: "On a Case -- LYSY2". Then, in reply: "Get the bad guy" and her answer: "Always".

She sets her phone down and is about to crack the diary when, RING! Grabs her cell --

JESS
I told you he'd be over you.

INTERCUT WITH:

INT. MATTIE AND JESS PLAIN-WRAP (MOVING FAST) - LATE DAY

Mattie driving --

(CONTINUED)

CONTINUED:

MATTIE

Over me? If I stood any closer, he would have gotten drool on my coat.

JESS

(smiles)

Did you get the records?

MATTIE

Better. There was no court date today.

JESS

What?

MATTIE

It was written into the docket. After 8 a.m. This morning.

JESS

But that's why he sent a uniform to check on her. He said she didn't show up for court...

MATTIE

He needed that body found right away.

JESS

Because Boyd was leaving town.

Jess checks her watch --

JESS (cont'd)

As fast as they're rushing Boyd through the system, Weeks is going to want to arraign him tonight.

MATTIE

That'll be the six p.m. night court.

JESS

All right -- head for his house. I'm going to have Wolford get a sealed warrant for a search there. The one piece that could put this over the top is a murder weapon or Gail's blood on his clothes.

MATTIE

If it's there, I'll find it.

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 48.
CONTINUED: (2)

JESS
I'll have Henry bring the warrant
and meet you there.

MATTIE
Okay -- where are you going?

JESS
To confirm the motive.

MATTIE
Confirm it? You found one?

JESS
I found her diary. She was having
an affair with "DW".

MATTIE
Seriously?

JESS
And his wife was starting to
suspect.

MATTIE
God, he's a Major League slimeball.

JESS
That's not all. It's not in the
diary, but I think she was
pregnant.

MATTIE
No...

JESS
Yeah...

END INTERCUT IN:

INT. MATTIE AND JESS PLAIN-WRAP (MOVING FAST) - LATE DAY

Mattie on the phone, listening --

JESS (V.O.)
(PRELAP)
Find me some evidence at the house.

MATTIE
Definitely.

Mattie signs off. Considers a beat --

(CONTINUED)

CONTINUED:

MATTIE (cont'd)

Son of a bitch.

Off which --

CUT TO:

INT. CITY MORGUE - NIGHT

Jess walks into the exam room, FINDS FAT TONY (50's), the rotund County Medical Examiner (who is almost always eating something). Gail Jensen is just post-examination --

JESS

Hey, Tony.

FAT TONY

Jesse Mancini, my favorite sleuth.

JESS

Only because I bring cannoli's.
You finish the autopsy on Gail?

FAT TONY

Subject Jensen. I don't like to
get on a first name basis.

(then)

Time of death is sometime last
night. Between ten and twelve.

(beat)

Did the pregnancy test, too. Five
weeks.

JESS

We'll need a DNA test.

FAT TONY

Already on it. How did you know?

JESS

I found a bunch of dietary
supplements thrown out at the
scene. The same ones I had to
throw out when I had Kevin.

(then)

Check her right arm for
fingerprints. Right around her
wrist area. Where you'd hold it up
to write something with her hand.

FAT TONY

Should I ask?

(CONTINUED)

CONTINUED:

JESS
Very long story.

FAT TONY
You know -- the stab wounds didn't
kill her.

JESS
What?

FAT TONY
She has a badly fractured skull.
The stab wounds were done after.

Jess moves her hair aside --

JESS
Can you tell what he struck her
with?

FAT TONY
Something heavy and hard.

JESS
Wound looks odd. Bigger on the
bottom...?

FAT TONY
Probably delivered in an upward
motion.

JESS
Bastard. The stab wounds were part
of the set up.

FAT TONY
So you know who did it?

JESS
Oh, yeah...

Jess touches Gail's cheek and smiles --

JESS (cont'd)
...we got him, Gail.

And then we GO into what would be Gail's POV as Jess LEANS IN TO
our vision and pulls the sheet up. As that vision goes dark:

END ACT FOUR

ACT FIVE

FADE IN:

EXT. WEEKS HOME - NIGHT

A large, very upper class home. Two detective sedans roll to a stop before it. Mattie gets out of one and Henry the other. They walk and talk toward the house --

MATTIE
(nods)
Got the warrant?

HENRY
Wolford had to call three judges
before he found one who disliked
Weeks enough to issue it.

MATTIE
Let me guess -- it was a female?

HENRY
How did you...?

They've reached the door --

MATTIE
Intuition.

She knocks. The door opens and we meet REBECCA WEEKS (40), a beautiful woman of a certain age, trying to hold onto youth.

REBECCA
Yes?

MATTIE
(badging)
I'm Detective Scott, and this is
Detective Henry -- Metro PD.

REBECCA
Oh -- Donald isn't home. He's --

MATTIE
We know that, ma'am. We have a
warrant to search the premises.

REBECCA
There must be some mistake.

MATTIE
No mistake, Mrs. Weeks.

(CONTINUED)

CONTINUED:

REBECCA

Give me a moment --

She starts to close the door, but Mattie stops it with a foot --

MATTIE

Sorry, Ma'am.

And Rebecca and Mattie lock eyes. After a beat, Rebecca steps back, lets them in. Off which --

CUT TO:

INT. PROSECUTOR'S OFFICE - NIGHT

Don Weeks exits his office, preparing to leave for court, speaking to his assistant --

DONALD

Call my wife and tell her this arraignment should only take --

JESS (O.S.)

Hopefully, it's going to take the rest of your life.

He stops, turns, FINDS Jess, Wolford, Hickman and some uniforms have walked up the hallway --

DONALD

Excuse me?

JESS

You're under arrest for the murder of Gail Jensen.

Weeks's jaw drops --

DONALD

You can not be serious.

JESS

(removes handcuffs)
Turn around.

DONALD

(to Wolford)
Captain Wolford?

WOLFORD

Do as she says...

(CONTINUED)

CONTINUED:

DONALD

This is going to be the end of all
of your careers.

Weeks turns his back. Wolford gestures to Jess to take the
honor of cuffing him up. As she does --

CUT TO:

INT. WEEKS HOME - NIGHT

Mattie and Henry are in Weeks's living room with Rebecca --

REBECCA

What is it that you're looking for?

MATTIE

Evidence.

REBECCA

Of what?

HENRY

Murder.

MATTIE

Specifically a weapon or bloody
clothes.

REBECCA

...murder...

MATTIE

We believe your husband murdered a
young girl.

Rebecca appears to be stricken. She sinks to a chair.

REBECCA

...a young girl...

MATTIE

I'm sorry, Ma'am.

(to Henry)

Check the kitchen for knives. I'll
go through the laundry.

And, as Henry and Mattie split up, PUSH IN on Rebecca...

CUT TO:

INT. PROSECUTOR'S OFFICE - NIGHT

Jess is cuffing Weeks who, inexplicably, is still smiling --

JESS

Am I required to read the County
Prosecutor his rights, or can we
assume he knows them?

DONALD

Have you talked to the M.E.?

JESS

Just left there.

DONALD

I talked to him too. What was the
time of death?

JESS

What?

DONALD

(to assistant)

Debbie -- where was I last night?

DEBBIE

Pittsburgh.

DONALD

I spoke at a gathering. Flew back
late -- got in at around midnight.
Debbie has my ticket stubs and
travel papers, and I'm certain
you'll find me on any number of
security cameras at the airport.

Wolford and Jess exchange a look as Debbie holds out the docs --

DONALD (cont'd)

Gail was already dead, darling.
Looks like you're wrong.

CUT TO:

INT. WEEKS HOME/CLOSET - NIGHT

Mattie is on the floor in a large, fancy closet. She finds a
hamper, reaches in, feels something wet. Blood. She smiles.

(CONTINUED)

CONTINUED:

MATTIE

Got you.

CUT BACK TO:

INT. PROSECUTOR'S OFFICE - NIGHT

Jess is rocked by the ebullient Weeks's revelation --

DONALD

Look -- I understand your
zealousness. I really do. Women
can be impulsive. They act without
thinking sometimes. I'm willing to
drop the whole thing. Pretend it
never happened. We'll prosecute
Kenneth Boyd and put this incident
behind us.

Jess sits heavily on a chair, looks to Wolford. How could she
have been so wrong...? Then, the WHOLE WORLD SPEEDS UP as:

CUT TO:

INT. WEEKS HOME/KITCHEN - NIGHT

MOVING ACROSS the floor, we FIND first blood, rolling toward us,
and then Henry, laying there, bleeding from a fractured skull.

INT. WEEKS HOME/CLOSET - NIGHT

STILL MOVING as Mattie, setting out the bloody clothes she's
finding, sees something odd.

MATTIE

What the...? What size is -- ?

THUNK! She's hit on the head with a large crystal ashtray! As
she FALLS FORWARD, we FIND Rebecca there, holding a gun --

REBECCA

I can't let you do this...

Rebecca leans in and grabs Mattie's gun from her shoulder
holster. She's very upset as she starts GRABBING clothing items
and throwing them into a bag. Mattie groans on the floor, blood
coming from her head wound as Rebecca talks more to herself --

REBECCA (cont'd)

I only wanted to talk to her!
That's all I wanted.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

REBECCA (cont'd)

She was going to keep the baby! I
just -- she wouldn't listen!

Mattie MOANS AGAIN as Rebecca finishes packing the bag.

REBECCA (cont'd)

I'm not going to let some perky
little bitch take my husband after
all I've been through.

Rebecca throws the bag over her shoulder, now turns her
attention to the barely conscious Mattie --

REBECCA (cont'd)

Get up.

She moves to Mattie and roughly pulls her up. Mattie struggles
to her feet, dazed --

REBECCA (cont'd)

Get up. You're going with me.

Rebecca shoves the gun into her back and forces her forward --

MATTIE

(dazed)

...you don't have to...

REBECCA

Move!

Rebecca shoves Mattie forward, into the bedroom and then out the
bedroom door to:

HALLWAY

Rebecca pushes Mattie ahead of her into the hallway. Stops
suddenly as:

JESS (O.S.)

Stop.

Rebecca is startled to find Jess, standing at the end of the
hallway, with her gun down at her side but with Mattie in front
of her offering cover --

JESS (cont'd)

Let her go.

MATTIE

...jess...

(CONTINUED)

CONTINUED:

REBECCA

She's coming with me.

JESS

No. She isn't.

Like watching a living flip book, we now RAPIDLY INTERCUT BETWEEN this moment and:

INT. MATTIE AND JESS'S CHILDHOOD HOME/HALLWAY (1990) - NIGHT

A shower runs as Young Jess comes out of her room to find her stepfather, on a knee in front of the bathroom door --

YOUNG JESS

What are you doing?

BRIAN SCOTT

Mind your own business, Jesse.

YOUNG JESS

Is Mattie in there?

BRIAN SCOTT

Go to your room!

Young Jess flinches backward, instantly afraid. He sees her cower away and goes back to trying to look through the key hole.

Mattie moans a bit as Rebecca YANKS HER, fights to regain her senses --

JESS

Mrs. Weeks -- put the gun down.

Brian Scott has gone back to looking through the bathroom door keyhole. Young Jess goes into a room and almost immediately comes back out holding a revolver.

YOUNG JESS

I said leave her alone.

Brian turns back to her, about to yell again, sees the gun --

BRIAN SCOTT

Are you kidding me? Give me that.

Rebecca holds the gun TIGHTER, begins to bring it up from the side --

JESS

STOP!

(CONTINUED)

CONTINUED:

MATTIE

...jess...

Young Jess stands her ground as Brian moves toward her. Only gets a step before:

COLLEEN

Brian...?

Young Jess turns to find Colleen Scott standing in the doorway, having just returned from shopping --

Jess no longer HEARS Rebecca as she cries. Her eyes focus on Rebecca's hand and the gun moving up her sister's side. Watches as Rebecca's fingers tense. It only takes a couple of pounds of pressure for that hammer to fall. Suddenly, Mattie pulls away from Rebecca - Rebecca stiffens. The gun comes up faster now as Mattie pulls them both to the side...

YOUNG JESS

He won't leave her alone.

BRIAN SCOTT

Don't listen to that lying bitch.

YOUNG JESS

*He promised he would never hurt
Mattie. But he -- he was --*

Colleen looks from her husband to the bathroom door and the SOUND of the SHOWER RUNNING behind it. And, in that moment, knows. Brian takes the opportunity of distraction to:

BRIAN SCOTT

You little bitch!

He RUSHES Young Jess as the ONLY SOUND is --

BANG!

Modern Jess pulls the trigger. One shot, Rebecca spins, hit in the shoulder. As she goes down, Mattie drops to a knee, disarms her. Modern Jess stands there, breath ragging in and out as Wolford comes up behind her.

JESS

...I did it...

YOUNG JESS

Standing in that hallway. Frightened. A smoking gun before her. She begins to cry.

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 59.
CONTINUED: (2)

YOUNG MATTIE (O.S.)
(through door)
What was that? What happened?!?

SHOWER STOPS just as Colleen steps in, grabs the gun from her --

YOUNG JESS
Mom...?

COLLEEN
It's okay.

YOUNG JESS
I'm sorry --

COLLEEN
No -- no -- I did it.

YOUNG JESS
...what...?

COLLEEN
Listen to me. Never tell anyone
what you did here -- no matter what
happens to me. Never. I'll say I
did it. Your sister will need you
to take care of her, Jesse. Take
care of your sister.

Which ECHOES OVER:

Modern Jess, SOUND FINALLY COMING BACK IN. Jess drops her gun.

MATTIE
Jess...?

JESS
I did it Mattie.

Mattie rises, grabs her into a hug --

MATTIE
Are you okay?

JESS
I did it.

MATTIE
Jess -- I'm all right.

JESS
...i...

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 60.
CONTINUED: (3)

And Mattie thinks she knows what it is, holds her --

MATTIE
I know, Jess. I know you don't
like guns. It's all good. I'm
fine. You saved me.

And Jess gauges her a beat, returns the hug. Off them --

SLOW DISSOLVE TO:

EXT. WEEKS HOME - NIGHT

As paramedics rush in and Wolford and Mattie lead Rebecca Weeks out, we FIND Jess, leaning against her squad --

JESS (V.O.)
Weeks had an alibi for the time-of-
death, but the prints on Gail's
wrist put him at the scene later.
If Weeks didn't kill her himself,
who would he go through so much
trouble to protect?

(then)
We arrested them both. Rebecca
Weeks for murder and Donald for
trying to cover it up. The irony
is -- if Weeks had never tried to
make it look like it was Kenny Boyd
by writing his name on that wall,
we probably would have blamed Boyd
anyway. But writing that name made
it too... perfect. And life is
never perfect.

SLOW DISSOLVE TO:

INT. PENITENTIARY/VISITING AREA - DAY

Jess moves along a row of glass partitions meant to separate
prisoners from their visitors.

JESS (V.O.)
It's messy and complicated. But
it's infinitely better if you have
someone to go through it with.

The visiting area is empty as Jess moves through. Near the end
of the row, Jess takes a seat. She doesn't have to wait long.

JESS (V.O.)
Someone you care about. Someone
you love.

(CONTINUED)

CONTINUED:

STAY ON HER as we HEAR the metallic CHUNK of a prison door opening and footsteps moving her way. She reaches for the phone, lifts the receiver. We come around her just as she says:

JESS

Hi, Mom.

And we SEE the prisoner is Colleen Scott (50's).

COLLEEN

Hi, baby.

JESS

I've been thinking a lot about you.

COLLEEN

Me too. How's my grandson?

JESS

Beautiful.

COLLEEN

And your sister?

JESS

She's... Mattie.

COLLEEN

Have you discussed my parole?

JESS

No.

COLLEEN

How much does she still hate me?

Jess doesn't want to answer. Colleen smiles, knows what that means --

COLLEEN (cont'd)

That's the deal we made, right?

JESS

I'm sorry...

COLLEEN

I'm not. Tell me about your week.

And we PULL AWAY as Jess begins to talk --

JESS (V.O.)

My name is Detective Jesse Mancini.
And I take care of people.

(MORE)

(CONTINUED)

PARTNERS, Bernero, 4th Network Script, 1/13/2011, 62.

CONTINUED: (2)

JESS (V.O.) (cont'd)

(beat)

Well, mostly, I take care of my
sister..

FADE OUT:

END OF SHOW