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# **TRIBECA**

Episode #100

**Pilot**

Written by

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Directed by

Steve Carell

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TRIBECA  
Episode #100  
Pilot

CAST LIST

ANGIE TRIBECA

CHET ATKINS  
DR. MONICA SCHOLLS  
DR. EDELWEISS  
OFFICER DJ TANNER  
TRIBECA'S MOTHER  
TRIBECA'S FATHER  
K9 DAVID HOFFMAN

JAY GEILS  
MAYOR JOE PERRY  
LUGE  
MRS. PERRY  
MONIQUE VIVARQUAR  
PROFESSOR EVERETT LAMEREAU

OLD LADY  
PRETTY YOUNG WOMAN  
TEACHING ASSISTANT  
VARIOUS CONTRACTOR  
PLUMBER  
COP

## SET/LOCATION LIST

### INTERIORS:

#### TRIBECA'S APARTMENT

- BEDROOM
- KITCHEN
- BATHROOM
- BUILDING HALLWAY

#### PRECINCT HOUSE

- LIEUTENANT CHET ATKINS OFFICE
- POLICE GYM BOXING RING
- POLICE LOCKER ROOM

#### TRIBECA'S CARS

- FORD FLEX
- FORD EXPLORER
- FORD ECONOLINE VAN
- FORD ESCAPE
- FORD FOCUS HYBRID

#### MAYOR'S OFFICE

#### MAYOR PERRY'S RESIDENCE

#### MONIQUE VIVARQUAR APARTMENT

#### FORENSIC LAB

#### VERDUGO VALLEY COLLEGE

- ART CLASSROOM
- LAMEREAU'S OFFICE

### EXTERIORS:

#### PUBLIC PARK

#### LOS ANGELES STREET

#### CITY HALL

#### UPSCALE NEIGHBORHOOD

#### TRIBECA'S CARS

- FORD FLEX
- FORD EXPLORER
- FORD ECONOLINE VAN
- FORD ESCAPE
- FORD FOCUS HYBRID

#### FORENSIC LAB

#### VERDUGO VALLEY COLLEGE

- PARKING LOT
- QUAD

#### CEMETERY

## PRONUNCIATION GUIDE

Angie Tribeca = Try-bek-a  
Dr. Monica Scholls = Showls  
Dr. Edelweiss = Aydol-weiz  
Jay Geils = Guy-als  
Luge = Looja  
Monique Vivarquar = Veevar-kwa  
Everett Lamereau = Lama-row  
Gyro = Geero  
Mahjong = Mah-zjhon

OPEN ON:

THE SOUND OF A CHEAP DIGITAL ALARM CLOCK.

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

- 1 INT. TRIBECA'S APARTMENT - MORNING 1  
Wide shot of a sparse, undecorated apartment.
- 2 INT. TRIBECA'S BEDROOM - CONTINUOUS 2  
After a moment, a hand reaches from under the covers and shuts off the alarm.
- 3 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 3  
The sounds of pounding. Relentless, methodical. Close on bare feet running on a treadmill. Side view of legs running furiously.
- 4 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 4  
From behind, the form of a WOMAN, suspended by gravity boots, doing inverted sit-ups.
- 5 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 5  
More pounding. A well-used punching bag. Hands (clearly those of a large MAN) pound the bag.
- 6 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 6  
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.
- 7 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 7  
Several balloons tied to strings hang in a row. A foot reaches up and systematically pops each balloon with a swift kick.

8 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 8

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

9 INT. TRIBECA'S KITCHEN - SHORT TIME LATER 9

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.

10 INT. TRIBECA'S BATHROOM - SHORT TIME LATER 10

Quick cuts of the woman showering and dressing.

She does pull-ups on the shower rod. She swings wet towels like nunchucks, 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.

11 INT. TRIBECA'S BEDROOM - SHORT TIME LATER 11

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.

12 INT. BUILDING HALLWAY - CONTINUOUS 12

A long line of CARPENTERS, ELECTRICIANS, FURNITURE DELIVERY MEN, PAINTERS etc, flow into Angie's Apartment.

VARIOUS CONTRACTOR  
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.

**END OF OPENING**

**ACT ONE**

13

EXT. PUBLIC PARK - MORNING

13

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:

Medical examiner, DR. MONICA SCHOLLS, 30s - 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 nineties, early hundreds. 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 Lady 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 Lady and begins to throw up.

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

The Old Lady is covered with a sheet, and wheeled past the Rookie Cop, who continues to throw up.

TRIBECA  
(To Rookie Cop)  
You'll get used to it...

Tribeca puts on sunglasses.

TRIBECA (CONT'D)  
Unfortunately.

A high pitched scream of The Who's "Won't Get Fooled Again" is revealed to be just another cop screaming at the old woman's "corpse".

CUT TO:

14 INT. PRECINCT HOUSE - LATER

14

Officer DJ TANNER 30's approaches Tribeca's desk. He is accompanied by his K9 partner, DAVID HOFFMAN 5 - German Shepard.

TRIBECA  
Tanner, Hoffman...

TANNER  
Tribeca..,

HOFFMAN  
(Barks)

TANNER  
Lieutenant wants to see you.

TRIBECA  
What's this about?

TANNER  
I don't know, but he didn't look happy.

TRIBECA  
He never looks happy.

TANNER  
(Big smile)  
You got that right...

Tribeca smiles.

CLOSE ON: HOFFMAN WITH HUGE HUMAN TEETH SMILE.

15 INT. LIEUTENANT CHET ATKINS OFFICE - MOMENTS LATER 15

CHET ATKINS, 50s - No-nonsense man in charge, sits behind his desk.

Tribeca enters.

TRIBECA  
You wanted to see me lieutenant?

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

JAY GEILS, 30s, handsome, soulful.

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 the 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:

16 EXT. LOS ANGELES STREET - DAY

16

CUT TO:

17 INT. TRIBECA'S FORD FLEX - SAME

17

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:

18 EXT. CITY HALL - MOMENTS LATER

18

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.

**END ACT ONE**

**ACT TWO**

19

INT. MAYOR'S OFFICE - LATER

19

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' and '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.

(MORE)

MAYOR PERRY (CONT'D)  
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 Verdugo Valley  
College.

TRIBECA  
Let's start with the wife.

CUT TO:

20 EXT. UPSCALE NEIGHBORHOOD - LATER

20

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. Lots of sweaty upper torso.

The mayor's wife, MRS. PERRY comes door. She is a picture perfect political spouse.

TRIBECA

Mrs. Perry?

MRS. PERRY

Yes?

TRIBECA

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

MRS. PERRY

Of course, please come in.

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

CUT TO:

21

INT. MAYOR PERRY'S RESIDENCE - MOMENTS LATER

21

MRS. 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.

MRS. PERRY

Cream-filled donut?

TRIBECA

No, thank you.

MRS. PERRY

Baby back ribs?

TRIBECA

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

MRS. 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?

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

MRS. PERRY

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

TRIBECA

Do you love your husband Mrs. Perry?

MRS. PERRY

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

Then-

MRS. PERRY (CONT'D)

Gyro?

Mrs. 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 and onto the floor.

MRS. PERRY

What's that?

Mrs. Perry is now eating a large cotton candy.

TRIBECA

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

MRS. 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?

MRS. PERRY

Wait, what? No! My play things.

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

MRS. 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:

22 INT. TRIBECA'S FORD EXPLORER - MOMENTS LATER

22

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:

23 INT. MONIQUE'S APARTMENT - LATER

23

Tribeca and Geils sit with the Mayor's mistress MONIQUE VIVARQUAR 30's/40's.

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:

24 INT. TRIBECA'S FORD ESCAPE - SHORT TIME LATER

24

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.

The windows are completely fogged up. Tribeca puts the car in gear and begins to pull away.

CUT TO:

25 EXT. TRIBECA'S FORD ESCAPE - CONTINUOUS 25

The car moves forward and smashes into a line of plastic trash cans. The car then hits a pile of large beach balls. The car continues to plow through a stack of pillows.

CUT TO:

26 INT. FORENSIC LAB - LATER 26

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.

P.O.V OF THE 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 Old Lady 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, DR. EDELWEISS, enters the lab in an elaborate motorized wheelchair. He controls the chair with a sophisticated joystick. 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  
(Motionless)  
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 joystick 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:

27

EXT. FORENSIC LAB - MOMENTS LATER

27

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:

28 INT. POLICE GYM BOXING RING - LATER

28

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.

In the background, Officer David Hoffman holds a heavy bag for DJ Tanner.

GEILS

What about the mistress?

Tribeca roundhouse kicks Geils in the head.

TRIBECA

No way. She's not even his mistress.

GEILS

(Incoherent)

Bardy Boop Boo.

CUT TO:

29 INT. CO-ED POLICE LOCKER ROOM - LATER

29

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

Officer DJ Tanner walks past in a towel.

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.

Office David Hoffman walks past in a towel.

CUT TO:

30 EXT. COLLEGE - LATER 30

Sign reads: 'VERDUGO VALLEY COLLEGE - ESTABLISHED 1921'

The bottom of sign reads: 'TUITION' with a running total dot matrix display. Within three seconds, the figure goes from 48 to 50 thousand dollars.

CUT TO:

31 INT. COLLEGE - ART CLASSROOM - SAME 31

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. Let's go to my  
office.

CUT TO:

32

INT. COLLEGE - LAMEREAU'S OFFICE - MOMENTS LATER

32

LAMEREAU  
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.

LAMEREAU  
Pity. Such a waste.

GEILS  
Watch it bucko!

LAMEREAU  
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.

LAMEREAU  
I need to go to Phoenix for a  
wedding on the fourteenth.

TRIBECA  
Not happening.

LAMEREAU  
And then on the twenty-fourth it's  
my grandmother's birthday.

TRIBECA  
No way.

LAMEREAU  
...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.

LAMEREAU  
I wouldn't think of it.

TRIBECA  
We'll be in touch

CUT TO:

33 EXT. COLLEGE - ART BUILDING - MOMENTS LATER

33

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?

**END ACT TWO**

**ACT THREE**

34 INT. COLLEGE - ART CLASSROOM - LATER 34

Lamereau and the students prepare for class.

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

Lamereau 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:

35 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 35

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

GEILS  
Tribeca, can you hear me?

CUT TO:

36 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 36

TRIBECA  
(Whispering)  
I'm in position.

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

CUT TO:

37 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 37

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:

38 INT. TRIBECA'S FORD ECONOLINE VAN - SHORT TIME LATER 38

GEILS

Just keep an eye out for anything suspicious.

CUT TO:

39 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 39

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:

40 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 40

GEILS

Hold on, what did he say?

CUT TO:

41 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 41

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:

42 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 42

GEILS

Tribeca, we got him. Go in for the kill.

CUT TO:

43 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 43

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 grabs Tribeca's trench coat and runs out.

TRIBECA

He's moving your way.

CUT TO:

44 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 44

GEILS

Got it.

Geils exits the back of the van.

CUT TO:

45 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 45

Tribeca grabs a student's sketch pad, and begins tearing off pages. She quickly begins to fashion something out of the paper.

CUT TO:

46 EXT. COLLEGE - PARKING LOT - CONTINUOUS 46

Lamereau bolts out the front doors of the art building. He throws Tribeca's trench coat. Geils heads off in pursuit.

Tribeca emerges from the building wearing a suit made entirely of paper. It is cumbersome, and very difficult to move in quickly.

47 EXT. COLLEGE - CONTINUOUS 47

Geils pursues Lamereau on foot. Lamereau is not very fast, but Geils employs 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.

48 EXT. COLLEGE - QUAD - CONTINUOUS 48

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".

(MORE)

TRIBECA (CONT'D)

You're gonna spend the next seven months making ponchos and playing mahjong.

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:

49

INT. PRECINCT HOUSE - LATER

49

Tribeca and Geils fill out paperwork.

TRIBECA

Interesting first day.

GEILS

Yeah.

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)  
Yeah. OK. I guess so.

GEILS  
So does that mean that we're  
partners?

TRIBECA  
(Reluctantly)  
Yeah, sure, partners.

DJ Tanner walks up to Tribeca.

TANNER  
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  
Yeah. Yeah, 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.

**THE END**

**EPILOGUE**

50

EXT - CEMETERY - DAY

50

Angie kneels in front of a gravestone.

TRIBECA

Hello, Mother... Are you surprised to see me? I think maybe you are. You're probably thinking I've finally forgiven you. Well, I haven't. I'm not there yet. I don't know if I'll ever be in that place. I was a child. You should have protected me.

WIDEN TO REVEAL: TRIBECA'S MOTHER, VERY MUCH ALIVE, STANDING NEXT TO HER.

MOM

It was the eighties. Everyone wore shoulder pads. Honey, your Dad's going to be late for golf.

TRIBECA'S FATHER WAVES FROM A CAR PARKED NEARBY.

DAD

Let's get a move on sweetie pie.

Tribeca and her Mom move toward the car.

MOM

Why do we always have to meet you  
at the cemetery. It's so morbid.

**END EPILOGUE**