

S.W.A.T.

"Pilot"

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FINAL SHOOTING SCRIPT

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TEASER

FADE IN:

1 **EXT. SOUTH L.A. - INDUSTRIAL BUILDING - NIGHT** 1

CRANE SHOT reveals two UNIFORMED L.A.P.D. OFFICERS (TOSCA and RUIZ) as A DOGWALKER, with a GOLDEN RETRIEVER, nods to the cops the location where he saw the suspicious activity.

TOSCA
(into police radio)
1-Adam-13, show us code six on
citizen flagdown.

Tosca approaches a BACK DOOR to the building. Slightly ajar. Tosca and Ruiz silently open it and creep in, guns ready.

2 **INT. INDUSTRIAL BUILDING - NIGHT** 2

Catwalks above, forklifts and pallets interspersed. Tosca and Ruiz HUG the wall, hear MUFFLED TALKING.

MAN (O.S.)
Wish we could buy more.

YORBA (O.S.)
More here when you got the cash.
(to his other guys)
Pack the rest up and let's split.

FROM TOSCA POV: The Man (we'll see him later) starts bundling up the weapons he's just purchased. YORBA, 20s, and a few of his MEN pack up ASSAULT WEAPONS into a large CART. Tosca grabs his WALKIE to call it in, when --

MAN (O.S.)
Cops!

An ACCOMPLICE on the top of some steps FIRES his AK-47 at them, barely missing. The two cops scramble for cover as Yorba and his crew on the ground floor FIRE towards the cops. There's no escape for them. As they start FIRING back -- A shot TEARS through one of the boxes, HITS Ruiz in the leg.

TOSCA
(into radio)
Shots fired! Officer needs help!
Roll SWAT now!

3 **EXT. L.A. STREETS - NIGHT** 3

From above we see a SWAT ARMORED TRUCK barreling down the street at high speed.

4 **INT. SWAT ARMORED VEHICLE - NIGHT** 4

Inside the back of the truck, sitting on benches are five SWAT officers, body armor, ear wigs, body cams.

We focus on **DANIEL "HONDO" HARRELSON**, late 30's, African-American as he does a final check on his gear. You wouldn't know from his calm demeanor that he's less than a minute away from throwing himself willingly into a deadly fire-fight.

Next to him is **CHRISTINA "CHRIS" ALONSO**, early 30's, tapping her leg, swiveling her neck, bobbing and weaving like a fighter getting ready to go into the ring.

Across from them sits **DAVID "DEACON" KAY** (40's, squared away). Deacon says a silent prayer, KISSES a cross on his neck chain, tucks it under his uniform and then crosses himself. This is a ritual and it hasn't failed him yet.

On the other side of Deacon is **WILLIAM "BUCK" SPIVEY**, early 50's, grizzled, principled, the Team Leader --

BUCK

Five, six active shooters. We're going to be code-6. We need to initiate an HRT.

Deacon, the #2 and voice of reason on the team, weighs in.

DEACON

Everyone knows their positions. Let's keep it clean, make this a work of art.

LUCA (O.S.)

Fifteen seconds out!

See **DOMINIQUE LUCA**, 40's, built like granite, the team's driver and LAPD arm-wrestling champ. He's a natural behind the wheel and almost has a little too much fun careening through the streets. He makes a HARD LEFT.

Next to him in the passenger seat is **VICTOR TAN**, 30's, Asian. Grew up on the beach as a skater boi and surfer before becoming a cop. He locks and loads his weapon without even looking at it. He looks back at the team --

TAN

Lakers play tonight?

CHRIS

Golden State.

TAN

Let's clean this up in time for the second half.

BUCK

Ok. Fill the gaps, be liquid.

Buck looks to Hondo who has his eyes closed.

BUCK (CONT'D)

You with us, Hondo?

Hondo opens his eyes, speaks for the first time --

HONDO

Fill the gaps and be liquid. You say it so much, Buck, finally just got it tattooed on my ass.

There's a mentor/mentee bond here between Hondo and Buck we'll get into later.

BUCK

Hope he spelled it right.

HONDO

It's a she. Don't get it twisted.

LUCA

Here we go...

BUCK

Ok. Game faces.

They all get serious as Luca SCREECHES to a stop in front of the building. The back door opens and Hondo is first out, followed quickly by Chris, Deacon, Tan and Buck. Luca puts the truck in park, grabs his weapon and sprints after --

5 INT. INDUSTRIAL BUILDING - NIGHT

5

Hondo's first through the door. He moves like a cat from one area of cover to another, communicating with HAND SIGNALS to the officers behind him, their years of experience melding into one fluid team. As they fan out --

Hondo sees glimpses of a SHOOTER firing at Tosca and Ruiz, providing cover for the other bad guys. No clean shot, but Hondo removes a FLASHBANG from his jacket, FLINGS it like a frisbee towards his feet.

BANG! The concussive blow disorients the Shooter long enough for Tan to get a shot off, taking him down.

Chris approaches Tosca and Ruiz.

CHRIS

You alright?

TOSCA

He took one in the leg.

CHRIS

Ambulance is on the way.

ON THE OTHER SIDE OF THE ROOM -- Yorba sees the cops streaming in.

YORBA

(to his guys)

Come on!

Yorba and his three remaining guys head out a door outside. The MAN who purchased the weapons follows them --

HONDO
We got rabbits!

6 **EXT. INDUSTRIAL BUILDING - NIGHT**

6

Hondo emerges from the building and sees the five bad guys SPRINTING across a FIELD. He gives chase. A couple seconds later, Buck, Deacon and Luca emerge and follow after Hondo.

Ahead they see Yorba and his crew hopping a fence, disappearing into a residential section. As our guys hop the fence to catch them, a couple NEIGHBORHOOD KIDS spill out of a house to see what the commotion is about. A couple GUNSHOTS from the bad guys aimed back at Hondo and Co. Luca quickly escorts the two kids back into their home with a gentle urgency.

Hondo still leads the pursuit, sees the MAN split off in a different direction from the other four.

BUCK
I got him!

Buck peels off after the MAN. Hondo, Deacon and Luca follow Yorba and his three bad guys, who FIRE weapons back towards our guys. Our heroes grab cover then resume the chase.

7 **EXT. CHURCH - NIGHT**

7

The bad guys leap on a DUMPSTER and vault onto the roof of the church as Hondo gets closer, Deacon and Luca a bit behind him. As Hondo LEAPS onto the roof and sees the four bad guys jumping off the other side of the roof one at a time --

ON THE GROUND ON THE OTHER SIDE OF THE CHURCH -- The first three bad guys disappear around the corner. Hondo gives chase, when he's surprised by Yorba, hiding behind some boxes. He goes to shoot Hondo, but Hondo knocks the gun out of his hand and --

A fierce hand to hand fight ensues as Deacon and Luca take off after the other three bad guys.

8 **EXT. STREET - NIGHT**

8

The three bad guys run into the middle of the street in front of a MINI-VAN that screeches to a stop so as not to hit them. An African-American MOM driving and two KIDS in the back. The Bad Guys open the side door and JUMP into the mini-van, hold the terrified family hostage.

Deacon and Luca appear. Duck gunfire and take cover behind separate trees amidst SCREAMS from the family and threats from the gunmen to back off. One of the Bad Guys points his gun at one of the kids yelling at him to shut up.

The officers communicate via radio mics and ear wigs --

DEACON
Situation's going south. We got to
shut it down now.

See Deacon's clean line of sight onto Thug #1.

DEACON (CONT'D)
I got a clean shot on Beard guy.
Luca?

See Luca's clean line of sight on Thug #2.

LUCA
I got the Justin Bieber wannabe.

On HONDO, still mid-fight.

DEACON (V.O.)
We're one gun short here, Hondo!

HONDO
(into radio mic)
I'll be there. Start the countdown!

DEACON
Ok, doing this on three. One...

9 **EXT. ALLEY - NIGHT**

9

Hondo ducks punches from Yorba and delivers a one-two that
knocks him down. Hondo quickly CUFFS Yorba to some piping.

DEACON
Two...

Hondo SPRINTS towards the road as --

LUCA
Take the dude with the beanie,
Hondo.

Hondo CORNERS out of the alley, immediately FINDS his target
in the mini-van --

DEACON
Three.

Three simultaneous BANGS from Deacon, Luca and Hondo. The
three bad guys all fall as one, dead. The family sits
unharmd and in shock.

10 **EXT. BUSINESS STREET - NIGHT**

10

Buck TRACKS the MAN out of a residential section and onto a
street with small businesses. The MAN fires
indiscriminately, scaring the few people on the street. Buck
tries to get a bead on the MAN, but twice in a row, just as
it looks like he may have a shot, the MAN disappears around a
corner just before Buck can pull the trigger.

Buck PUSHES himself harder, takes another corner, SEES the MAN aim at him and SHOOT -- Buck ducks behind the wall to avoid being hit, then looks back around the corner, sees a figure --

BOOM. Buck fires once. The figure is hit on the right side, goes down. Close on Buck's face as he walks towards the person, his face shifting from satisfaction to horror.

11 **EXT. STREET - NIGHT**

11

Hondo, Deacon, Luca and Chris escort the family away from the mini-van when Hondo hears over his ear wig:

BUCK (V.O.)
Civilian down! Civilian down!

12 **EXT. BUSINESS STREET - NIGHT**

12

Hondo, followed by Luca, rushes to find Buck kneeling over RAYMONT HARRIS, 17, African-American, bleeding but still conscious. An ex-Marine medic, Hondo grabs the MED KIT from Buck's back belt, jumps into action to stabilize the boy. The owner of the Convenience Store and a couple customers look on, concerned. Angry murmurs. "What'd they do?!"

HONDO
Hey, what's your name?

RAYMONT
Raymont.

HONDO
You live around here?
(off his nod)
Me too. Grew up four blocks that way. Kissed my first girl, Yvonne Thomas, behind the Rec Center. That still a make out place?

RAYMONT
Yeah, but I don't got a girl.

HONDO
Wait 'til the ladies get a look at your new scar, playboy, you're gonna have your pick. You in school?
(off his nod)
Crenshaw or Dorsey?

RAYMONT
Dorsey.

HONDO
I was Crenshaw. Respected Dorsey's basketball team though.

The SWAT ARMORED VEHICLE approaches with Tan driving. Chris HANGS on to the side of it. Dismounts as it arrives.

CHRIS

Ambulance went to the wrong spot.
They're still ten minutes out.

Hondo whispers to Buck so Raymont can't hear --

HONDO

Kid doesn't have ten minutes.

Buck reels, devastated, as Hondo indicates to Luca to help move Raymont. Chris opens the back of the door and Hondo and Luca carry Raymont and place him on the floor. Luca jumps into the driver's seat and Buck gets into the back of the vehicle with Hondo. Chris closes the back door and the Truck accelerates. As Deacon, Chris and Tan watch it go --

13 **INT./EXT. SWAT SUV (DRIVING) - NIGHT**

13

Luca TEARS through traffic, siren blaring as Hondo gives first aid to Raymont. Buck watches in horror at what he's wrought. Exchanges a look with Hondo, who's determined not to let his mentor's bad shoot turn into something even more tragic. Hondo sees Raymont is drifting in and out.

HONDO

Bet you're scared right now.

(Raymont nods)

Scared is good. Means your mind's working right. Means your body's fighting. You and I got this, ok? We both keep fighting together.

Raymont smiles, scared, but trusting Hondo.

14 **INT./EXT. HOSPITAL ER - NIGHT**

14

Luca HITS the breaks in front of the ER where two DOCTORS wait with a gurney. Hondo gets out and CARRIES Raymont (in a big time hero shot) to the gurney and places him down. As the Doctors WHEEL Raymont into the ER, Hondo trails behind --

HONDO

I stopped the bleeding, started a line. He says he's O-Positive. Blood pressure's dropping.

DOCTOR

We got him from here.

CLOSE on Hondo as he watches Raymont, fighting for his life, disappear into the ER. He turns and finds Buck watching. Off the two of them --

15 **EXT. HOSPITAL ER - NIGHT**

15

Timecut. Hondo and the team watch as two F.I.D. INVESTIGATORS open the back door of their sedan for Buck. Bucks's Union League Lawyer and Officer Rep say some parting words as Buck gets in. He makes eye contact with Hondo. A nod between the two men.

JESSICA CORTEZ (mid-30's) approaches the team. She's Latina, ambitious, fastidious in her appearance, which is befitting a woman who had to climb the ladder by being better than ten white guys to earn each promotion.

JESSICA
What happened? That neighborhood's
all shot to hell.

HONDO
Not our bullets.

JESSICA
What about the bullet in that kid?

DEACON
He's in surgery now, but --

HONDO
Doctors say maybe yes, maybe no.

DEACON
If it wasn't for Hondo he'd of been
D.O.A.

JESSICA
Nice save.

Hondo shakes it off. In no mood for compliments.

JESSICA (CONT'D)
Deacon... The team's yours until
Buck's cleared for duty.

DEACON
Yes, ma'am.

Jessica nods and moves off. As our team shares looks --

16 **EXT. L.A. RIVER - NIGHT**

16

Our SWAT team's own private hangout. Where they go to blow off steam or decompress from tough days like this one. Behind city fences so they always have this place all to themselves. A couple rusted, abandoned cars serve as makeshift benches/picnic tables. Hondo on his cell phone as --

Luca hits a golf ball with a PITCHING WEDGE. The ball arcs into the night sky and as it comes down -- BOOM!

Chris shoots the ball with her gun before it hits the river. It explodes. SWAT skeet shooting.

TAN
What's the word, Hondo?

HONDO
(into phone)
Thanks.
(hangs up, to them)
(MORE)

HONDO (CONT'D)

Raymont's still in surgery. We'll know more in the morning.

CHRIS

Man... poor kid.

LUCA

What should we have done differently?

CHRIS

Could've happened to any of us.

Deacon checks out the local news on his cell phone as --

NEWS ANCHOR #1

... the shooting of Raymont Harris by an L.A.P.D. SWAT officer has tensions rising in South Los Angeles...

DEACON

We ran it by the numbers. Sometimes the numbers come up bad.

Luca hits another golf ball. This time Tan takes aim. Boom. Disintegrates the ball from 50 yards.

Deacon shows the others his phone which is streaming live video of PROTESTORS shouting into news cameras about the night's shooting.

NEWS ANCHOR #1

... More and more citizens are voicing their frustration tonight. This is a community that's no stranger to conflict with the police.

CHRIS

This thing's not dying down.

HONDO

Get ready for protests.

LUCA

It was an accident!

HONDO

True or not, there's too much bad history for a lot of folks.

Deacon notices the concern on the team's faces, steps up.

DEACON

Looks like a busy day tomorrow. Buck'll be back soon, but until then, let's make him proud, do our jobs.

(off them)

(MORE)

DEACON (CONT'D)

Get some rest. See you in the morning.

17 INT. JESSICA'S APARTMENT - NIGHT 17

Killer view of downtown. Jessica enters, drops her keys, badge and gun on the side table. Kicks off her heels.

18 INT. JESSICA'S APARTMENT - BATHROOM - NIGHT 18

Jessica turns on the shower. Rinses her hair, closes her eyes. Breathes. Suddenly a PAIR OF ARMS encircles her. She spins to see -- HONDO, joining her in the shower. He kisses her. It's a wowsler of a kiss. She kisses him back.

JESSICA

God, you scared me.

Feels her body. She reacts to his touch.

HONDO

Don't feel scared to me.

JESSICA

Never should've given you a key.

They stare at each other for a long second.

JESSICA (CONT'D)

Long day.

HONDO

Yeah.

She needs him in that moment. She kisses him.

19 INT. JESSICA'S APARTMENT - BEDROOM - NIGHT 19

Hondo looks up at the ceiling as Jessica lies next to him under the covers.

HONDO

Neighborhood's angry. It's only gonna mushroom.

JESSICA

Buck shot an unarmed kid.

HONDO

Split-second call, bullets flying.

Hondo's concerned. Jessica kisses him. Then --

JESSICA

Listen, something else I need to talk to you about...

HONDO

What's that?

JESSICA

Us. This is more than just hooking up at this point. You have a key. A toothbrush, change of clothes...

HONDO

Getting my own coffee cup next?

JESSICA

(laughs)
Think you've earned it?

HONDO

(flirty)
You tell me.

She hands him a piece of paper off the night stand.

JESSICA

Actually, I meant this...

HONDO

"Professional relationship disclosure"?
(off her)
This is a joke, right?

JESSICA

It's department policy.

HONDO

A policy that everybody ignores.

JESSICA

I'm a woman, I'm young, I'm an immigrant. That's three strikes for a lot of the brass. They want me to screw up. I have to be squeaky clean.

A beat. Hondo doesn't answer. She realizes --

JESSICA (CONT'D)

You don't wanna call it a relationship. Officially.

HONDO

Look, I don't know where this is going, but it should be something you and I figure out, not bulletin board material for everyone at HQ.

JESSICA

(hurt)
I like this... obviously. But I'm not gonna lose my career over it. I've spent the last --

HONDO
Shhh... Shhh. Enough.
(off her)
I'll sign it, ok?

JESSICA
You will?

HONDO
Yes, so don't get all Latin on me.
(an in-joke she smiles at)
You happy?

Jessica smiles, kisses him. Rewards him for his decision and pulls him close for another go --

20 **EXT. SWAT HEADQUARTERS - DAY** 20

Hondo drives up in his car to go into the underground entrance. Sees numerous TV TRUCKS parked outside. That's unusual. As he enters the parking garage --

21 **INT. SWAT HEADQUARTERS - HALLWAY - DAY** 21

Hondo exits into the hallway, sees UNUSUAL ACTIVITY and BUSTLE. As Hondo tries to suss out what's going on, Jessica approaches --

JESSICA
There you are. Hicks needs you
right now.

22 **INT. SWAT HEADQUARTERS - PRESS CENTER - DAY** 22

Jessica leads Hondo inside. CAMERA CREWS and PHOTOGRAPHERS set up. The rest of the team, Deacon, Luca, Chris and Tan stand behind an empty podium. Jessica moves Hondo next to Deacon.

HONDO
What the hell is this?

ROBERT HICKS, 55, grizzled, old-school, heads for the podium.

JESSICA
Just smile and nod. We'll talk afterwards.

Jessica moves off to the side of the room. Hondo exchanges a look with Deacon, who seems just as confused as Hondo.

Hicks steps to the podium, speaks into the microphone.

HICKS
In the course of responding to an attack on two police officers last night, the SWAT unit behind me killed four suspects and rescued a family who had been carjacked.

(MORE)

HICKS (CONT'D)

Sadly, a 17-year-old young man, Raymont Harris, was accidentally shot and seriously injured by team leader Buck Spivey. This morning I terminated Sergeant Spivey.

Hondo shares looks with the team. WTF?!!!

HICKS (CONT'D)

SWAT demands the highest standards and Los Angelenos have a right to know that actions have consequences.

Hondo burns as his mentor's reputation is scorched on TV.

HICKS (CONT'D)

Sergeant Harrelson, please join me.

A beat, then Hondo steps up next to him.

HICKS (CONT'D)

Today, I am assigning 20-David designation -- the senior SWAT sergeant in command -- to Sergeant Daniel Harrelson. A native of South Los Angeles, he is a decorated officer and former marine who exhibited immense bravery under fire to prevent last night's incident from becoming far worse than it otherwise might have been.

Hondo looks back. Deacon holds it in, but is stunned.

HICKS (CONT'D)

Please join me in congratulating Sergeant Harrelson on this well-deserved appointment.

Police personnel lining the walls APPLAUD. Hondo looks back at his team again. They're bewildered. Deacon tries to hide the sting of his well-earned promotion being handed over to Hondo. Hondo exchanges loaded looks with Jessica.

As Hicks shakes hands with Hondo for the cameras --

END TEASER

ACT ONE

FADE IN:

23 **MOVED INTO SC. 28** 23

24 **INT. SWAT HEADQUARTERS - JESSICA'S OFFICE - DAY** 24

Hondo faces off with Jessica, still processing.

JESSICA

Hicks made the decision himself this morning.

Hondo points to a muted television in her office. Local news. Anger and emotions are growing in the city.

HONDO

And he thinks promoting a black man on live TV is gonna stop that?

JESSICA

He thinks it's better than doing nothing.

HONDO

People there see through this kind of b.s. They know the difference between a press conference and what really goes down on the street.

JESSICA

How many times have you told me there's a better way to do things here? "Treat the community like family rather than the enemy?" Now's your chance to prove it.

HONDO

Hicks made it sound like I did that bust all by myself. Like I'm some damn superhero. He doesn't want my ideas, he wants a mascot.

JESSICA

He's giving you a team. What you do with it is up to you.

HONDO

Deacon was up next. He's gonna think I stole that gig from him.

JESSICA

Deacon is a good man. You lead, he'll follow.

Hondo isn't so sure, struggles for a second. Then --

HONDO
Until I figure out a way to get Buck
back, give me Rankins.

JESSICA
You're getting Jim Street.

HONDO
Who's Jim Street?

Jessica hands him a FILE on Jim Street and exits. As Hondo
reads and chases after her --

JESSICA
Transfer from Long Beach.

HONDO
So now I got to break in a new guy
on top of everything else?

JESSICA
We're starting you slow. Hicks
wants you at the protest rally.
Starts in an hour.

HONDO
Crowd control? I want to get out
there, find the guy who got away
from us last night.

Jessica gets a perp sheet and some warrants from her
SECRETARY, hands them to Hondo --

JESSICA
The gun dealer you caught last night,
Yorba Glennon -- he was selling
weapons to the man who got away.
Doesn't know his name, but he's
giving us a description.

HONDO
We'll follow up on it.

JESSICA
Mumford's team is running point.

HONDO
So you're giving him the good lead
and me community relations? Told
you, I'm not that guy.

JESSICA
If anyone can bridge the gap between
the police and that community, it's
you.

HONDO
When it's over, I want in on the
manhunt.

JESSICA

If we haven't found him yet. We have cops all over the city looking for anyone suspicious.

25 **EXT. L.A. STREETS - DAY**

25

Inside a squad car with two PATROL OFFICERS, BENNETT and VOSS, as they cruise the city. A half-block ahead they see a MOTORCYCLE turn onto the street and BLOW through a red light. Bennett hits the police lights as Voss calls in the pursuit --

ON the MOTORCYCLIST, BLACK HELMET and BLACK VISOR, as he guns it up to 80 mph on the city street. Weaves around cars and then looks back and sees the two squad cars chasing. He ACCELERATES, putting even further distance between them.

26 **EXT. CITY STREET - DAY**

26

The chase continues as the motorcycle makes a HARD LEFT turn.

VOSS

(into police radio)

Suspect is turning on to Temple heading towards... what the hell?

Voss watches as the Motorcycle drives straight into --

27 **EXT. SWAT PARKING LOT - DAY**

27

The motorcycle pulls into a spot reserved for bikes. The rider gets off, REMOVES his helmet. Meet **JIM STREET**, late 20's, cocky, lives on the edge, still debating what his eighth tattoo should be. As he starts to move towards the entrance, the two POLICE CRUISERS pull up.

STREET

Put the ticket on my bike. I'm late for work.

Street RUNS into the entrance as the UNI COPS look at each other, unsure what to do next.

28 **INT. SWAT HEADQUARTERS - EAGLE'S NEST - ROLL CALL - DAY**

28

Where the team gathers each day. A couple desks, but also a card table, MAPS of the city on the wall and, oh yeah, a BOXING RING in the middle of it all. Chris in the ring, bangs away at mitts held up by Luca. She's good. Tan paces as Deacon contemplates everything.

CHRIS

Buck got boned, big time.

TAN

How do we fix this?

Chris gives an extra hard punch to get out her frustration.

LUCA
They can't just fire him before
they've done an investigation.

DEACON
They just did.

LUCA
And Hondo's great, but that job's
yours, Deac. All the years you put
in, waited... you earned it.

Deacon did earn it. But he also has a code he lives by. You
never complain, you always put the team first.

DEACON
What's done is done.

Hondo enters, sees Deacon, Chris, Tan and Luca all turn to
look at him. A beat as they all take in the new situation,
wait to see how Hondo will play it.

HONDO
No one knows Buck got screwed more
than me... and I learned everything
I know about SWAT from him, so I'm
not looking to shake up anything...

A beat. The team watches, uncertain.

HONDO (CONT'D)
Deacon's still number two. We need
to change into our dress blues.

The team grumbles and protests --

HONDO (CONT'D)
We're heading to Avalon Park to keep
the peace. Gear up, get ready to
roll out.

DEACON
We going there a man down?

HONDO
Nope. Getting Jim Street.

CHRIS
Who?

HONDO
New guy. Out of Long Beach.

LUCA
Ok... So where is he?

29 INT. SWAT HEADQUARTERS - HALLWAY - DAY

29

Street SPRINTS through the crowded hall, putting on the last
pieces of his TAC GEAR as he goes, trying not to lose his
helmet. He races past a curious Jessica --

Just as Street nears the Eagle's Nest door it opens and --

Hondo and his team, all in DRESS BLUES, emerge. Street slams on the proverbial brakes and SKIDS along the tile, barely comes to a stop before slamming into Hondo. A look between them then... Street takes a step back to give Hondo his space as --

STREET

You Hondo? I'm Jim --

HONDO

Cutting it a little close, Street.

STREET

Sorry. Hit a thousand red lights.

HONDO

We don't do excuses here.

(re: his tac gear)

You're in the wrong uniform. Get changed, we're rolling out.

As they start walking out --

STREET

Music to my ears. Just point me in the right direction. I'm here to kick ass.

HONDO

SWAT's not about kicking ass. It's about saving lives.

STREET

Which sometimes requires kicking a little ass, right?

A beat. Not exactly comforting for Hondo to hear. Before he can correct Street --

MUMFORD (O.S.)

Hey, if it isn't America's Top Cop.

Reveal 50-David team leader, MUMFORD with his number two, ROCKER, mid-40's, white.

MUMFORD (CONT'D)

You drive to work today or just swing from building to building like Spiderman?

ROCKER

(wingman laugh)

Spiderman...

There's an intense rivalry between SWAT teams and this kind of shit-giving is common, if not always appreciated.

HONDO

Those were Hicks' words, not mine.

MUMFORD

And what about getting the 20-David
gig over Deac? What'd you do to
deserve that, huh?

Mumford eyeballs Deacon, clearly on his side. Hondo
contemplates how hard to push back when Street jumps in --

STREET

(to Hondo, re: Mumford)
I miss some kind of drama or is this
guy's default button just set on
"Dick Mode"?

MUMFORD

(to Hondo)
Not sure who your new smartass is,
but good luck with that. We're on
our way to find the guy Buck let get
away last night.

ROCKER

Later.

Mumford and Rocker move off. Hondo, not off on the best foot
as a leader, leads his guys out.

30 **EXT. AVALON PARK - DAY**

30

A massive rally in protest of the police shooting of Raymont
Harris. Mostly African-American and Latino protestors.
Uniformed police officers (mostly white) line a path for
citizens to traverse. A lot of anger towards the cops.

Mixed among the crowd, Hondo and Deacon are together on one
side of the crowd. Street, and Chris together on another
side. Luca and Tan on another.

A makeshift stage where people are preparing to speak.

Hondo nods and says hello to a number of people. This is his
neighborhood and a lot of people know him. They do like him,
treat him differently than other cops. It's not lost on
Deacon. A black man, 50's, DELL, neighborhood player to all
the divorcees, approaches Hondo.

DELL

Hondo! Business or pleasure?

HONDO

Here on business, Dell. Making sure
you don't steal too many hearts from
all these fine ladies.

Dell smiles, then turns serious.

DELL

I know Raymont. Good kid. It's too
much, Hondo.

HONDO

I hear ya.

DELL

Seen you on the TV. They gave you
some big promotion.

(off Hondo's nod)

Means maybe you can do something
about all this.

HONDO

I aim to try, Dell.

DELL

Well... I'll be watching.

(re: crowd)

We all will. Say hi to your aunt
and nieces for me.

Dell tips his cap to Hondo and walks off. A young black
protestor, JAVALE (20), sees Hondo, yells at him.

JAVALE

What color you supposed to be,
brother? Black or blue?!

(off Hondo's look)

Gonna have to pick.

Javale turns with disgust in his eye and walks off. As Hondo
watches him go, realizing the difficulty he faces in trying
to bring these two communities together --

ON LUCA and TAN as they approach STREET and CHRIS --

STREET

Saw your K-9 patch. Where's the
mutt?

CHRIS

Champ? Just retired. Hip started
to go. I got him at my place,
getting ready to train a new dog.

STREET

You picked one out yet?

CHRIS

No, still choosing.

STREET

(flirty)

Maybe off duty you can teach me a
few tricks.

CHRIS

I like dogs, not dawgs.

LUCA
(to Street)
Texted with a buddy in Long Beach
about you, Street. Sounds like it
ended pretty rocky down there.

TAN
Anything we should know? Nothing
stays secret too long in SWAT.

A beat as they wait to see how he'll respond --

STREET
I plan on keeping any secrets from
you, I'll let you know.

Street moves off to check on the crowd as Luca, Tan and Chris
share a look. Some uncertainty about their new partner.

BACK ON HONDO AND DEACON

HONDO
Listen. Thought maybe you and I
could grab a beer some night, talk
ways to make the team more
efficient.

DEACON
Depends on the night.

Beat. That's a blowoff. Hondo realizes he's going to have
to deal with this Deacon issue at some point. But even if he
thought this was the right time, they're interrupted as
GERALD (26) begins talking into the microphone to the crowd.

GERALD
I'm Gerald Ewing, Raymont Harris is
my cousin. Raymont's a straight A
student at his high school. Last
night, picking up some groceries,
the cops shot him. This is the
third police shooting here in the
last six months. You don't see them
shooting people in Brentwood, do
you? In Bel Air?
(the crowd responds)
How many times are we gonna let this
happen before --

CRACK! CRACK!

Two sniper shots take out a WHITE UNI OFFICER on the stage.

The crowd panics! Screams! Runs! Hondo scans from the
direction he heard the shots. Sees a FLASH on the rooftop a
quarter of a mile away. The shot MISSES a scrambling
OFFICER. Hondo points to his team --

HONDO
That roof!

Our five heroes all start running towards the building, heading straight for the danger as everyone else runs in the opposite direction (an image that frankly should be the poster for this show).

ANOTHER CRACK, CRACK takes down a white COMMUNITY PROTESTOR.

Hondo, Deac, Luca, Chris and Tan all find cover to take as they run towards the building. Hondo sees Street though --

SPRINTING at full speed directly down the middle of the road, with no cover. Incredibly brave, or incredibly stupid.

Street reaches a FIRE ESCAPE LADDER. He climbs it, starts scaling up. Unbelievably quick.

The other four arrive after him. Hondo and Deacon follow up the fire escape. Chris and Luca enter the building.

31 **EXT. SOUTH L.A. ROOFTOP - DAY**

31

Street leaps onto the roof from the fire escape, gun ready. The rooftop's empty. He goes to the spot where the sniper was shooting from. Shell casings lying there. Street runs to the other side of the roof to see if he can spot the sniper getting away. Hondo and Deacon arrive now, followed shortly by Chris, Luca and Tan. They scan various sides of the building, looking frantically below for the gunman.

CHRIS

Nothing.

LUCA

Nope.

STREET

Nada.

Deacon GRABS Street by the scruff --

DEACON

You're a hot mess. Out of position, moving too fast. They teach you anything in Long Beach?

An awkward look between Hondo and Deacon at the breach of leadership protocol. As the team scans for any sign of the shooter --

STREET

Moving too fast? I was trying to get to the shooter before he got away.

HONDO

Running down the middle of the street with no cover?

STREET

Got here before anyone else, didn't I?

HONDO

Lesson one, Street: Never be in a hurry to die.

Hondo exchanges a look with him, then one with Deacon, who hasn't, seemingly, fully accepted Hondo as team leader yet.

Hondo looks down on the park, where people are still scrambling, huddling, hiding -- with two people down.

END ACT ONE

ACT TWO

FADE IN:

32 INT. SWAT HEADQUARTERS - HALLWAY - DAY

32

Hondo and Deacon, having been summoned, arrive to find Jessica and Hicks already conferring with Mumford and Roker.

HICKS

Dead cop? Dead civilian? Both white?

HONDO

Someone knew what they were doing. Expert shot, line of sight, escape route.

Jessica shows Hondo and Deacon a BLURRY security camera still. Partial image of a man from behind. A hoodie prevents any real ID, but his hand is black.

JESSICA

Best we could do from security cameras.

HICKS

No ID, but we know our shooter's black. Racial payback for the Raymont Harris shooting.

MUMFORD

Robbery-Homicide found some unusual shell casings. Might track back to our sniper.

HICKS

Best lead we have.

DEACON

A couple different ways I can think of to chase that down.

HICKS

(to Mumford)

You coordinate with RHD, take point on it.

MUMFORD

You bet.

HICKS

Hondo, your team'll pick up any spill-over duties.

HONDO

At least until there's a press conference?

Hicks doesn't appreciate the dig. Hondo shares a look with Jessica. She doesn't pick a side. Jessica waves over an AIDE who's carrying a large stack of papers. She takes them from her and hands them to Mumford.

JESSICA

These are outstanding warrants for felons in a three-mile radius of the park shooting.

HICKS

Coordinate with South Bureaus Gang Enforcement, start knocking down doors, see what oozes out. I want to make that neighborhood hurt.

HONDO

Those are proud people who usually get the short end of the stick. You want to make them hurt?

HICKS

They started a war with us, Hondo. Black on white. Maybe you noticed. So we're going to squeeze them 'til someone tells us who did this.

(to Mumford)

Clear?

MUMFORD

Crystal.

HICKS

(re: warrants)

Pick the most promising ones, give the others to Hondo to follow up on.

(to both of them)

Don't come back empty handed.

Hicks moves off.

JESSICA

Be careful but be quick. We already had a hostage situation and a bank robbery we couldn't respond to because of this shooting.

Jessica moves off now. Mumford and his team take off. Hondo's about to say something when Luca approaches --

LUCA

Guess who's in the locker room?

Off Hondo --

Buck Spivey puts a couple decades of SWAT memories into a cardboard box. Hondo enters and then stops. Buck sees him --

BUCK

Get out of here, Hondo. You don't want to be around my stink.

HONDO

We're going to fix this. I'm gonna push Hicks and Cortez. This isn't the end. We can --

BUCK

Hondo, stop... It's over.

(beat, off Hondo)

I was chasing a white suspect and I ended up shooting an unarmed black kid. Not exactly protocol.

HONDO

It was an accident.

BUCK

Not one I'd tolerate on my team.

(hides emotion)

The city's already exploding. I'm not gonna throw gas on that fire just to protect my job.

HONDO

This is wrong. Look, you and Jenny come over to my place, I'll make you that gumbo you like and --

BUCK

Jenny left.

(off Hondo)

Four, five months ago.

HONDO

How come you didn't say anything?

BUCK

Wasn't looking for sympathy. Just wanted to do the job.

(beat)

It's your job now.

A beat as Hondo shakes his head.

HONDO

Some job. Lost my mentor, Hicks just wants me to smile for the cameras and then he sandbags me by putting this Street guy on my team.

BUCK

I asked Hicks to put Street on the team in my place.

(off Hondo)

Told him I wouldn't fight my firing if he did.

HONDO
Why? How do you even know this guy?

BUCK
Been watching him for awhile. He's got potential. I can't be here to help him... I'm hoping you will.

HONDO
I got enough troubles figuring out this team leader thing without having to get this Street kid over the hump.

BUCK
Dirty little secret: I had no clue what I was doing half the time. The key was not letting you clowns realize it.
(off Hondo's smile)
Don't run the team the way I would. Be Hondo. Find your own way.

Buck has his cardboard box filled now. Takes a last look into the empty locker.

BUCK (CONT'D)
Don't do goodbyes, so... stay liquid.

Buck nods and exits the room. But Hondo's hurting.

34 **INT. SWAT HEADQUARTERS - EAGLE'S NEST - ROLL CALL - DAY** 34

Deacon is handing out warrants to the team as Hondo enters, contemplating his talk with Buck.

DEACON
Warrant bingo.

CHRIS
Needle in a haystack time.

DEACON
We don't write the music, we just play it.

HONDO
It's wrong.
(off them)
Taking the fight to South L.A. is just wrong. And it's not going to work.

DEACON
Those are the orders.

Hondo makes a decision. One that's going to determine his fate, one way or the other.

HONDO

And this is my team. Hicks wants to fire me, he'll fire me. But we're going a different way.

DEACON

Which way's that?

HONDO

Treat 'em like family.

Off the rest of the team, intrigued --

35 **INT. BEAUTY SALON - DAY**

35

Five African-American women getting their hair done by five separate hairdressers. Hondo enters. That gets the women's attention. A lot of sudden concern about how they look with their hair in various states of disrepair. First Street and then Tan follow Hondo in. A woman, GINA, turns to two friends on either side of her --

GINA

(re: our guys)

Mmmm. One for each of us.

Chris walks through the door now.

GINA (CONT'D)

And one for Denise.

Deacon and Luca enter now. The team fans out, acknowledges the various women as BRIANA, 30's, a lifelong crush on Hondo, steps up to him.

BRIANA

Hondo... Don't tell me you finally came down here to propose to me?

HONDO

Told you a thousand times, Briana, you're way too much woman for me.

BRIANA

Only one way to find out for sure.

HONDO

Looking into that park shooting down the block. We all know nothing happens in this zip code, doesn't get discussed and dissected by the women in this room.

A beat. Briana smiles.

BRIANA

Not sure it'll help, but maybe talk to Jemele.

Briana indicates a woman getting her hair done, JEMELE.

HONDO

You got something I can use, Jemele?

JEMELE

My friend Penny... she's got this ex who's always trying to get back with her. Texts her this afternoon he saw the shooter driving away from the park. Penny figured it was another one of his lies, but...

HONDO

(killer smile)

What do you say, Jemele? Think you can get Penny on the phone for me?

Off Street and Tan, seeing some wisdom in Hondo's ways --

36 **EXT. PARK - DAY**

36

A gathering area for locals. Some guys tossing a football. Mothers getting their kids air. Various vendors serve them. SHORTY (30's, black, tall) runs a mobile barbeque stand, selling dogs and brats. Hondo and his full team approach.

HONDO

Shorty. You're a hard man to find.

SHORTY

I know you?

HONDO

Dogs for all my guys please.

Hondo peels off some cash as Shorty hands out dogs to the ravenous SWAT officers. No time to eat all day.

HONDO (CONT'D)

You know, when you witness a crime, you're supposed to report it to the police.

SHORTY

I didn't see no crime.

Hondo removes his cell, shows him something on it.

HONDO

Then why'd you text this to Penny Girl?

SHORTY

You talk to Penny? What'd she say about me?

HONDO

You say something to me first. What'd you see?

Shorty sighs. Last thing he wants is to get grilled by the cops publicly. Talks to Hondo on the down low as he keeps handing out hot dogs to the team.

SHORTY

Was set up down the road from the park. Figured I'd make some dollars with the rally going on. Heard the shots, thirty seconds later see this tow truck rip past me.

DEACON

Tow truck? So you didn't see the shooter?

SHORTY

Not sure if it was the shooter or not, but he was driving like he didn't want to be there.

HONDO

You see who was behind the wheel?
(Shorty shakes "no")
See a name on the truck?

SHORTY

No. Just a logo. Like an anchor or something.

HONDO

Sounds like it could be Hook and Go Towing. Used to be Old Man Roger's place before he died a few years ago. Don't know the new owners.

DEACON

Guess we should find out.

As Shorty hands Hondo the final hot dog --

SHORTY

So what's Penny got to say about me?

HONDO

Time to look for other options, Shorty.

SHORTY

You sure?

HONDO

Damn sure.

Off a devastated Shorty --

37 **EXT. HOOK AND GO TOWING - DAY**

37

Hondo, Deacon, Street, Chris, Luca and Tan walk into the driveway of this garage/tow shop. A CLOSED GATE blocking some cars under repair, a STACK of tires. A BUILDING behind the cars. Luca points out a TOW TRUCK with an anchor painted on the side. They're in the right place.

A man, FENNICK, white, 20's, muscular, approaches.

STREET
(sotto to Hondo)
Thought we were looking for a black
guy?

FENNICK
Help you?

HONDO
You the owner here?

FENNICK
That's right.

A look between our guys. This guy is aggressively white.

HONDO
We're Metro SWAT. We're talking to
people in the neighborhood about the
shooting at the park today.

FENNICK
Don't know nothing about that. Was
working on a Ford Taurus all day.

Another man, LUIS, 20's, Latino, wiry, in overalls,
approaches now, stands next to Fennick.

LUIS
Sounds like the place got shot up
pretty good.

FENNICK
Maybe cops should stop shooting kids
out for groceries.

DEACON
Anyone take that tow truck out
today?

FENNICK
Luis ran a few errands this
afternoon.

HONDO
You buy this place from Old Man
Rogers?

FENNICK
My uncle did. I run it for him.

HONDO
And what's your name?

FENNICK
Why? I do something wrong? How
'bout you go roust some actual
criminals?

STREET

How 'bout you have a little respect,
answer the question?

FENNICK

Why don't you take your question,
shove it up --

Hondo inserts himself between Street and Fennick, shoots a
look to Street. Tries to calm the situation down.

HONDO

So no one else has access to that
tow truck?

FENNICK

Nope. Just the two of us. Take a
look around if you want.

Suddenly Street's radio goes off.

RADIO (V.O.)

20-David, 20-David, 50-David in need
of immediate assistance at
intersection of 22nd and Hooper.

HONDO

(to his team)
Let's go.

STREET

(into radio)
On our way.

FENNICK

Nice chatting.

The team exits. As Hondo gets into his SUV with Street, he
takes one last look at Fennick and Luis --

38 **EXT. 22ND AND HOOPER - DAY**

38

Mumford and his guys have FOUR BLACK YOUTHS on the ground, on
their stomachs, hands CUFFED behind their backs. While the
youths might be under control, the neighborhood is definitely
NOT. Forty to fifty angry citizens on the street yelling at
the team. "What'd they do?" "You don't belong here!" "Which
one you gonna shoot next?!"

The crowd takes a step towards the SWAT officers, then when
threatened, a step back. It's a standoff that's everything
Mumford can do to just keep his team's heads above water.

Hondo and Deacon arrive in their respective SUVs and leap
out, quickly provide CROWD CONTROL for the 50-David team.
Hondo tries to calm things down.

HONDO

Everyone back off now! This doesn't
need to escalate.

ANGRY MAN
Those boys didn't do nothing!

MUMFORD
Two of them have warrants!

ANGRY WOMAN
What about the other two?!

MUMFORD
Resisting.

ANGRY MAN
You always say they're resisting!

Hondo shoots a look at Mumford to shut up.

HONDO
Everyone stand back and allow the officers to take these men into custody.

ANGRY WOMAN
Men? One of them's sixteen!

HONDO
You have my word they'll be treated respectfully.

Hondo shoots another look at Mumford -- You better keep that promise. Hondo chooses blue over black in this moment --

HONDO (CONT'D)
Now let them through.

Hondo's firmness and fairness has weight. The crowd's still angry, but a little less itching for a fight. Hondo nods to Mumford for him and his guys to get the men out quickly.

Mumford gets everyone inside and the truck takes off. Murmurs of dissatisfaction from the crowd. But it's a disaster averted for Hondo.

He takes a breath, looks around and a face draws his attention. Away from the crowd across the street stands DELL, his friend from the rally. He looks at Hondo with disappointment. As Hondo feels the rebuke of his community --

39 INT. SWAT HEADQUARTERS - JESSICA'S OFFICE - DAY

39

Jessica closes the door. Hondo stands inside.

JESSICA
You can't just ignore Hicks' orders and expect me to cover for you.

HONDO
There's better ways to find this shooter.

JESSICA

(beat)

And now Deacon says you're going down to the hospital to see Raymont Harris.

HONDO

He's out of surgery, he's conscious. I want to pay my respects.

JESSICA

No. Absolutely not. We both know there's a lawsuit coming.

HONDO

I'm not going there as a cop, just a citizen.

JESSICA

But you are a cop. So you can't see that kid. Period.

Hondo nods, miffed. Starts to go. Then stops and turns.

HONDO

Trying to read your tone the last twenty-four hours. Not exactly clear where you and I are at...

JESSICA

You mean this?

She pulls out the Relationship document he signed.

JESSICA (CONT'D)

Even if I had a chance to turn it in, it'd be useless. You're under my direct command. No relationships allowed. People are already pissed you got the job over Deacon. They find out we're together? It'll be the end for both of us here.

Beat.

HONDO

So we shouldn't discuss this further tonight... at your place?

JESSICA

No.

HONDO

So you're saying tomorrow night?

Even in times like this he can still make her laugh.

JESSICA

Hondo. Don't make this hard, ok? We want to stay together it means one of us has to give up our job.

HONDO

Well, I'm not letting you give up yours. You've worked too hard.

JESSICA

And I'm not letting you give up yours. What you're doing's too important. Especially right now.

HONDO

(beat)

Guess that settles that then.

JESSICA

Can I get my key back... shouldn't be any history of us out there...

Hondo retrieves his key ring. Slips her apartment key off and places it on her desk. An eye lock between them. It really is the right thing to do. That said, it sucks.

HONDO

See you tomorrow, boss.

He nods and exits. When he shuts the door on his way out, she exhales. Hondo's not an easy guy to let go.

40 **INT. SWAT HEADQUARTERS - EAGLE'S NEST - DAWN**

40

Hondo, small boxing gloves on, takes his frustration out on the team HEAVY BAG. Street enters in gym clothes for a late night workout, is surprised anyone is here. Hondo senses Street, stops his punches.

STREET

Thought I'd get an early start...

HONDO

Me too.

Street grabs some weights, starts some curls, then --

HONDO (CONT'D)

You know how you ended up on my team?

(beat)

Buck Spivey recommended you.

STREET

Yeah?

HONDO

Yeah. Buck taught me everything I know. But not --

STREET

-- everything he knows. Right. Heard that one.

HONDO

How long you go back with Buck?

STREET
Since I was a kid.

HONDO
He coach your little league team?

Beat. Street stops the curls for the moment.

STREET
He knew my mom.

HONDO
Date her or something?

STREET
Put her in prison.

Hondo takes in the matter-of-fact way Street says that.

HONDO
She still there?

STREET
Yeah. Next question.

Street resumes the curls. An unsubtle attempt to end the conversation. Hondo begins a story though that gradually grabs Street's attention --

HONDO
When I was new to SWAT, prided myself on being first in the door, never scared of nothing.
(beat)
Buck sat me down... told me there's a difference between looking for a thrill and looking to get hurt and whatever anger was driving me... I had to put it somewhere else before it got the guy next to me killed.
(beat)
Not sure what you're going through right now... but find someplace else to put it.

STREET
Don't really want to talk about it.

HONDO
Then just listen. Sometimes, for the good of the team, though, you got to find your voice, say what needs to be said anyway.

And in that moment, Hondo realizes he's talking to himself even more than to Street. As Hondo turns back to the heavy bag --

END ACT TWO

ACT THREE

FADE IN:

41 INT. INNER CITY HOSPITAL - DAY

41

Cedars-Sinai this ain't. The kind of hospital you get when Barbra Streisand doesn't donate a wing. Hondo walks down the hallway, sees a CROWD of black people inside one particular room. He approaches, KNOCKS on the door.

SEVEN people in the room all swivel to see him. No happy faces. Raymont Harris lies in the hospital bed. His mother, LUANNE HARRIS, 40's, is the first to acknowledge Hondo. Other family members, including GERALD, watch with anger.

LUANNE

This isn't your place.

HONDO

I know it isn't. None of us should be here right now.

(to Raymont)

Especially you, Raymont. You didn't deserve this.

A beat as the room takes that in.

HONDO (CONT'D)

(to Luanne)

Can I say a few words to your son, please, ma'am?

She nods and Hondo enters the room and approaches Raymont, who looks weak but is fighting.

RAYMONT

You were the one that saved me.

GERALD

His partner's the one that tried to kill you.

A beat. Hondo allows Gerald's rage, focuses on Raymont.

HONDO

Surgeons saved you. I just helped get you here in one piece.

(beat)

Listen... I just wanted to say how sorry I am this happened. No one on the force wanted it.

Raymont nods warily.

HONDO (CONT'D)

Truth is, when I was younger, I was out one night, got into it with the cops.

(MORE)

HONDO (CONT'D)

I didn't do anything wrong, but I ended up with a broken arm and my face in the pavement. Spent the next week bitching about "cops this, cops that." Finally, my father told me if I really wanted to do something about changing the police, I should join 'em. So I did.

(beat)

Point is you're the kind of kid I promised myself I'd protect... so I'm really sorry this happened.

RAYMONT

Thank you.

Hondo puts a few of his CARDS down on the food tray.

HONDO

(to entire family)

A few of my cards. Any of you need anything... any time of day... my number's right there.

(to Raymont)

Get better now.

Hondo exits the room. Gerald watches him go.

42 **INT. SWAT HEADQUARTERS - HICKS' OFFICE - DAY**

42

Deacon stands in front of Hicks at his desk.

DEACON

I'm not comfortable with this conversation.

HICKS

I'm just trying to ascertain whether Hondo's down with the program or not. Your team didn't serve any of the warrants you were assigned yesterday.

DEACON

Hondo felt they were unlikely to achieve any meaningful results.

HICKS

And what results did he achieve?

(beat, off Deacon)

Deac, look. We both know why I had to elevate Hondo. Today's world, it's all about optics. But you've earned your own team. And you're going to get it. Maybe even sooner than you think.

Off Deacon, wanting that, but not loving Hicks' methods --

43 INT. SWAT HEADQUARTERS - EAGLE'S NEST - ROLL CALL - DAY 43

Jessica rushes in to find Hondo going through the day's plan with his team. Hondo sees her concern.

HONDO

What?

Jessica turns on the TV in their room, switches it from SPORTS to the local news. A different NEWS ANCHOR talks as an image of a letter is shown on-screen. Looks much like a ransom note.

NEWS ANCHOR #2

-- was opened in our mailroom thirty minutes ago. The writer vows to kill two African-American children in Los Angeles as they leave school this afternoon in retaliation for the two white victims killed at the rally in Avalon Park yesterday.

Jessica mutes the TV.

JESSICA

Classes let out in an hour. Every cop's being diverted to schools in primarily black neighborhoods.

STREET

Can we just keep the kids inside?

JESSICA

For how long? A few hours? A few days?

Off Hondo --

44 EXT. ELEMENTARY SCHOOL - DAY 44

Hondo CARRIES a terrified 1st Grade GIRL out of the school. Behind him, Deacon, Street, Chris, Luca and Tan lead a group of thirty young students outside. Guns at the ready, looking for any sign of a threat. Scan for snipers.

Hondo LOADS the girl into a SCHOOL BUS with BLACK PAPER over the side windows so no one can see in or aim at anyone. He puts the girl on the bus and then covers his team as they escort the rest of the kids onto the bus.

When all the kids are on board, a UNI COP boards the bus and Hondo indicates for the driver to go. The BUS accelerates.

As the next bus pulls up --

HONDO

Last one.

The team goes back to the school to get the last group of kids when Hondo sees someone across the street trying to get his attention. It's Gerald. Hondo crosses the street.

HONDO (CONT'D)
You're Raymont's cousin, right?

Gerald NODS, indicates to follow him around the corner for privacy. Hondo follows him into an ALLEYWAY, out of sight.

HONDO (CONT'D)
What's up?

GERALD
Look, I'm no snitch.

HONDO
Sure. I see that.

GERALD
But I appreciated what you said at the hospital... and I see what you're doing here... I get you're different than the rest of 'em, so this is just us talking, not me snitching.

HONDO
Of course.

GERALD
It's a big city, but a small hood, you get to know a lot of people.

HONDO
Right.

GERALD
I had this friend I grew up with. Good cat. Funny. Joined the Army, I didn't see him for a while. Came home a few months ago talking all this nonsense about needing to tear down the system. Blow it all up. Just last week, I saw him and he was talking like things were happening and I was never gonna see him again.
(beat)
Thing is, what he did in the Army... he was a sniper. I don't know if that's got anything to do with what went down in the park, but --

HONDO
What's his name?

GERALD
Daronte Drummond.

HONDO
Where's he live?

GERALD

Said he and these white dudes from his unit were sharing a crib in Echo Park.

45 INT. DARONTE DRUMMOND'S HOUSE - DAY

45

The doors smash in and Hondo, Deacon, Street, Chris and Tan SWEEP in, cover different rooms. Movement! A figure rushes by. Our team members fill the gaps, stay liquid and triangulate the guy. He looks for a way out, but one path blocked by Deacon, his next one by Street, turns a third way and CHRIS is right there, uses a jujitsu move to put him on the floor, a knee in his back.

Street sees another figure running for a basement door.

STREET

Runner!

Street and Tan take off down the basement steps after him.

IN THE BASEMENT they see him sprint for some steps that lead to the outside. He bursts through the doors to --

46 EXT. DARONTE DRUMMOND'S HOUSE - CONTINUOUS

46

-- He looks behind him to see how close his pursuers are when he is CLOTHESLINED by Luca. He drops like a wet sack. Luca stands over him, triumphant.

47 INT. DARONTE DRUMMOND'S HOUSE - DAY

47

Timecut. UNI COPS stand over the two bad guys, cuffed and seated. Hondo nods to the cops as --

CHRIS (O.S.)

Boss?

Hondo goes down the stairs to the basement where Chris, Luca and Deacon await. Chris shows Hondo a hiding spot she's found with a huge stash of weapons.

Street arrives showing a framed photo of Daronte in the Army, posing next to Fennick, Luis and a few other soldiers.

STREET

That's Daronte. With our two guys from Hook and Go Towing.

Hondo points out another man in the photo --

HONDO

And that's the guy that Buck was chasing the other night. This is all connected.

DEACON

How?

HONDO
(to Deacon, Street & Tan)
Don't know. But get down to that garage.

They move off quickly. Hondo's attention is drawn to a cork board with PHOTOS pinned to it. POV photos from high up, looking down on a busy city street.

HONDO (CONT'D)
Where is this?

LUCA
That's Downtown. By 4th and Fig.

Off Hondo --

48 **INT. SWAT SUV - DAY**

48

Luca DRIVES like a bat out of hell. Hondo in the passenger seat. Chris in the back. Hondo's on the phone --

HONDO
What did he say?

49 **INT. POLICE OBSERVATION ROOM - INTERCUT**

49

Jessica on her cell. Through one way glass, we see Yorba Glennon, CUFFED in a chair at a table.

JESSICA
Yorba confirmed he was selling weapons to a group of ex-military guys.

HONDO
Something doesn't add up. Why's a black guy threatening black school kids as payback for two white people that he killed?

An ASSISTANT hands Jessica a piece of paper. As she reads --

JESSICA
Daronte Drummond, Larry Fennick and four others were discharged from the Army after posting online about overthrowing the government.

HONDO
They bought the guns from Yorba's crew. When Raymont Harris gets accidentally shot they take advantage of all the anger, Drummond kills the two people at the rally to get the city to turn on itself.

JESSICA
(realizes)
This isn't racial. It's political.

HONDO

And based on some chatter we overheard from the guys we just busted, whatever it is, it's happening downtown right now.

JESSICA

Be careful. Yorba sold them enough firepower to take on the entire LAPD.

Off Hondo, undeterred and on the move --

END ACT THREE

ACT FOUR

50 **EXT. DOWNTOWN ROOFTOP - DAY**

50

DARONTE DRUMMOND has a sniper rifle positioned to look down on the street below. As he adjusts the sight --

BAM!

Drummond turns around, sees Hondo emerge from the stairwell door, gun drawn. Drummond GRABS some cover, pulls out a handgun and starts SHOOTING at him.

Hondo grabs his own cover as Chris and Luca hug the doorway for safety. Hondo, Chris and Luca start firing back. Just as Drummond rises to take another shot --

BAM! Hondo takes him out. Hondo, Chris and Luca advance on the body to make sure he's down. He is. Hondo looks over the building's edge to Mumford's position.

CHRIS

Can't shoot any school kids from here.

LUCA

So what's the target?

Off Hondo, getting a bad feeling --

51 **EXT. HOOK AND GO TOWING - DAY**

51

Deacon, Street and Tan approach the building, guns drawn --

52 **INT. HOOK AND GO TOWING - DAY**

52

They enter. No one there. A TABLE in the middle of the room with a solitary NOTE sitting on the middle of it. Street goes over and reads it without picking it up.

STREET

"The dead officers are proof of your stupidity. The money we took from your bank will go towards destroying the corrupt system you foolishly worship."

DEACON

Don't think we were supposed to find this yet.

STREET

(to Deacon)

What dead officers?

DEACON

(into radio, to Hondo)

Hondo... They're planning on taking down some bank.

53 **EXT. DOWNTOWN ROOFTOP - DAY**

53

Hondo scans the area, then hears SIRENS, sees TWO SWAT SUVS approaching down the road.

CHRIS
That Mumford and his guys?

As Hondo pulls out his phone and starts dialing --

HONDO
(bad feeling)
Yeah.
(beat, into phone)
What's 50-David doing downtown?

54 **INT. SWAT HEADQUARTERS - HALLWAY - INTERCUT**

54

Jessica, on her cell, powers towards the exit.

JESSICA
There's a silent alarm at First
Finance Bank. Mumford's team was
the only one in the area.

Hondo processes --

HONDO
Didn't you say there was a bank
robbery during the rally shootings?
When most of the cops in the city
were there?

JESSICA
That's right.

HONDO
And now there's another bank job,
while every cop's watching the
schools? These are the same guys.
They're getting us to chase our
tails while they're robbing banks to
finance whatever anti-government
crap they got planned. We got to --

55 **EXT. ROOFTOP/STREET - INTERCUT**

55

BACK WITH HONDO on the rooftop as he sees TWO RPG grenades
shoot towards the SUVs!

BOOM! BOOM! They aren't direct hits, but hit the road next
to each moving SUV, launching them and FLIPPING them over.

Hondo, Chris and Luca SPRINT for the door. As Hondo
activates his body mic --

HONDO
50-David's under fire! Repeat, 50-
David's taking fire!

56 **INT. CHARGER (DRIVING) - DAY**

56

Street drives with Deacon in the passenger seat with Tan in
the back. Over the radio, they hear --

HONDO (V.O.)
Deacon! There's a robbery going
down at First Finance Bank on Grand.
Head straight there.

DEACON
(to Street)
You heard him.

Street guns it --

57 **EXT. STREET - DAY**

57

ON Mumford, Rocker and their guys, injured, as they shake the cobwebs and start to get out of their vehicle --

See TWO BAD GUYS, in full body-armor, put away their RPGs and pull out ASSAULT RIFLES, advance on 50-David, ducks on a pond. They're joined by a third SHOOTER, also in full BODY ARMOR -- it's the MAN who got away from Buck in the Teaser. Just as they raise their guns to slaughter Mumford's SWAT team --

BANG! BANG! Hondo and Luca each hit an RPG Guy. The bullets hit the body armor, don't slow the men down, but get their attention and save Mumford and his guys for the moment.

The body-armored MEN starts firing assault weapons at our team.

FIND Chris, set up in a different spot watching this firefight. She takes careful aim at one of the RPG Guys -- an inch wide vulnerable spot on the neck, between his helmet and his chest armor. She FIRES.

The shot finds the one vulnerability and KILLS him instantly. He falls to the ground. Luca takes a similar shot now at THE MAN from the Teaser. Takes him down.

The third bad guy takes off. Hondo chases after him, while Luca and Chris check on the two downed bad guys.

Hondo chases the remaining gunman. Astute viewers will note a similarity to the Buck chase in the Teaser. Hondo tries to negotiate some civilians as the GUNMAN tries to get away, firing behind himself at Hondo, endangering the civilians.

Hondo turns a corner, has his gun sighted on a civilian. Hondo doesn't fire. Instead, gets a bead on the Gunman!

Bam! Takes the gunman down. Threat neutralized. He walks over to check the body. As he does, the Charger with Street, Deacon and Tan in it ROARS by on its way to the bank.

Hondo keys his body mic --

HONDO
Take care of business.

58 INT. CHARGER (DRIVING) - DAY 58

On Street, Deacon and Tan, determined to do just that.

59 EXT. FIRST FINANCE BANK - DAY 59

Fennick and two ACCOMPLICES exit the bank, carrying bags filled with cash, and get into a waiting VAN. The side door closes and the van accelerates --

60 INT. CHARGER (DRIVING) - DAY 60

Street at high speed sees the van trying to make its escape. As the van tries to cut across an intersection to hit its escape route, STREET accelerates.

TAN

Why'd we let him drive?

DEACON

Street...???

STREET ignores them. Deacon and Tan brace for impact as Street sideswipes the van, FLIPPING it over. The van SLIDES along the pavement, comes to a rest. The side door opens up and two ROBBERS jump out and run for it. Deacon and Tan give chase.

Street gets out to check on the van.

Deacon and Tan track the two robbers, who fire at them, but can't hit them. Deacon and Tan each FIRE! Their body armor protects them. Deacon and Tan give chase, TACKLE them from behind, quickly ZIP-TIE the two suspects --

Street peeks into the van looking for any other survivors. Unbeknownst to him, FENNICK slithers out of the passenger door window (which is facing up to the sky). Fennick jumps from the top of the van just as Street notices him. Street's gun gets knocked out of his hand.

A fist fight ensues. Fennick tries to pull a gun on Street. Street KNOCKS it away. Fennick is Army trained. He's good. But Street is better. The fight sways in his direction.

Street delivers a vicious one-two combo that sends Fennick sprawling. But Street realizes it's sent Fennick falling right near his gun!

Street scrambles for his gun as Fennick reaches for his own gun. They each reach and start to pivot on each other when --

BAM!

Hondo is there! KICKS the gun out of Fennick's hand, SMASHES his knee into Fennick's head. Fennick goes down, barely conscious. As Hondo CUFFS him, Street rises to his feet --

STREET
I woulda had him.
(off Hondo)
But thanks.

Off Hondo -- Not sure if Street is kidding or not.

Deacon and Tan approach from one direction with their prisoners in tow. Chris and Luca approach from the other direction. The six team members exchange looks. The situation finally under control.

As Police Sirens get closer and closer, they smile to each other. A day late and a dollar short for the other cops.

61 **EXT. L.A. RIVER - NIGHT**

61

Hondo looks at his team as they celebrate (in a sober way, after all, they're still technically on call for six more hours). Deacon shows the group streaming video on his phone of local news with the headline "Bank Robbery Foiled".

NEWS ANCHOR #1
... And the city of Los Angeles has
Metro SWAT officers to thank this
evening for bringing in a group of
dangerous criminals...

They all whoop and holler. As Hondo moves off --

DEACON
Where you going?

HONDO
No one likes the boss ruining a
perfectly good party.
(they laugh)
Besides, got someone I need to see.

Hondo moves off as the rest of the team give their goodbyes then resume their celebration.

62 **INT. JESSICA'S APARTMENT - NIGHT**

62

Jessica arrives home, KICKS off her heels and drops her keys, badge and gun down. As she enters from a long day at work --

63 **EXT. HONDO'S PORCH - NIGHT**

63

A real sense of Hondo's neighborhood out here. Hondo sits on a chair on the porch, drinks a soda. A car pulls up and Buck gets out. Hondo TOSSES him a beer. As Buck sits down next to Hondo --

BUCK
How's Street looking?

HONDO
Think we might get him there.
(beat)
(MORE)

HONDO (CONT'D)

There's something you're not telling me about why you wanted him with me.

Buck toasts him, impressed he's realized it.

BUCK

When you started SWAT, figuring you out made me a better leader. Helping Street find his way is gonna make you better.

(beat)

You need each other.

A beat. Hondo is hesitant to raise this, but --

HONDO

Something Street said... about not liking to talk about things.

(beat)

Guys like us never do. But... what happens to you?

BUCK

Finally got time to do some fishing.

HONDO

You don't have to front for me.

Buck squirms. He's not the vulnerable type.

BUCK

I've known I was slipping the last six months.

HONDO

I didn't see you slipping.

BUCK

Knew how to hide it. But I felt it.

(beat)

Then Jenny left. Didn't want to lose SWAT too, so I hung around one day too long.

HONDO

Raymont's going to be alright.

BUCK

Thirty years of helping the people of this city, then I do harm.

HONDO

We're not perfect.

BUCK

Problem is we need to be.

HONDO

I need you to help me learn how to lead this team.

Buck smiles. Appreciates the gesture.

BUCK

When I'm not fishing.
(Hondo smiles)
First lesson from the Ghost of
Christmas Future... biggest mistake
I ever made was not finding someone
to share it all with.

HONDO

You had Jenny.

BUCK

I didn't really share it with her
though. Kept everything to myself.
Buried. Didn't want to burden her.
(beat)
Find someone who'll listen. To all
of it. Someone who'll understand.

Now it's Buck looking out for Hondo. As Hondo takes it in --

64 **INT. JESSICA'S APARTMENT - BALCONY - NIGHT** 64

Jessica looks over the city that she works so hard to
protect. She hears a knock at her door. It's late.

65 **INT. JESSICA'S APARTMENT - NIGHT** 65

Jessica opens the door to reveal -- Hondo. A very loaded
beat, then --

HONDO

Forgot my toothbrush.

A beat.

JESSICA

We agreed. It's over.

HONDO

We did.

An electric beat between the two of them --

66 **EXT. L.A. RIVER - NIGHT** 66

Street and Luca get ready to arm wrestle on the hood of one
of the rusted out cars. Chris holds their hands in position.
Deacon and Tan watch expectantly.

STREET

No catch? All I have to do is not
get pinned in less than a second and
the cash is mine?

DEACON

That easy.

STREET
Beautiful.

CHRIS
One... two... three.

She releases their hands. Luca IMMEDIATELY pins Street, who looks incredulous. Tan explains it to the newbie --

TAN
Luca's Department Champ. Three years running.
(picks up cash)
Easiest money ever.

CHRIS
Better luck next time, Long Beach.

Off Street a hundred bucks in the hole --

67 **INT. JESSICA'S APARTMENT - BALCONY - NIGHT**

67

Jessica backs against the railing as Hondo advances on her. The world's most earth shattering kiss, with the city's best view, seems only a moment away. As he goes in for it. She stops him with her hand. Pushes him back.

JESSICA
You disobeyed my order not to see Raymont in the hospital.
(Hondo nods)
Everyone who works for me gets one free one. Nobody gets a second.

She's serious. Hondo nods.

HONDO
I'm sorry.

That placates her momentarily. As a kiss seems inevitable --

68 **EXT. L.A. RIVER - NIGHT**

68

The team together. Tan counts his money. Street replays the arm wrestling loss, tries to figure out what he did wrong. Suddenly, one by one, each of their phones goes off. As they each look at them --

KICK in our 2017 take on the iconic SWAT theme. It continues to play over --

69 **INT. JESSICA'S APARTMENT - BALCONY - NIGHT**

69

Hondo and Jessica close, dancing around the inevitable kiss. But this will mean a big secret. And jeopardizing their careers. It's a big step. One that they're hesitant to take, but unable to resist. As he goes in to kiss her --

His cell beeps with a text. He stops just shy of her lips. Looks at his phone. Worst timing ever.

70 **EXT. L.A. RIVER - NIGHT**

70

The team grabs the rest of their stuff and moves off quickly.

71 **EXT. JESSICA'S APARTMENT - NIGHT**

71

The door opens and Hondo strides out, fully dressed now, in a hurry to get to his car and join his team.

With the vista of DOWNTOWN glimmering below them, Jessica watches Hondo rush off to save the day. Again.

As the SWAT theme crescendos --

CUT TO BLACK.

END OF EPISODE