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COLD CASE

"A Time To Hate"

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COLD CASE

"A Time To Hate"

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1-54

COLD CASE

"A Time To Hate"

CAST LIST

LILLY RUSH
JOHN STILLMAN
NICK VERA
WILL JEFFRIES
SCOTTY VALENS

DANNY HOLTZ
COED #1
DEBORAH
DRAG QUEENS
ANTHONY DESICA
TINKERBELL (GEORGE POLK)
HELEN HOLTZ
HOWARD HOLTZ
BARTENDER
CLYDE
SHELLY
HENRY "HANK" PHILLIPS *
TEAMMATE
NURSE
TIMMY O'BRIEN *
THUG
JAMES NELSON
VARIOUS PEOPLE
VARIOUS OFFICERS

COLD CASE

"A Time To Hate"

SET LIST

INTERIORS

HOMICIDE
Storage Room/Stillman's Office
Interview A
THE HUSH ROOM
DISTRICT POLICE STATION
STEVE'S COLLEGE DORM ROOM
IMPORT/EXPORT WAREHOUSE/OFFICE
CONTEMPORARY GAY BAR/UPSTAIRS
HOSPITAL/OFFICE/CORRIDOR *
JUDGE'S CHAMBERS
VA HOSPITAL
TENEMENT APARTMENT BUILDING
HELEN'S HOSPITAL ROOM/CORRIDOR
COP SHOP
GARAGE *

EXTERIORS

CAMPUS BASEBALL FIELD - DAY
Dugout
QUEEN VILLAGE STREET - DAY/NIGHT
Alley
PARK - DAY
*

COLD CASE

"A Time To Hate"

TIME SPAN

Scenes 1-17	Day 1
Scene 19A-21	Night 1
Scene 24-31A	Day 2
Scene 32-33	Night 2
Scenes 34-41	Day 3
Scenes 42-44	Day 4
Scenes 45A-48	Night 4
Scene 49	Day 5
Scene 50	Night 5
Scenes 51-53	Day 6

"A TIME TO HATE"

FADE IN:

MUSIC: "REMEMBER (Walking In The Sand)" The Shangri-Las

1 EXT. CAMPUS BASEBALL FIELD - DAY - 1964

1

The CRACK of a baseball bat as the batter hits a solid line drive. We see it in black and white 35 mm film. In the stands,

COED #1

He could be a pro ball player.

DEBORAH

He wants to be a lawyer.

COED #1

I'll bet he wants to be a ballplayer.

She looks at DEBORAH, looking at her boyfriend DANNY HOLTZ, 19, handsome, with an open, happy face, rounding the bases.

COED #1 (CONT'D)

But if you're gonna marry him it'll be better if he's a lawyer.

DEBORAH

Why?

COED #1

He won't be on the road. With the baseball hussies.

DEBORAH

Who said anything about getting married?

COED #1

It's never crossed your mind?

DEBORAH

(smiles, embarrassed)

He keeps saying he has something to talk to me about. He sounded real nervous.

COED #1

Look.

Deborah looks up to see Danny looking at her in the stands. She waves to him. He doffs his baseball cap to her. His teammates clap him on the back.

(CONTINUED)

1 CONTINUED:

1

DEBORAH

He's such a little boy.

2 EXT. STREET - NIGHT - 1964

2

The "little boy" walks down a dark street in a sleazy, scary part of town. His Phillies baseball cap is pulled down low; he's hiding. He walks past prostitutes, street hustlers. From an apartment window above, a beer bottle comes crashing down to the sidewalk. LAUGHTER from above. A row of divey bars with flickering neon signs. He approaches the wooden door of a bar called THE HUSH ROOM, enters --

2A INT. THE HUSH ROOM - NIGHT - 1964

2A

Two men, together, a couple, hold the door for Danny. He walks in behind them.

On the little STAGE, THREE DRAG QUEENS do an impromptu melodramatic choreographed act to the SONG continuing. It's on the juke box. Lip synching --

DRAG QUEENS

"Whatever happened to; the boy that
I once knew; the boy who said he'd
be true.

They're camping it up, taking full advantage of the double entendre. Lots of audience participation. Mostly men, some lesbian couples in classy butch-femme attire of the era --

DRAG QUEENS (CONT'D)

Oh, what will happen to; the life I
gave to you? What will I do with it
now? REMEMBER - walking in the sand;
Remember - walking hand in hand."

Danny knows people here. He looks happy. One of the performing drag queens ("TINKERBELL") blows Danny a kiss. Danny moves to the bar. A VERY FAT ITALIAN BARTENDER, "FAT TONY", 24, comes over to serve Danny --

ANTHONY

Hey, college boy, did you see Callison
choke in the ninth inning last night?

*

DANNY

He didn't choke. The ump robbed
him! That last pitch was low and
inside.

*

*

ANTHONY

Look at these degenerates. You're
not like the rest of them.

(CONTINUED)

2A CONTINUED:

2A

DANNY

'Cause I play baseball?

ANTHONY

Are you sure you're a fag?

DANNY

Are you sure you're Italian?

DRAG QUEENS

"lemme think, lemme think, what can
I do....???"

CHEERING AND CLAPPING. People having a good time. The place
is a sleazy dive, but it's home to gays who had no other
public place to gather --

TINKERBELL

God bless us nelly queens.

DRAG QUEENS

(the song)

"Oh no, Oh no...

Their chorus overlaps,

3 EXT. STREET - ALLEY - NIGHT - 1964

3

DRAG QUEENS (O.S.)

"Oh, no, no, no, no, no."

A Philadelphia Phillies baseball cap lying in the street,
bloody. Danny Holtz, beaten to death. Alone --

CUT TO:

4 INT. HOMICIDE - DAY - 2003 (DAY ONE)

4

RUSH and VALENS walk in together --

VALENS

This domestic call came in every
Friday night...same damn couple. We
finally shut 'em down with the Blind
Policeman routine.

RUSH

(never heard of it)
Blind Policeman.

VALENS

Go to their door with a white stick
and glasses, start taking their
report.

(MORE)

(CONTINUED)

4

CONTINUED:

4

VALENS (CONT'D)

Tell 'em it's an equal-opportunity program. Grope their face. They're so thrown off they don't call for weeks.

RUSH

Uh huh.

VALENS

Stuttering Policeman's pretty good too.

STILLMAN's in their path --

RUSH

You ever do Blind Policeman in your patrol days?

STILLMAN

Gets 'em every time.

(beat)

The lady from Milwaukee's here.

VALENS

She called twice yesterday for directions.

RUSH

And she's an hour early.

HELEN HOLTZ, 78, waits; Rush and Valens go over --

RUSH (CONT'D)

Mrs. Holtz.

HELEN

I know I'm early, I can wait.

RUSH

No, no, it's fine. I'm Detective Rush. This is Detective Valens.

VALENS

Is it true Milwaukee smells like beer?

HELEN

I've lived there so long I don't know. I haven't been here in a while.

RUSH

What brings you now?

(CONTINUED)

4

CONTINUED: (2)

4

HELEN

My son was murdered here, in 1964.
He was a student.

VALENS

A robbery?

HELEN

They said so, at first, but then
they said something else...

RUSH

What?

HELEN

That he'd been at a gay bar.

(beat)

My husband and I told them they were
wrong. Danny had a girlfriend.

(beat)

The world has changed so much.

RUSH

What was your son's name?

HELEN

Daniel Holtz.

RUSH

You didn't know he was gay?

HELEN

I didn't want to know. And now,
much too late, I realize that kept
me from...really knowing him.

VALENS

Cops back then talk about other leads?

HELEN

Mostly they talked about my husband
and I being "nice people".

(beat)

I have a heart condition. Triple
bypass. I'm running on fumes. If
there's one thing to settle before I
go...

RUSH

We'll pull his case.

HELEN

I think the police swept this under
the rug.

(MORE)

(CONTINUED)

4 CONTINUED: (3)

4

HELEN (CONT'D)

And my husband and I helped them do
it. We didn't push.

(beat)

Will you help me make this right?

Off Rush --

FADE OUT:

END TEASER

ACT ONE

FADE IN:

5 INT. COLD CASE STORAGE ROOM - DAY

5

Rush and Valens in the aisles --

VALENS

I don't see a box.

RUSH

Holtz with a "z".

VALENS

I know. There's no box.

(beat)

Tough to live with, huh? She musta told the assigned detectives to lay off.

RUSH

A civilian tells you to lay off, you do it?

VALENS

I go harder.

(re: boxes)

They get jumbled up a lot?

RUSH

It's getting better. People are learning the alphabet. Except, Vera.

(then)

Not every case is a box job. If there isn't enough to fill a box...

Valens finds a single brown accordion file folder among others in a Miscellaneous box --

VALENS

Here it is. Livin' in a group home.

It's a thin file. He hands it to Rush --

VALENS (CONT'D)

Skimpy, huh.

RUSH

Doesn't say "high priority".

She looks through folder --

(CONTINUED)

5 CONTINUED:

5

RUSH (CONT'D)

Body was found in the alley behind a bar.

VALENS

In Queen Village. Perfect, huh?

RUSH

(serious)

This case gonna make you uneasy there Scotty?

VALENS

Nope.

RUSH

Okay.

They take the folder upstairs --

6 INT. HOMICIDE - DAY

6

Rush and Valens with Stillman; he's looking at the file --

STILLMAN

'64? That's back when the patrol cars were red.

RUSH

Random street murder. Assigned detectives are both dead.

VALENS

A gay bashing outside a bar that don't exist anymore.

STILLMAN

(sifting)

And you have three civilian interviews.

Beat --

RUSH

Sounds like a winner, huh?

VALENS

We got a shot.

STILLMAN

(to Valens)

Joined the patron saints of lost causes?

*
*

(CONTINUED)

6

CONTINUED:

6

VALENS

Ain't lost, if I'm looking for it.

STILLMAN

(to Rush)

Got him to drink the Kool Aid, huh?

(beat)

Where you two gonna start?

*
*
*
*

RUSH

Crime scene.

VALENS

(smiles)

Queen Village.

RUSH

That cracks him up.

STILLMAN

Take Jeffries. Maybe he remembers the bar.

RUSH

Someone saw what happened.

STILLMAN

Someone always sees.

VALENS

So we'll find 'em. Knock on doors. Ask neighborhood people. Someone'll remember our guy.

STILLMAN

Another optimist.

Off which --

7

EXT. QUEEN VILLAGE - STREET - DAY

7

Gentrified, quaint when it used to be a rathole. Rush, Valens, VERA and JEFFRIES look around --

JEFFRIES

The Hush Room was over there. Corner of Sodom and Gomorrah.

RUSH

That what the cops called it?

JEFFRIES

'What the residents called it.

(CONTINUED)

7 CONTINUED:

7

Flash: The Hush Room then, a chic sushi bar now. Valens looks around --

VALENS

Nice, huh?

JEFFRIES

Now.

VERA

Neighborhood's changed?

JEFFRIES

Night and day.

RUSH

So the old neighbors are long gone.

VERA

Yuppies pushed 'em out.

VALENS

If it was so crappy how come this Penn kid came all the way down here?

JEFFRIES

If you were gay in '64 -- this was the only game in town. You wanna socialize, there was one place.

Moving to the alley. Flashes between crime scene photos and the present-day --

RUSH

So why was Danny in this alley?

VALENS

Got chased. Or ambushed.

VERA

Or lucky.

RUSH

(to Jeffries)

How would he have gotten back to campus in '64?

JEFFRIES

Subway.

RUSH

The other direction from the Hush Room.

(CONTINUED)

7 CONTINUED: (2)

7

VALENS

(theorizing, pointing)
Maybe he found a friend who lived
thataway?

RUSH

(reading from file)
Caller saw the body "splayed and
protruding in the alley..."

VERA

Who called it in?

VALENS

Anonymous.

VERA

Boy, you got dick.

Rush holds up the three civilian reports --

RUSH

We got a neighbor who saw nothing, a
bartender who knew nothing -- and a
drag queen called "Tinkerbell".

VALENS

Plus a note tossed in, that
"Tinkerbell" had a lead on who liked
to kick queer ass in the neighborhood.

JEFFRIES

Let me guess. No follow-up.

*

RUSH

(shakes head)
"Tinkerbell" could be a good i.d.,
though. Like a gang moniker.

VALENS

That's how we find the thugs now.

RUSH

(to Vera)
You want to look for Tinkerbell?

VERA

In Never-Never Land?

RUSH

Or drag bars.

VERA

You think that's the best job for
me?

(CONTINUED)

7 CONTINUED: (3)

7

RUSH

Definitely.

They're enjoying his discomfort --

*

JEFFRIES

We should look through the old arrest books at the District Station House. Figure out who the area bullies were.

VERA

(making a deal)

I'll go to the District House with you, you troll the bars with me.

JEFFRIES

Sure. I ain't scared.

Off which --

8 INT. DISTRICT POLICE STATION - DAY

8

Records room. The old arrest books are huge string books like what Harry Potter looks in to find his magic spells. Old, formal looking handwriting --

JEFFRIES

How come handwriting changes over the years?

VERA

I dunno. What violations we looking for?

JEFFRIES

There wasn't a code for hate crimes. They sure weren't calling it "gay bashing".

VERA

So...male on male assaults?

JEFFRIES

Assault, drunk and disorderly, disturbing the peace, the whole constellation.

VERA

South Philly thugs. I probably got some relatives in here.

They start turning the forty-year-old handwritten pages --

9 OMITTED

9

9A INT. HOMICIDE - DAY

9A

Stillman and Rush walk through Homicide --

STILLMAN

The Hush Room was managed by Anthony DeSica from '61 to '68.

RUSH

We'll go see him. Want to say hello first?

She indicates Helen Holtz, sitting with Valens --

STILLMAN

I'm Lieutenant Stillman, ma'am.
Welcome to Philadelphia.

VALENS

Our boss.

HELEN

Thank you. For looking at this case again, so much time later.

STILLMAN

No job is too old to open again.

HELEN

I never asked before. Does it say there how exactly Danny died?

RUSH

Blunt force trauma.

HELEN

Beaten?

RUSH

(nods)
With a round, wooden implement.

VALENS

Baseball bat maybe.

HELEN

That would be too awful. There wasn't much Danny loved more than baseball. He was on the Penn team.

STILLMAN

Musta been a decent player.

(CONTINUED)

9A CONTINUED:

9A

HELEN

Shortstop.

RUSH

In your original interview, Helen,
you mention Danny's "fiancee".

HELEN

Well, girlfriend. He said his
girlfriend, at least. The fiancee
part maybe was my wishful thinking.

VALENS

What about other friends?

HELEN

He had a lot of friends.

RUSH

Anyone could have been a romantic
interest? Looking back?

As she thinks --

10 INT. DANNY'S COLLEGE DORM ROOM - DAY - 1964

10

Music: "CHIMES OF FREEDOM", Bob Dylan. Helen and Howard
(Danny's dad) approach the door to Danny's room --

HOWARD

Think he'll be there? We're early.

HELEN

I don't know but my feet are killing
me. The Liberty Bell isn't that
fascinating.

As they get closer, they hear Danny's LAUGH from inside --

HELEN (CONT'D)

I hear him. Danny, it's us.

She KNOCKS. SILENCE from inside. Helen KNOCKS again. A
SOUND from inside, something falling.

HELEN (CONT'D)

Honey, are you there?

DANNY

Okay, Mom. Just a second.

After a pause, Danny opens the door. He looks a bit
disheveled. Behind him another student, HENRY ("Hank"), 22,
less disheveled but his hair is mussed --

*

(CONTINUED)

10 CONTINUED:

10

DANNY (CONT'D)

*This is a friend from the Law School.
We were studying. Weren't you coming
back later?*

HANK

*I'm late. I've gotta go. So nice
to meet you.*

*

He's outta there. Helen and Howard just look at Danny --

DANNY

*(changing the subject)
Did you have a good time?*

*

Enforcing normalcy.

HELEN

We had a great time.

HOWARD

Your mother loved it.

HELEN

What time are we meeting Deborah?

Off her bright smile --

11 INT. HOMICIDE - RESUME

11

On Helen --

HELEN

*I don't even know that boy's name.
I know so little about his life.*

RUSH

Would Deborah know?

HELEN

*Maybe. Last I heard of her she was
applying to med school.*

VALENS

You remember her last name?

HELEN

*I can get it. She wrote us an awfully
nice note after Danny died.*

(beat)

*If you find that boy -- or whoever
was important to Danny -- would you
let him know I'm here?*

(CONTINUED)

11 CONTINUED:

11

RUSH

Sure.

VALENS

You still want to go to the scene
ma'am?

HELEN

I do...but I'm feeling too tired
now.

She doesn't look well --

RUSH

Maybe tomorrow.

STILLMAN

We'll walk you out.

He and Rush both take an arm, escort the fragile Helen out,
crossing with Jeffries and Vera returning. They drop a stack
of copied photos in front of Valens --

VERA

Queen Village thugs and bullies,
circa 1964.

JEFFRIES

We extrapolated.

VALENS

Thanks.

(winks)

You boys have fun tonight.

Off which --

12 OMITTED

THRU

14

12

THRU

14

15 INT. IMPORT/EXPORT WAREHOUSE - DAY

15

Rush and Valens with ANTHONY DESICA, 65. *Flash to the young
Anthony in the teaser --*

RUSH

We want to talk to you about the
Hush Room, Anthony.

ANTHONY

Why you asking 'bout ancient history?

VALENS

That's the business we're in.

(CONTINUED)

15 CONTINUED:

15

ANTHONY

Ralphie. Finish this, huh?

He leads Rush and Scott into a private office --

15A INT. WAREHOUSE - OFFICE - MOMENTS LATER

15A

Anthony shuts the door --

ANTHONY

Everyone in the place don't need to know I worked in a queer bar.

VALENS

Yeah okay.

ANTHONY

My uncle owned it. What can I say? I wasn't his favorite nephew. I got the booby prize job.

RUSH

You remember this kid Danny?

ANTHONY

Yeah. I liked him. He was a baseball nut. It was that year the Phillies

(beat)

I had something to talk to him about.

RUSH

Any idea who killed him?

ANTHONY

Everyone hated them people.

VALENS

How 'bout a drag queen called Tinkerbell? You friendly with her?

ANTHONY

They were all Tinkerbells to me.

RUSH

You remember the night Danny died?

ANTHONY

Yeah, 'cause of the raid.

They don't know what he's talking about; but don't let on --

RUSH

What about it?

(CONTINUED)

15A CONTINUED:

15A

ANTHONY

Cops raided us all the time. We paid 'em off to tip us to when they were coming.

VALENS

What'd you do with the information?

ANTHONY

I had this red light behind the bar. If people were dancing and the red light started, they knew to hurry and switch into boy-girl couples before the cops got there. But that night -- there was no warning.

RUSH

How come?

ANTHONY

(shrugs)
Maybe my Uncle was late with the payoff?

*

We go to --

16 INT. HUSH ROOM - NIGHT - 1964

16

A continuation of the scene we saw in the Teaser. Same night. Couple of hours later. The drag queens are off the stage. Juke box plays a slow, dance tune ("WHEN I FALL IN LOVE" Nat King Cole) A few couples dance, close. There's a feeling of romance in the bar, even though it's a dive. The flashback is from Anthony's POV at the bar. Danny sits at the bar, watching the dancers. The camaraderie in the bar is broken very suddenly -- usually Anthony had warning of a raid --

Anthony looks up, surprised, at a signal from the bouncer at the door. He flips the switch that turns on a REVOLVING RED LIGHT...

Couples on the dance floor try to switch partners so they're in heterosexual pairs...

As SEVEN PHILLY COPS hatless for combat, badges and name plates covered with tape, SLAM NIGHTSTICKS AGAINST THE WOOD DOOR - BANG - and CHARGE into the room...

17 INT. WAREHOUSE - OFFICE - RESUME

17

This is the first Rush has heard of the raid. She doesn't reveal that to Anthony --

RUSH

Cops ever do any damage?

(CONTINUED)

17 CONTINUED:

17

ANTHONY

Sure. Raids like that was open season
on the fags.

*
*

Off which --

18 OMITTED

18

END ACT ONE

ACT TWO

FADE IN:

19 OMITTED

19

19A INT. HOMICIDE - STILLMAN'S OFFICE - NIGHT

19A

Rush, Valens, Stillman -- There's a subtext of tension.
They may be opening Pandora's box.

*
*

RUSH

There's nothing on the books about a
police raid.

STILLMAN

You surprised?

VALENS

This raid happened the night of a
murder. That's pretty significant.

STILLMAN

Things were different back then.

(off their looks)

The department ain't squeaky clean.
There's a lot that's ugly in our
past.

RUSH

So now we got two secret worlds to
break into. Gays and the history of
the department.

STILLMAN

You know about Russo's Raiders?

RUSH

Heard stories.

STILLMAN

Captain Russo's elite squad. They
took care of business. Payoffs,
raids. Probably gay bashing too.

VALENS

Nice.

RUSH

How do I find out what cops were on
this raid?

STILLMAN

Not from the records. This stuff
was off-the-books.

*
*

(CONTINUED)

19A CONTINUED:

19A

VALENS

How do we find out if Danny was beaten
with a nightstick, and not a bat?

Off which --

20 INT. CONTEMPORARY GAY BAR - NIGHT

20

The bar is quite a contrast to The Hush Room. It's glitzy,
with different levels. Pulsing music, go-go boys on swings.
Jeffries and Vera enter, not their first bar of the evening --

VERA

We better stop saying "drag queen".

JEFFRIES

How come?

VERA

I think that last guy got offended.

JEFFRIES

They call themselves drag queens.

VERA

Don't mean we can.

JEFFRIES

Is it a slur? I don't think it is.

VERA

How 'bout "cross-dresser". That's
not offensive.

JEFFRIES

No, it's neutral.

VERA

Let's go with that this time.

They make their way toward one end of the bar; the bartender
approaches --

VERA (CONT'D)

How's it going.

BARTENDER

Super.

JEFFRIES

(badges him)

We're tryin' to locate an older
gentleman, a cross-dresser goes by
the name of "Tinkerbelle".

*

(CONTINUED)

20 CONTINUED:

20

BARTENDER

Don't know him.

VERA

Any old-timers hang out here?

BARTENDER

There's an older crowd in the rooms upstairs.

VERA

What rooms?

BARTENDER

(euphemism)

Conversation rooms.

JEFFRIES

We ain't Vice. We don't care about your rooms, we're looking for a witness.

BARTENDER

Go on up.

(warning)

Just watch your body language if you don't wanna get groped.

The bartender smiles, goes back to work --

20A INT. HOSPITAL - OFFICE - NIGHT

20A*

Rush and Valens with DEBORAH, now 59, a physician. *Flash to the young Deborah in the teaser --*

RUSH

Danny's mom said you two dated in college.

DEBORAH

I found out about Danny the hard way.

(beat)

I caught him and Hank kissing.

*

20B INT. DORM ROOM - 1964

20B

Deborah and Danny --

DEBORAH

Damn you. Damn you.

DANNY

I'm sorry.

(CONTINUED)

20B CONTINUED:

20B

DEBORAH
Everything's a big lie? You're just
a liar, using me?

DANNY
No. I love you.

She starts to cry --

DANNY (CONT'D)
Nothing has to change.

DEBORAH
What do you mean?

DANNY
I mean, I do love you. I love you.

DEBORAH
But, not the way you're supposed to.
(looks him)
Tell me.

DANNY
Not -- as much.

DEBORAH
As much as what?

DANNY
As I love him.

He looks so helpless --

20C INT. HOSPITAL - OFFICE/CORRIDOR - RESUME

20C*

Rush, Valens, Deborah --

VALENS
Did you kill him? That would solve
our case.

DEBORAH
No.
(beat)
We became friends.

Deborah's beeper goes off --

DEBORAH (CONT'D)
Gotta run.

RUSH
Can we walk with you?

(CONTINUED)

20C CONTINUED:

20C

DEBORAH
Know how to deliver a baby?

VALENS
I can learn anything.

They walk --

DEBORAH
I always wondered if it was just a random street thing. Something really bad was happening in his life.

RUSH
Like what?

DEBORAH
He needed a chunk of money. And he obviously hadn't gotten a girl "in trouble" as we used to say.
(shrugs)
But then I'd think, why would anyone blackmail Danny?

Now it's the young Deborah --

DEBORAH (CONT'D)
He didn't have a cent. He borrowed toothpaste.

Another page from her beeper --

DEBORAH (CONT'D)
Last warning.

RUSH
Did you know his boyfriend?

DEBORAH
Hank. Ambitious, Master of the Universe type. Law student. *

VALENS
What's Hank's last name? *

DEBORAH
Hank...um...what's the screwdriver? *

VALENS
Phillips?

DEBORAH
Hank Phillips. I don't know what became of him. *

(MORE)

(CONTINUED)

20C CONTINUED: (2)

20C

DEBORAH (CONT'D)

(before she goes)

Danny didn't deserve what happened to him. Even though I'm the one who got her heart broken...Danny wasn't cruel. The world was.

She moves off --

20D INT. CONTEMPORARY GAY BAR - UPSTAIRS - NIGHT

20D

Vera and Jeffries now talking to an older gay man, CLYDE --

CLYDE

The story is Tinkerbell had a nipple ring. Way ahead of his time, with that. Anyway in one of his many ass-kickings, a guy took a knife and tried to slice that ring right off.

Vera reacts. Ouch --

CLYDE (CONT'D)

But there's a happy ending. Tink got the nipple reconstructed for free by the VA hospital. A doc there wrote it up as a combat wound she got fighting in Korea.

VERA

Tinkerbell was in the Army?

JEFFRIES

You know this doc's name? Or Tinkerbell's?

CLYDE

(shakes head)

But that old queen sure got beaten up a lot. Someone at the VA might know her real name.

As Vera looks up at a boy in a swing --

21 INT. HOMICIDE - NIGHT

21

Rush and SHELLY, a forensic tech she's friendly with --

RUSH

Thanks for this.

SHELLY

What do you got?

(CONTINUED)

21 CONTINUED:

21

RUSH

A question I need answered. Quietly.

She hands her a file of autopsy and crime scene photos from the Holtz case --

RUSH (CONT'D)

Case is from 1964. I need to know about the weapon.

Valens joins them --

SHELLY

No problem.

RUSH

This is Shelly. She's gonna do that research for us.

VALENS

On the Q.T.?

SHELLY

Mum's the word.

As Shelly moves off with the documents --

VALENS

Vera should be findin' true love right about now.

RUSH

(shows him note from
the file)

Tinkerbelle came forward voluntarily.
Wanted to talk about being assaulted.
Tinkerbelle's not a joke.

*
*

VALENS

But Vera at that bar is.

RUSH

So far she's our most promising lead.

VALENS

I got another one. From the Law
School Alumni Office.

RUSH

You found Hank?

*

VALENS

Oh, yeah. Still lives in Philly.
(this means something)
Henry Phillips.

*
*
*

(CONTINUED)

21 CONTINUED: (2) 21

RUSH *
That Henry Phillips? *

VALENS *
Yup. *
(beat) *
Conversation'll probably go better *
if it's you alone. Less threatening. *

Off her look -- *

22 OMITTED 22
AND AND
23 23

24 INT. JUDGE'S CHAMBERS - DAY (DAY TWO) 24

Rush stands before JUDGE HANK PHILLIPS, 62. *Flash to Hank at 22 --* *

RUSH
Detective Rush, Homicide. I'm here
on a personal matter, Your Honor.

Hank's stern, remote -- *

HANK *
A personal matter of yours?

RUSH
Of yours.

He waits; has an intimidating stare --

RUSH (CONT'D)
I've reopened the Daniel Holtz case.
You and he were both at Penn in 1964.
You remember him?

HANK *
He was murdered.

RUSH
I understand you were close friends.

HANK *
I'm not sure I can get into this.

RUSH
I have no interest in prying into
your personal life. I'm just trying
to solve a homicide.
(beat)
We're looking into the theory it was
a hate crime. A gay bashing.

(CONTINUED)

24 CONTINUED:

24

HANK
Who brought that theory to the table?

*

RUSH
His mother.

A pause --

HANK
I...don't remember him well enough
to help you.

*

He's dismissing her --

RUSH
You don't remember Danny.
(nothing)
Well. Take my card. In case
something jogs your memory.

She drops it on his desk --

RUSH (CONT'D)
Like the fact that you cared about
him.

Rush starts to walk out. Slowly. Glad when Hank stops her --

*

HANK
I don't talk publicly about...these
things.

*

*

*

RUSH
I understand.

*

*

HANK
I'd like to help you. But, I need
assurances...

*

*

*

RUSH
It's between you and me. No notes.

*

HANK
What do you want to know?

*

His eyes are scared, but compassionate. He loved him --

RUSH
Was Danny being blackmailed?

HANK
No.

*

(CONTINUED)

24 CONTINUED: (2)

24

RUSH

His friend Deborah said he needed money all of a sudden...

HANK

He wasn't being blackmailed. I was. *

RUSH

By who?

HANK

The management at a certain bar. *

RUSH

The Hush Room.

HANK

(nods) *

I went to that rat hole with Danny twice and almost had my life ruined. They were running an extortion scam out of there.

RUSH

And a young law student was a good target.

HANK

You couldn't be a lawyer if you were gay back then. Moral turpitude. *

RUSH

So why was Danny trying to get money if you were the one blackmailed? *

HANK

He felt responsible. He was responsible. I didn't mind keeping things behind closed doors. But he wanted to be out, on a scene. *

RUSH

That make you angry?

HANK

You think I killed him? In a disgusting alley, as a career move? *

RUSH

Not my best theory.

A small smile from him; then --

(CONTINUED)

24 CONTINUED: (3)

24

HANK

You know who really hated Danny?
His teammates, on the baseball team.

*

And we go to --

25 INT. DUGOUT - DAY - 1964

25

Hank's waiting for Danny outside the dugout. A forgotten book of matches falls out of Danny's jacket pocket as he's rushing to leave. A teammate picks it up. Looks at him --

*

TEAMMATE

These yours?
(beat)
I know this place.

DANNY

You do?

TEAMMATE

Yeah. You go there?

DANNY

I may have gone there, yeah.

TEAMMATE

Faggot, huh?

Off Danny, not denying it --

26 INT. JUDGE'S CHAMBERS - RESUME

26

On Hank --

*

HANK

From that day on they made it really bad for him. Beaned him on purpose. Wouldn't sit with him on the bus. He ended up quitting.

*

RUSH

His mom says he loved baseball.

HANK

He did. But in those days there was no such thing as a gay athlete -- at Penn or anywhere else.

*

*

*

(beat)

*

It broke his heart to leave.

*

RUSH

Thank you for talking to me.

(CONTINUED)

26 CONTINUED:

26

HANK

I need it to stay confidential.

*

RUSH

There's one person I'd like to tell
about our conversation.

(hands him an address)

Danny's mom is in town. She'd like
to hear from you.

As he takes it --

27 OMITTED
AND
28

27
AND
28

29 INT. WAREHOUSE - DAY

29

Rush and Valens go back to Anthony --

RUSH

Heard you got a dice game goin' here
Anthony.

ANTHONY

Dice game, what?

VALENS

I heard Bingo. Dog fights.

RUSH

All kinds of stuff to write ya up
on.

She swings her cuffs --

ANTHONY

Come on. Whaddya want with me?

RUSH

Tell us about the extortion scam.

ANTHONY

Extortion? Why would we do that?

VALENS

You tell us.

ANTHONY

We were printing money selling watered
down drinks to the queers. It'd be
bad for business.

Rush knows he's lying --

(CONTINUED)

29 CONTINUED:

29

RUSH

Talking about bad for business...how much you charge for the dice game?

ANTHONY

Ah come on.

(then, defeated)

Okay. My moron cousin hid a camera, tried to hit up some guys looked like they had something to lose. My uncle practically ripped his throat out when he found out. For the reasons I cited above.

VALENS

Bad for business.

ANTHONY

My uncle shut him down. End of story. Believe me, my cousin was way too small-time to plan a murder.

RUSH

The raid, that night. I need a name.

ANTHONY

They taped over their name tags.

RUSH

You usually got warning. Who gave it to you?

ANTHONY

The bagman for the District Captain.

VALENS

The guy 'picked up the payoff envelopes?

ANTHONY

"Contributions" to the police athletic foundation.

RUSH

His name.

Anthony knows he has to give her something --

ANTHONY

A rookie. Nelson.

RUSH

Was Officer Nelson at the bar the night Danny was killed?

(CONTINUED)

29 CONTINUED: (2)

29

ANTHONY

He was always there.

Finally, a lead --

RUSH

That's very helpful, Anthony.

Off which --

30 OMITTED

30

31 OMITTED

31*

AND

AND

31A

31A

32 INT. HOMICIDE - NIGHT

32*

Vera and Jeffries at adjoining desks, on separate phones --

*

VERA

*

(on phone)

*

This ain't a put-on. He went by

*

"Tinkerbell".

JEFFRIES

*

(on phone)

*

A Korean War vet. His chest area

*

got in a little accident with a knife.

Rush and Valens cross through, go to their own desks --

*

VALENS

43 guys named Nelson on the job in
the 60s.

RUSH

So we track 'em all down.

*

VERA

*

(on phone)

*

A cross-dresser. Had a nipple ring?

*

Stillman crosses Rush and Valens on his way out --

*

STILLMAN

The Penn baseball team?

*

RUSH

Yeah?

STILLMAN

They were in Ithaca, New York the
weekend of your murder. Away game.
The whole lineup.

*

*

(CONTINUED)

32 CONTINUED:

32

VALENS

You look that up?

STILLMAN

I happen to have every sports record known to man.

RUSH

Memorized.

STILLMAN

Twenty less guys to check out.

RUSH

We got so many other suspects it's sad.

VALENS

Blackmail ring, rogue cops, neighborhood thugs...

RUSH

No shortage of people who had it in for a gay kid.

Shelly enters --

SHELLY

I got the results you asked for.

She looks at Stillman, wary --

RUSH

He's okay.

STILLMAN

Oh, thanks.

SHELLY

I called in a favor at the FBI lab. We used a pig's head to simulate the bruise and wound patterns for the weapon and compared that to your victim photographs.

VALENS

And?

SHELLY

That kid wasn't killed with a night stick.

STILLMAN

That's a relief.

(CONTINUED)

32 CONTINUED: (2)

32

RUSH

Thanks.

SHELLY

Thank the pig.

RUSH

What's your guess about the weapon?

SHELLY

We can only rule things out without having the actual weapon. But my money's on the classic baseball bat.

As Shelly moves off, Vera hangs up his phone, triumphant --

*

VERA

I found "Tinkerbelle." His real name is George Polk.

*

*

*

Off Rush and Valens, getting up --

33 INT. TENEMENT APARTMENT BUILDING - NIGHT

33

Rush, Valens at the door. Rush KNOCKS. No answer. She KNOCKS again --

RUSH

Mr. Polk? George Polk?

They can hear someone inside --

RUSH (CONT'D)

Detective Rush. Philadelphia Police.

POLK (O.S.)

Go away.

RUSH

I'm here about the 1964 murder of Daniel Holtz outside The Hush Room. You wanted to give a statement to the police? I'm here to take it.

The door opens a crack. The flamboyant "Tinkerbelle" is an average looking 75-year-old man. *Flash to Tinkerbelle in her prime in '64 then back to GEORGE POLK now.* He opens the door fully, looks at them --

POLK

Took you awhile to get back to me.

RUSH

Yes, it did.

(CONTINUED)

33 CONTINUED:

33

Off which --

*

END ACT TWO

ACT THREE

FADE IN:

34 INT. HOMICIDE - DAY (DAY THREE)

34

With dignity - and with trepidation - George "Tinkerbelle" Polk walks through Homicide, escorted by Rush and Valens, to do what he should have been asked to do forty years ago. Pick out suspects from a photo array --

POLK

In my day I was beaten up by every cop and fag basher in South Philly.

VALENS

Cops beat you up for no reason?

POLK

The reason, young man, was hatred. And career advancement. Captain Russo loved his fag bashing. We can only speculate why.

*

They sit him down at a table, laying out the pictures of thugs Jeffries and Vera found in front of him --

RUSH

These are mug shots from the early 60s. Arrests out of the Third District.

POLK

Is there a magnifier?

RUSH

Yes.

POLK

Old eyes...

Valens gives him the magnifier. Watches him, honestly curious --

VALENS

Can I ask you something?

POLK

Please.

VALENS

Why'd you flaunt the way you were? If you knew people were gonna attack you for it?

Rush looks at Valens. Don't blow this --

(CONTINUED)

POLK

You're a homicide detective?

RUSH

He's new.

POLK

With what you see people do, you get upset 'bout how a man dresses, who he loves?

VALENS

(genuinely curious)

I ain't upset. I'm just wonderin' if you're getting beaten up 'cause you dress like a woman, and you don't wanna get beat up, why not stop dressing like a woman? *

POLK

(wry)

I was never a practical girl. *

Polk turn his attention to the black and white 1964 mug shots. He narrows in on one photo. We see a 17 year old boy's face, mean looking face, through the magnifier --

POLK (CONT'D)

He was one of them.

RUSH

One of who?

POLK

The local monsters. I remember his eyebrows. He was the ringleader.

VALENS

What do you remember him doing?

POLK

Hitting me. Kicking my ass. Throwing things.

RUSH

You're sure about him?

POLK

His mother would egg him on from the window of their little slum. His name is... Brian?

VALENS

Timmy O'Brien. Lived around the corner from The Hush Room. *

(CONTINUED)

34 CONTINUED: (2)

34

POLK
Fourth floor window, right?

VALENS
(looks at address)
Apartment 419.

POLK
If the local thugs did in that poor
boy...
(points to photo)
This one would be a part of it.

RUSH
Thank you, Mr. Polk.

The world set right in a small way. As Polk gets up --

POLK
That Danny was a good one. Lotta
spunk. Heartbroken because the
Phillies did something with a pennant.

RUSH
They blew the pennant race in '64.

POLK
Yes, that was it. That boy was thrown
off his baseball team. He was always
trying to organize a game at the
bar.
(wry, but sad)
I was going to be a cheerleader.

*
*
*

As Valens looks at O'Brien's mug shot --

CUT TO:

35 OMITTED

35

35A INT - GARAGE - DAY

35A*

Valens intercepts TIMMY O'BRIEN, 60, at his tow truck. Silver- *
haired tradesman, still a soulless asshole. *

VALENS
You Timmy O'Brien?

*

O'BRIEN
Yeah. What's it about?

VALENS
Following up a dog call from a long
time ago.

(CONTINUED)

35A CONTINUED:

35A

Valens affects the attitude that it's a pain in the ass -- *

O'BRIEN

All right.

Valens shows him a photograph of "Tinkerbell" in her prime -- *

VALENS

You recognize this individual?

O'BRIEN

Maybe.

VALENS

You ever get on her case? *

O'BRIEN

"Her"?

Valens smiles -- *

VALENS

Word is you took care of business
with the local drag queens. *

Valens does a little boxing gesture. Smiles. *

O'BRIEN

I didn't ask them to come to my
neighborhood. Parading around the
streets.

VALENS

I hear ya.

O'BRIEN

But I never hurt nobody.

VALENS

Just carrying out a duty here. So
what did you do to these...fine
citizens?

O'BRIEN

Kid stuff. Harassing 'em like.
Throwin' stuff.

VALENS

Bottles? Sticks?

O'BRIEN

Chinese take-out.

VALENS

How's that work?

(CONTINUED)

35A CONTINUED: (2)

35A

O'BRIEN

When we had leftovers, we'd watch for fags walking on our street, dump the food on 'em.

VALENS

That's assault with a deadly egg roll, my man.

O'Brien grins. Camaraderie. Valens shows him Danny's picture --

VALENS (CONT'D)

Ever see this kid?

O'BRIEN

(beat)

Nah.

Valens studies him; is he lying? --

VALENS

'Cause he was a local fag.

O'BRIEN

I don't recognize him.

VALENS

Okay.

O'BRIEN

(beat)

I ain't saying I'm proud of that stuff. I wouldn't want my kids to know I did it. But it was just pranks.

Off Valens, nodding --

35B OMITTED

35B

36 OMITTED

36

37 INT. HOSPITAL CORRIDOR - DAY

37

Rush finds Hank waiting outside a room --

*

RUSH

Your Honor. Thanks for letting me know.

*

*

HANK

*

I wanted to meet her. The hotel said she was brought here last night.

*

(CONTINUED)

37 CONTINUED:

37

RUSH
How's she doing? Have you gone in?

*
*

HANK
No. I was nervous.
(beat)
A grown man, and I'm scared to meet
his mom.

*

RUSH
So I'll go with you.

They walk into the room --

37A INT. HELEN'S HOSPITAL ROOM - CONTINUOUS

37A

Helen is sitting up in bed. She's pale, attached to an IV,
but alert --

*
*

RUSH
Helen. This is Hank.

*

HELEN
You're the boy who ran out of the
room.

HANK
I guess so.

*

HELEN
Hank.

*

HANK
How are you feeling?

*

HELEN
I'm comfortable. Thank you.
(to Rush)
Any progress?

RUSH
We've got at least one person of
interest.

HANK
Who's that?

*

RUSH
Local thug in that neighborhood.
Told a story about throwing Chinese
leftovers at gay men out on the
street...

She sees something on Hank's face --

*

(CONTINUED)

37A CONTINUED:

37A

HANK
You talked to that man?

*

RUSH
Yeah.

It brings back a vivid memory for Hank --

*

HANK
(to Helen)
You should know something about Danny.
(serious)
In many ways, he was a man of his
time. He lied about his life, to
some people. To you.
(beat)
In other ways, Danny was ahead of
his time.

*

RUSH
How?

HANK
He didn't hate himself.
(beat)
Somehow, he knew he had a right to
exist.

*

38 EXT. QUEEN VILLAGE STREET - NIGHT - 1964

38

Hank and Danny, dressed up, going out. They don't touch on
the street, but the banter is intimate, flirty --

*

*

HANK
You haven't told them, have you?

*

Danny looks at him like he's insane --

DANNY
My family? You crazy?

HANK
No way, huh?

*

DANNY
If they even suspected I was rooting
for the Phillies against the Braves,
I'd be dead to them. I could never
go home again.

They laugh. Another secret. Then, STARTLING THEM, OUT OF
A DOORWAY, A SHOCK MOMENT, THREE YOUNG THUGS jump out shouting
"faggots", "Queers" and a cascade of goopy, disgusting egg
foo yung and sweet and sour sauce splatters in their faces
and hair.

(CONTINUED)

38

CONTINUED:

38

The THUGS seem to have an endless supply, they keep throwing the crap at them, in their eyes. The thugs laugh. We see the horror, the humiliation on Danny and on Hank's faces. Danny starts toward them --

DANNY (CONT'D)

Hey. Hey.

Hank grabs his arm --

HANK

Forget it.

DANNY

No, I wanna look at them.

THUG

The faggot wants to look at us.

He approaches Danny, confrontational. We see a BEAT COP in the background. The Thugs back off, slipping into the shadows. Danny walks toward the beat cop --

DANNY

Officer...

HANK

Danny, c'mon.

DANNY

Officer!

It's Danny's moment now. He looks for Hank but Hank is backing away, into a safe vantage point. Hidden.

Danny walks toward the beat cop, JIM NELSON, rookie, 22.

We watch, from HANK'S POV, as Danny, mustering dignity somehow, goop running down his face, reports the incident to the Officer Nelson.

Nelson, looking around, uncomfortable. But, he stays. He's a human. As Hank slips away --

39

INT. HELEN'S HOSPITAL ROOM - RESUME

39

On Hank --

HANK

Danny was brave. I wasn't.

RUSH

You think those guys killed him?

Hank says nothing, then --

(CONTINUED)

39 CONTINUED:

39

HANK

I don't know.

(then, weary)

But that incident...happened earlier
that night.

RUSH

The night he died.

HANK

(full of self-contempt)

Yes.

He turns away, disgusted with himself. Helen reaches out a
hand, is just able to touch his sleeve, comfort him --

HANK (CONT'D)

I never told the police about it.
It seemed useless. I'm sorry.

HELEN

It's okay.

RUSH

What happened after the Chinese food?

HANK

I went home. Danny came over later,
and we fought. He stormed out, then
obviously went to the Hush Room --
and I never saw him again.

RUSH

Do you know the officer's name he
spoke to?

HANK

I have the paperwork. Danny threw
it at me that night, called me a
coward.

HELEN

You kept it?

HANK

Anything I had of his, I kept.

HELEN

(seeing the truth)

You loved him.

It's the younger Hank now --

HANK

Yes.

(CONTINUED)

39 CONTINUED: (2)

39

HELEN

I'm glad.

Helen pats his hand. Off Rush --

40 INT. HOMICIDE - DAY

40

Rush, Valens, Stillman, with a 1964 Incident Report (provided by Hank) -- *

RUSH

Officer James Nelson took the report.

VALENS

Nelson. Same name Anthony gave us.

Stillman has a photo of a young officer Nelson --

STILLMAN

In '64 he was rookie in the third District. Worked under the command of Captain John Russo.

RUSH

A Russo's Raider. *

VALENS

He booked from the city when he retired. Lives out in Alden. Works at the cop shop at the union hall.

STILLMAN

Go pay him a visit.

Off which --

41 INT. COP SHOP - DAY

41

Retired Officer JAMES NELSON, 62, working at a cop's gift shop. Items for sale include mugs, tee shirts, key chains --

RUSH

Jim Nelson?

NELSON

Yes?

RUSH

Lilly Rush, Homicide.

VALENS

Scotty Valens, same.

NELSON

What can I do for you?

(CONTINUED)

41 CONTINUED:

41

RUSH

You took a complaint of harassment
from a Daniel Holtz, in 1964.
Neighborhood boys threw food at them?

She holds up the 40-year-old incident report Nelson took.
Nelson blinks, looks caught. Scared. Like a day he knew
was coming, for a long, long time --

VALENS

This kid was murdered the same night.

NELSON

(quiet)
Yeah.

RUSH

Want to tell us what you know?

NELSON

I knew this day would come.

But, new customers walk into the store --

NELSON (CONT'D)

Let's meet tomorrow.

He helps the other customers. Rush and Valens exchange a
glance. They've hit pay dirt --

END ACT THREE

ACT FOUR

FADE IN:

42 EXT. PARK - DAY (DAY FOUR)

42

Rush and Valens meet Nelson in a park. A discreet area, only some older men playing chess in the b.g. --

NELSON

That kid Danny had moxie. Coming up to me with the noodles drippin' off his forehead. I asked him if he was the shortstop on the Penn baseball team. 'Cause I recognized him, I went to some of them games.

RUSH

You talked about baseball at a time like that?

NELSON

I was embarrassed.

RUSH

Embarrassed 'cause he was a fag and you had to talk to him?

She looks at him, challenging. He shakes his head --

NELSON

I found the whole situation embarrassing.

It's honest. She and Valens can tell this guy's not all bad --

VALENS

How old were you?

NELSON

22. Just started on the job. I thought I'm set. Next thing you know I'm John Russo's bagman.

*
*

VALENS

That didn't sit right with you?

NELSON

I loved it at first. Like goin' behind the curtain in the Wizard of Oz. See how the whole thing works.

RUSH

And, the night of Danny's murder. How'd it work then?

(CONTINUED)

42 CONTINUED:

42

NELSON

I took the kid's report, that was it. Then they called a raid that night, late...and I saw him again.

And we go to --

43 INT. THE HUSH ROOM - NIGHT - 1964

43

The raid from the police POV. (MUSIC: "TOWN WITHOUT PITY" Gene Pittman)

The red light is turning. SEVEN POLICE OFFICERS including NELSON and NELSON'S PARTNER (32) come CHARGING into the bar, nightsticks BANGING on wood and glass, clearing tables. Customers running, diving for cover, for exits. LOUD BAR MUSIC PLAYS THROUGHOUT. We see Danny, Tinkerbelle, Anthony. Hank is not there. High emotion, lots of anger, chaos --

*

VARIOUS PEOPLE

It's a raid! Get away from me! This way! Leave us alone!

VARIOUS OFFICERS

C'mere sweetheart. Hands behind your head. Hey, lookit this one! On the floor, faggot.

Nelson's POV. He and his partner are arresting a DRAG QUEEN. Nelson looks up, sees Danny grab his athletic bag, jump over a table and run to the back door. There's a moment of eye contact between them, before Danny runs out the door.

*
*
*
*

44 EXT. PARK - RESUME

44

On Nelson --

NELSON

Next time I saw him, he was dead.

RUSH

I ain't buying it, Nelson.

NELSON

I don't have to be talking to you.

VALENS

But you are. Why?

RUSH

You feel guilty about something?

NELSON

I am telling you what I know. Me and my partner chased a patron out to the alley. We saw the kid's body, splayed and protruding from the alley....

(CONTINUED)

44

CONTINUED:

44

RUSH

"Splayed and protruding". That's
what the caller said.

*
*

Valens gets what she's thinking. To Nelson --

VALENS

You made the anonymous call.

He doesn't deny it --

NELSON

Don't do this to me.

RUSH

We're all cops here. It'll be handled
right.

NELSON

A cop didn't do this.

RUSH

Forensics says it was a cop. Weapon
was a nightstick.

NELSON

That's wrong.

Valens glances at Rush; gets it. Seamlessly joins the lie --

*

VALENS

It's what the lab says.

NELSON

Absolutely wrong.

RUSH

Which you know because you were there.
You saw what happened.

He's cornered --

NELSON

I didn't see...all of it.

VALENS

You walked away?

NELSON

I didn't know he would die.

(beat)

They were beating on him and...yeah.
We looked the other way.

(CONTINUED)

44 CONTINUED: (2)

44

RUSH
Who were they?

NELSON
Guys I knew. From the neighborhood.

VALENS
Who? Names.

NELSON
I don't know.

RUSH
You can't not know. It's what you're
here for.

*
*

NELSON
(beat)
I wanna show you something.

*
*
*

Nelson takes out a wallet photo. Two men, mid-thirties, an affectionate pose; a happy couple --

NELSON (CONT'D)
This is my son. And his...partner.
He thinks his old man is a good guy.

RUSH
Which one's your son?

Nelson points --

VALENS
So do it for him.

RUSH
Be a good guy.

Off Nelson --

45 OMITTED

45

45A INT. HOMICIDE - NIGHT

45A

Jim Nelson sits at a desk, waiting. Rush and Valens walk in with Timmy O'Brien. Nelson stands as they approach. The expression on O'Brien's face says he isn't sure he recognizes this man -- or, maybe he just can't believe what's happening --

*

NELSON
Hi, Timmy.

*

TIMMY
Jim Nelson.

*

*

(CONTINUED)

45A CONTINUED:

45A

NELSON
Your brother John's friend.

TIMMY
Yeah. Been like ten years. *

NELSON
Since your Dad's wake.

O'BRIEN
What are you doing?

RUSH
He's here giving you up, Timmy. *

VALENS
You're goin' down for the murder of
Daniel Holtz in 1964.

O'BRIEN
Jimmy...

NELSON
Sorry.

O'Brien's deer in the headlights look turns to rage --

O'BRIEN
No. You gotta tell 'em. You gotta
tell 'em what you really saw. It
was self-defense. Are you gonna
lie? Or you gonna tell the truth?

NELSON
(soft)
I'm gonna tell the truth, Timmy. *

CUT TO:

46 EXT. CRIME SCENE STREET - NIGHT

46

Nelson, Rush, Scott lead Helen Holtz accompanied by Hank, to
the site where her son died, to lay a wreath and light a
candle. She looks at Nelson. And we see what happened that
night. The truth -- *

47 EXT. CRIME STREET - NIGHT - 1964

47

Danny running on the street. Away from the police raid.
But, the neighborhood thugs are out, to get the gays as they
run from the bar, like scurrying rats to them. We see O'BRIEN
and his TWO THUG FRIENDS see Danny, begin chasing him.
Yelling. They have sticks. Danny's far enough ahead that
he could keep running and escape. That's what he should do.

(CONTINUED)

47 CONTINUED:

47

But as the thugs keep running toward him, laughing, all the rage and pain and humiliation explode in him.

Danny turns. Whips open his bag. Pulls out his baseball bat. Fights back. He stands his ground. They continue to run at him. He charges them. Bat swinging. He attacks them, as they attack him. Unwise, out of control, he just can't take it anymore. We feel the liberation of that moment. And, the tragedy. As Danny gets in a few good whacks, before three overwhelm one.

We see Nelson and his cop partner watch it happening. They see the three thugs wrest the bat away from Danny. Do they know it's going to be a murder? No. But, it's clearly going to be a bad beating, a rout. A queer getting his ass kicked. Nelson follows his partner's lead...and walks away. Nelson, hearing cries, turns back. There's a moment where he may change his mind. With a look to his partner he turns again and keeps walking --

END MONTAGE AND MUSIC:

Music: "TURN, TURN, TURN" The Byrds

48 INT. HOMICIDE - INTERVIEW A - NIGHT

48

TIMMY O'BRIEN with Rush and Valens. Rush writes down his statement. Flash to O'Brien's young self --

*

49 EXT. CRIME SCENE STREET - DAY

49

Helen struggles to light a candle - it's windy. Flash to young Nelson, the helpful police rookie, shielding the wick so she can light it. Flash back to Nelson today and Helen placing the candle --

50 INT. HOMICIDE - NIGHT

50

The Second and Third Thug, now men in their 60s, are brought in by Vera, Jeffries --

51 EXT. CRIME SCENE STREET - DAY

51

Hank, present day, sees young Hank and Danny, walking down the street, unmolested, happy --

*

They pass young, then older Tinkerbelle, watching them.

They pass young then older Deborah watching them.

52 OMITTED 52

53 EXT. CRIME SCENE STREET - DAY 53

*Young Timmy O'Brien and two young Thugs in handcuffs, led away by Rush and Valens. What should have been -- **

*Older Helen watching the arrest, with Older Hank, Older Deborah. **

Danny appears, watching his murderers, led away. Then he turns and looks at his mother as he knew her, *younger Helen*. *Younger Helen becomes Older Helen*, at the memorial she's made for her son. DANNY doffs his baseball cap to her and walks into the night. Rush watching Helen, watching Danny.

THE END