

HOMICIDE
LIFE ON THE STREET

Script #420
"Scene of the Crime"

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Please note "The Scene of the Crime" starts the night of Day 1 and ends the night of Day 4.

This episode airs before "The Wedding". All wardrobe, props, etc., should reflect the weather conditions of Spring in Baltimore.

Also note, the following shots of "The Board" should be scheduled:

"GILES" in RED

This name is written under Lewis' name.

"HERMOS" together in RED
"DUNHAM"

"HERMOS" together in BLACK
"DUNHAM"

These names are written under Russert's name.

CAST

JOHN MUNCH.....Richard Belzer
FRANK PEMBLETON.....Andre Braugher
MIKE KELLERMAN.....Reed Diamond
MEGAN RUSSERT.....Isabella Hofmann
MELDRICK LEWIS.....Clark Johnson
AL GIARDELLO.....Yaphet Kotto
KAY HOWARD.....Melissa Leo
TIM BAYLISS.....Kyle Secor

J.H. BRODIE.....Max Perlich

ISHMAEL AL-HADJ.....

COLONEL GEORGE BARNFATHER.....Clayton LeBouef
KARIN BROWDER.....
SERGEANT MARK DEUTCH.....Richard Pilcher
DENNIS DUFFY.....
LIEUTENANT NATHANIEL EISENSTADT.....
OFFICER STUART GHARTY.....
HAMP MEARS.....
FELICITY WEAVER.....Laurie Kennedy

MRS. DUNHAM.....
RAHEEM EL-AMIN.....
ANNA GILES.....
DOROTHY HERMOS.....

CHAIRMAN.....
DEALER.....
TOUT.....
WOMAN.....

SETS

EXTERIORS

Lexington Terrace
 Courtyard
 Driveway
 Security Office
Murphy Homes
Police Headquarters
 Roof

INTERIORS

Cavalier
Central Precinct
Homicide Unit
 "The Box"
 Coffee Room
 Giardello's Office
 Observation Room
 Squad Room
Lexington Terrace
 Hallway
 Giles Apartment
 Security Office
 Stairwell
Medical Examiner's Lab
Murphy Homes
 Basement
 Dunham Apartment
 Hermos Apartment
 Laundry Room
Police Headquarters
 Barnfather's Office
 Hallway
 Hearing Room
 Ladies' Room
 Stairway
Squad Car
The Waterfront Restaurant

TEASER

FADE IN:

1 EXT. COURTYARD/LEXINGTON TERRACE - NIGHT

1

Crime Scene. Squad Cars, Cavalier. Strobe lights. BODY of dead black male in Courtyard. Large, all black CROWD -- men, women, children -- behind Yellow Police Tape. J.H. BRODIE videotaping. MELDRICK LEWIS, MIKE KELLERMAN, Sergeant MARK DEUTCH and UNIFORMS at scene.

DEUTCH

Medic Thirteen pronounced Antoine Giles at twenty-one, forty-eight hours.

LEWIS

Dead when you got here?

DEUTCH

By the look of him, Mr. Giles was launched from the ninth floor or higher. Dead on impact.

KELLERMAN

(looks up at High-rise)
What's the time-of-call?

Before DEUTCH can answer, a bottle SMASHES to the asphalt. LEWIS looks at CROWD, now angry and menacing.

ON VIDEO --

Angry, shouting PEOPLE glare into video camera. More glass SHATTERS and the camera swerves to ground.

ON FILM --

BRODIE holds his head, glanced by a missile. UNIFORMS, nightsticks out, shove CROWD back.

LEWIS

Brodie, man, you okay?

BRODIE

Yeah, I think so. Damn.

MALE VOICE (o.c.)

Downtown suits.

BRODIE resumes filming. CROWD laughs as more debris flies over Police Line. KELLERMAN and LEWIS try to see where the VOICE came from.

(CONTINUED)

1 CONTINUED:

1

MALE VOICE (o.c.; cont.)
Downtown suits only come across the
boulevard when a nigger falls.

MURMURS of assent.

MALE VOICE (o.c.; cont.)
Never see the police when the drama
starts. Don't see any badges then.

LAUGHTER.

DEUTCH
This is getting ugly. Can we at
least get the body off the ground?

LEWIS
We have a crime scene here.

DEUTCH
I know, but...

LEWIS
So secure the scene.

DEUTCH goes off to key his mic, ask for reinforcements.
More bottles, one nearly hitting LEWIS. KELLERMAN looks up
at balconies, filled with angry RESIDENTS.

KELLERMAN
I don't think we're wanted here.

LEWIS
What do you mean, "we", paleface?

KELLERMAN
Proud to know you, partner.

DEUTCH returns, still holding his radio mic.

DEUTCH
Tactical is on the way.
(ducks an incoming missile)
Damn these towers. There's only
one way to police the Terrace.

KELLERMAN
Don't keep me in suspense.

DEUTCH
Napalm.

LEWIS
(offended)
Napalm.

(CONTINUED)

1 CONTINUED: 2

1

The CROWD quiets as a phalanx of six black MEN, wearing dark suits, bow ties and brimmed hats, cut through to the scene.

KELLERMAN

What the hell?

The leader, ISHMAEL AL-HADJ, mid-twenties, rips tape down in a perfunctory manner and turns to address CROWD. RAHEEM EL-AMIN stands at his side.

ISHMAEL

Brothers and sisters, your gracious attention. Hear me please.

KELLERMAN

Great. The Muslims. As if the rabble isn't already roused.

ISHMAEL

There has been a tragedy here tonight. A brother who sought personal gain by selling poison to his people has reaped from the seeds sown. While the result was indeed inevitable, we still grieve as for any of our brethren. As to these gentlemen...

(off POLICE, contemptuous)

They require a respite to perform their function. We ask that you depart with assurances that we will be here to see our brother's remains are respected.

CROWD breaks up. ISHMAEL turns to LEWIS.

ISHMAEL (cont.)

You may proceed.

ISHMAEL rejoins his COLLEAGUES beyond the Police Line, glares across the chasm at LEWIS. On LEWIS, looking at ISHMAEL,

FADE TO:

MAIN TITLES

ACT ONE

FADE IN:

2 INT. GIARDELLO'S OFFICE/HOMICIDE UNIT - NIGHT

2

KELLERMAN, LEWIS, KAY HOWARD, AL GIARDELLO and BRODIE watch Brodie's tape of the near riot.

KELLERMAN

There you have it. A mini-riot getting started. Bottles coming down on us.

HOWARD

Terrace confetti.

KELLERMAN

And the Central District guys are getting ticked, they've got the nightsticks out. Then... Right there...

(points to video)

From nowhere, come the Muslims, with their hats and bow ties.

LEWIS

They shut it down, didn't they?

HOWARD

How long have the Muslims been at the Terrace, Gee, six, eight months?

GIARDELLO

The City gave them the contract last year. It's a federal grant, HUD money. If you ask me, it's an insult to this Department to pay any outside group to police the projects.

LEWIS

You have to admit, the Terrace has been quiet lately. Last night was the first killing in months.

GIARDELLO

Crime at Lexington Terrace is down forty-four percent since the Muslims took over security. But it's up thirty percent in the Poe Homes just across the street.

(MORE)

(CONTINUED)

2 CONTINUED:

2

GIARDELLO (cont.)
They're not getting rid of the
crime, they're just pushing it a
block or two west.

HOWARD
Who's your dead man?

KELLERMAN
Antoine Giles. A dealer working
the two-two-one building.

GIARDELLO
Go back to the Terrace, see what
you can find out.

On GIARDELLO, suitably bored with a drug murder, as LEWIS
and KELLERMAN file out,

CUT TO:

3 INT. SQUAD CAR - NIGHT

3

Officer STUART GHARTY, fifties, heavy-set, undoes seatbelt,
retrieves brown bag from passenger side. Methodically, he
removes deli-wrapped packages, opening paper and sniffing
contents before placing them on seat beside him: smoked
Virginia ham, Swiss cheese, raw onion. As he picks up
plastic knife, starts to construct sandwich, HEAR Police
Radio CRACKLE:

BROWDER (v.o.)
Seven-twenty-five George. I have
shots fired on the eighth floor.

GHARTY groans, places plastic knife down on paper bag.

BROWDER (v.o.; cont.)
Shots fired. Murphy Homes.
Seven-twenty-five Geo --

GHARTY
(reaches for radio)
One-twenty-four, I got that.

BROWDER (v.o.)
Where are you, one-twenty-four?

GHARTY
McCulloh and Dolphin. On my way.

GHARTY hangs up radio. He straps on seatbelt and, with one
glance at his unmade sandwich, STARTS the engine. As GHARTY
pulls Squad Car away from the curb,

CUT TO:

4 EXT. MURPHY HOMES - NIGHT 4

Three towers rise into the night. Rows of lit windows. HEAR pulsating SOUND of automatic GUNFIRE, then SILENCE. Squad Car drives up. GUN SHOTS resume, LOUDER, CLEARER.

5 INT. SQUAD CAR - NIGHT 5

SILENCE. GHARTY unbuckles seatbelt. He glances up at brick Building, exhales and exits.

6 EXT. MURPHY HOMES - NIGHT 6

GHARTY walks toward Front Entrance, one hand checking his holster. GUN SHOTS resume. A window SHATTERS, sending glass to pavement a few yards from GHARTY's feet. He flinches. SILENCE. GHARTY looks up. Two FIGURES run by sixth floor window, first one, then another. GHARTY stands, frozen. GUN SHOTS resume, LOUDER, sending GHARTY rushing back to his vehicle.

7 INT. SQUAD CAR - NIGHT 7

GHARTY in driver's seat. Another round of GUN SHOTS, now unnaturally LOUD. On GHARTY, crouching down behind steering wheel,

CUT TO:

8 INT. CAVALIER - NIGHT 8

MEGAN RUSSERT drives. JOHN MUNCH rides beside her.

MUNCH

Three more weeks.

RUSSERT

Three more weeks what?

MUNCH

The Big Man comes back.

RUSSERT

Really.

MUNCH

On June first, with the Washington follies far behind him, and indiscretions forgotten, Stan Bolander returns to the Department. And his old desk. You should ask Gee about a new one.

RUSSERT

You saw Stanley?

(CONTINUED)

8 CONTINUED:

8

MUNCH
No.

RUSSERT
You spoke to him?

MUNCH
Not exactly.

RUSSERT
Then how do you know he's coming
back?

MUNCH
Because. Why wouldn't he?

RUSSERT
(pulls Cavalier to curb)
I'm only saying, if Stan planned to
come back, we'd've heard by now.
He'd at least've told Gee.

MUNCH
He'll be back.

RUSSERT
Okay.

MUNCH
He will.

RUSSERT
Whatever you say, John.

RUSSERT exits Cavalier.

MUNCH
He'll be back.

On MUNCH, as he gets out of Cavalier,

CUT TO:

9 INT. BASEMENT/MURPHY HOMES - NIGHT

9

RUSSERT and MUNCH reach bottom of staircase, hesitate.
GHARTY approaches, shining flashlight in their faces.

GHARTY
Forget your flashlights,
Detectives?

RUSSERT
You're the responding?

(CONTINUED)

9 CONTINUED:

9

GHARTY
Stu Gharty. Follow me.

GHARTY leads MUNCH and RUSSERT down dim, concrete corridor.

GHARTY (cont.)
Bulbs're broken. No one bothers to
replace them, of course. Turn
left.

MUNCH
What is this, some kind of
labyrinth?

GHARTY
Exactly. They call it the Maze.
Hallways connect all three
buildings. A perfect place to hide
out... Watch the puddle.

RUSSERT
Thank you.

GHARTY
I found these two quick enough,
though. Just followed a path of
spent shells down from the eighth
floor.

GHARTY opens door marked "LAUNDRY". THEY enter.

10 INT. LAUNDRY ROOM/MURPHY HOMES - NIGHT

10

The RATTLE and HUM of washing machines in mid-cycle. BODY
of Thad Herмос, eighteen, lies sprawled on concrete floor.
His torso rests on toppled laundry basket, staining freshly
washed whites with red. Across the room, the BODY of Cyrus
Dunham, fourteen, leans against a dryer. Blood spatters the
round window. MUNCH and RUSSERT take in scene. GHARTY
gestures to one BODY, then the OTHER.

GHARTY (cont.)
You got your shooter and your
victim. Or your victim and your
shooter. Depends how you want to
look at it.

RUSSERT
Identification?

GHARTY
On your left, Thad Herмос.
Eighteen. Gun shot to the chest.
On the right, Cyrus Dunham.
(MORE)

(CONTINUED)

10 CONTINUED:

10

GHARTY (cont.)
Fourteen. Gun shot to the head.
One's chasing the other. They run
in here. Both fire. Both fall
down dead. How often d'you get a
murder that solves itself?

RUSSERT
Never.

GHARTY
Well, now you've got two.

RUSSERT reacts, skeptical. GHARTY points to guns lying near
Dunham and Hermo's HANDS.

GHARTY (cont.)
There's your weapons. And here --
GHARTY holds up plastic baggie containing several vials.

GHARTY (cont.)
-- My guess, is your motive. Found
in Hermos' pocket.

MUNCH
Wish every case were this easy.

RUSSERT
We'll see what Ballistics says.
Could be an outside shooter.

GHARTY
If you don't need me, I'm gonna go
wait for the M.E. Figure he'll
need an escort.

MUNCH
Thanks, Gharty.

GHARTY nods, heads for Exit. He glances at laundry.

GHARTY
Shame, huh? Blood on somebody's
nice clean sheets.

GHARTY exits. RUSSERT, slightly unsettled, watches him go.
On MUNCH, looking down at stained linens,

CUT TO:

11 INT. HALLWAY/LEXINGTON TERRACE - NIGHT

11

LEWIS and KELLERMAN read graffiti: "Ant-Mo a hoor", "Terrace Boys = 40 Dawgs" and "Shanelle do the durty. Sike."

KELLERMAN

This is where Antoine lived? The spelling is atrocious. Personally, I blame the schools.

LEWIS

(KNOCKS on door)

Let me do the talking. I'm great with project mothers.

RAHEEM opens door. LEWIS and KELLERMAN exchange a look.

LEWIS (cont.)

Baltimore Homicide.

LEWIS and KELLERMAN push past RAHEEM into battered Apartment.

12 INT. GILES APARTMENT/LEXINGTON TERRACE - NIGHT

12

RAHEEM moves aside as LEWIS and KELLERMAN enter. ANNA GILES, forty-nine and overwhelmed by life, sits in TV glow, looks up at LEWIS and KELLERMAN.

LEWIS (cont.)

Mrs. Giles?

RAHEEM

The sister does not wish to speak to you, Detective.

GILES

I don't know nothing, I didn't see nothing, I ain't sayin' nothing. Get your ass out.

LEWIS

Whoa, whoa, let's back up here. I'm trying to find who threw your boy from a high-rise balcony and you come at me with that?

RAHEEM

As I said, the sister does not wish to speak to the police.

KELLERMAN

This doesn't concern you. What're you doing here, anyway?

(CONTINUED)

12 CONTINUED:

12

RAHEEM

That would be my question to you,
Detective. The brother...

(off LEWIS)

...Is at least among his own in
this matter. If he is unwelcome,
then you are even less so.

KELLERMAN looks to LEWIS for support, gets nothing.

LEWIS

Look, Mrs. Giles, I don't know who
you're listening to here. But I'm
interested in solving the murder of
your son. Why don't we just sit
down and --

GILES

I do have one question.

LEWIS looks at RAHEEM, confident, feeling as if he's managed
a breakthrough.

LEWIS

What's that, Mrs. Giles?

GILES

Antoine had some money on him when
you all found him, right?

KELLERMAN

Seventeen dollars and two dozen
coke vials. You can file a claim
for the cash at Headquarters. We
keep the vials.

GILES

He was steady slinging all morning
and he only had seventeen dollars
on him? Now you're stealing from
me. Get out of my home.

LEWIS

(places card on table)
If you change your mind, Mrs.
Giles.

LEWIS and RAHEEM share a look, as LEWIS and KELLERMAN leave.

KELLERMAN

Why do I have the feeling she's not
going to change her mind?

On LEWIS, beleaguered,

CUT TO:

13 EXT. POLICE HEADQUARTERS - DAY 13

Establishing.

14 INT. SQUAD ROOM/HOMICIDE UNIT - DAY 14

CU on the name "G-I-L-E-S" written in RED on "The Board" under Lewis' name. PAN OVER to "H-E-R-M-O-S" and "D-U-N-H-A-M" in BLACK under Russert's name. RUSSERT enters, coat on. She glances at "The Board", exits.

15 INT. COFFEE ROOM/HOMICIDE UNIT - DAY 15

MUNCH reads newspaper. RUSSERT enters, sits.

RUSSERT
Did you see "The Board"?

MUNCH
Uh-huh.

RUSSERT
Hermos and Dunham are up there already. In black.

MUNCH
Uh-huh.

MUNCH rises, fills second coffee mug.

RUSSERT
That's a little premature, don't you think? We haven't ruled out a third shooter.

MUNCH
Not so. Y'see...

MUNCH places coffee in front of RUSSERT.

MUNCH (cont.)
A thoughtful, generous and considerate someone got up early this morning, swung by the morgue, and matched each bullet to its respective weapon, then sat down, sharpened his pencil, and filled out the appropriate paperwork.

RUSSERT
You got the M.E. report?

MUNCH
The preliminary report.

MUNCH pulls report from breast pocket, hands it to RUSSERT.

(CONTINUED)

15 CONTINUED:

15

MUNCH (cont.)

And now that someone's fortunate
and appreciative partner has two
more closed cases in her column and
she didn't have to lift a finger.
Except, of course...

(holds pen out to RUSSERT)
To sign her name.

RUSSERT smiles at MUNCH, takes pen. She skims paperwork.

RUSSERT

I can't sign this.

MUNCH

Why not?

RUSSERT

It's incomplete. Where's the
victim printouts, Crime Lab
analysis, witness statements?

MUNCH

Anything else I missed?

RUSSERT

We haven't talked to the relatives.

MUNCH

Next of kin's been notified.

RUSSERT

We should check with them
ourselves. They may know
something.

MUNCH

About what? Hermos and Dunham shot
each other. Let's turn in the
paperwork and move on.

RUSSERT

After we visit the families.

MUNCH

Next you'll be grading my
penmanship

RUSSERT

(hands report over; smiles)
We'll be through by noon, Munch.
Humor me.

RUSSERT holds coat up for MUNCH. As MUNCH sticks his arms
in sleeves, unhappy,

CUT TO:

16 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

16

KELLERMAN and LEWIS enter, greeted by HOWARD.

HOWARD

What did you find out at the Terrace?

KELLERMAN

Nothing. Every time we tried to pull up a witness we had Malik or Hakim or Abdul staring us down.

HOWARD

The Muslims? They were intimidating witnesses?

KELLERMAN

Hell yes.

LEWIS

We don't know that.

KELLERMAN

They're watching us and they're watching everyone we talk to.

LEWIS

Did it ever occur to you that the residents in Lexington Terrace might be comfortable with the Muslims? That they might actually want them around?

HOWARD

You guys got a problem?

Beat.

LEWIS

No problem. One of the Muslims tried a white-devil thing on Mikey. You know, put one police against the other.

(beat, to KELLERMAN)

Didn't work, though.

KELLERMAN

Naw. No sale.

HOWARD

So you're no closer to finding out who killed Antoine Giles than you were last night?

LEWIS

No.

(CONTINUED)

16 CONTINUED:

16

HOWARD
Maybe Hamp Mears can help you out.

KELLERMAN
Who?

HOWARD
Hamp Mears. From the Western Drug
Unit. He's in the Coffee Room
waiting to tell you a story.

LEWIS and KELLERMAN look curiously at each other, head to
Coffee Room.

17 INT. COFFEE ROOM/HOMICIDE UNIT - DAY

17

HAMP MEARS, late thirties, white and muscular,
plain-clothes, sits, reading the newspaper, drinking black
coffee. LEWIS and KELLERMAN enter.

LEWIS
Mr. Mears.

MEARS
Lewis, right?

LEWIS
Yeah. Mike Kellerman, my partner.

MEARS
Two nights ago, I'm doing a
surveillance on Fayette Street when
Antoine Giles comes tearing out of
the two-two-one building with an
angry crew on his ass.

LEWIS
Which crew?

MEARS
The ones wearing bow ties.

LEWIS
You saw the Muslims chasing Antoine
Giles?

MEARS
They caught him, too. They had
Antoine up against the wall of the
liquor store there on Fayette. I
was thinking, damn, I don't know
who to root for.

(CONTINUED)

17 CONTINUED:

17

LEWIS

So they whipped Antoine's ass?

MEARS

They just talked. The head guy,
he's pointing a finger, lecturing.
Then he goes in Antoine's pocket,
comes up with a bundle.

KELLERMAN

He takes the drugs off him?

MEARS

Yeah. Then they let Antoine go.
The others go back to the
high-rise, but I see the head guy
put the bundle in his own pocket
and go up Fayette. So I follow
him.

LEWIS

Yeah? And?

MEARS

Since the Muslims got that security
contract, we've been told to stay
low profile in the Terrace. But,
hey, if I see a guy with dope in
his pocket, I'm gonna toss him.

KELLERMAN

You locked him up?

MEARS

Didn't get a chance. Before I
could, he takes the bundle and
tosses it down a sewer grate.

LEWIS

He throws the drugs away? You can
point this guy out?

MEARS

Yeah.

KELLERMAN

So you saw the Muslims chasing
Antoine Giles. The next night,
Giles ends up dead.

MEARS nods blandly. LEWIS looks to KELLERMAN.

(CONTINUED)

17 CONTINUED: 2

17

LEWIS

It doesn't mean they killed him.

KELLERMAN

It doesn't mean they didn't.

On LEWIS, disturbed,

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. DUNHAM APARTMENT/MURPHY HOMES - DAY

18

RUSSERT interviews MRS. DUNHAM, forty-five, feisty. MUNCH leans against doorframe.

DUNHAM

The shots woke me out of bed. I saw Cyrus wasn't here, I went straight for the phone.

MUNCH

You called nine-one-one.

DUNHAM

Don't know why I bothered.

RUSSERT

Excuse me?

DUNHAM

I waited and waited. Nobody came.

RUSSERT glances at MUNCH.

MUNCH

Mrs. Dunham, what time did you hear the first shots?

DUNHAM

I don't know. It was so loud. They said they would send somebody.

RUSSERT

After you hung up, how long did the shooting go on?

DUNHAM

Seemed like years.

RUSSERT

More than ten minutes? Twenty minutes?

DUNHAM

They said the police were on the way. What took so long?

RUSSERT

We'll try to find out, Mrs. Dunham. But we need your help.

(CONTINUED)

18 CONTINUED:

18

DUNHAM

No, ma'am. We needed your help.

DUNHAM stares out window. As RUSSERT looks to MUNCH,

CUT TO:

19 INT. HERMOS APARTMENT/MURPHY HOMES - DAY

19

RUSSERT and MUNCH stand at doorway with DOROTHY HERMOS, thirties, puffy-eyed.

HERMOS

You want to hear about my son?
When Thad was a boy, three, four
years old, you know what he wanted
to be?

RUSSERT

What's that?

HERMOS

A police officer.
(smiles to herself)
He used to watch the TV, run around
with his toy gun. He'd point it at
his brothers and say, "Freeze".
"You're under arrest," he'd say.
Then Thad grew up. Saw his sister
get shot. Saw our home here turn
to trash. Know what he called you
cops then?

RUSSERT and MUNCH look at each other.

HERMOS (cont.)

Cowards.

HERMOS closes door. On RUSSERT, flinching,

CUT TO:

20 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

20

RUSSERT, wearing headphones, sits at her desk. She listens to audio-cassette, hits rewind, signals to MUNCH.

RUSSERT

Listen to this --

MUNCH circles to RUSSERT.

MUNCH

Snoop Doggy Dog?

(CONTINUED)

20 CONTINUED:

20

RUSSERT

The tape from the Murphy Homes
Dispatch. Put these on.

MUNCH puts on headphones. RUSSERT presses play.

MUNCH

Sounds standard to me.

RUSSERT

Listen again. What time was the
initial report?

RUSSERT rewinds, plays tape again.

MUNCH

Ten thirty-two p.m.

RUSSERT

Gun shots on the ninth floor. It's
five past eleven by the time we're
notified.

MUNCH

So?

RUSSERT

Gharty's at McCulloh and Dolphin
when he gets the call, around the
corner from the crime scene. It
takes him half an hour to go two
blocks?

MUNCH

Maybe he hit traffic.

RUSSERT

McCulloh and Dolphin at ten-thirty
p.m. isn't exactly rush hour.

MUNCH

You think he got there earlier than
he admitted?

RUSSERT

Or took his time on the way over.
Let's go.

MUNCH

Where?

RUSSERT

Over to Central, see if Gharty can
muster up an explanation.

(CONTINUED)

20 CONTINUED: 2

20

RUSSERT starts to go, turns back to MUNCH.

RUSSERT (cont.)

You coming?

As MUNCH trails along, reluctant,

CUT TO:

21 INT. STAIRWELL/LEXINGTON TERRACE - DAY

21

On a stairwell landing, three BLACK WOMEN wait with their groceries, listening to drug dealing on landing above.

DEALER (o.c.)

Same as yesterday. Still a bomb,
girl. Still a bomb.

ISHMAEL arrives from floor below, sees WOMEN waiting with their shopping. He hears DEALERS on floor above, looks at WOMEN.

WOMAN

Elevator's broken.

ISHMAEL steps past them and goes upstairs. On landing above, he finds a DEALER and TOUT, serving FEMALE USER. She sees ISHMAEL and scurries off.

ISHMAEL

The residents have need of the
stairs.

DEALER

They can wait until I'm finished
with business.

ISHMAEL

Your business in this building is
concluded.

RAHEEM arrives on landing behind ISHMAEL. The DEALER pulls up his sweatshirt, revealing a 9mm handgun tucked into his pants. He touches the gun butt.

DEALER

Step to me then, bitch.

ISHMAEL says nothing. Two more MUSLIMS arrive, coming up the stairs. TOUT, DEALER share a look, less bold. As three more MUSLIMS appear in Hall doorway, EVERYONE eyefucks for a moment before DEALER and TOUT start downstairs.

(CONTINUED)

21 CONTINUED:

21

ISHMAEL
Raheem, help these sisters with
their bags.

RAHEEM and another MUSLIM begin lifting groceries, as other
MUSLIMS follow the DEALER and TOUT downstairs. On ISHMAEL
and the WOMEN, savoring the victory with a look,

CUT TO:

22 INT. CENTRAL PRECINCT DAY

22

GHARTY sits at typewriter, a half-finished report waiting in
the machine. RUSSERT stands over desk.

GHARTY
Discrepancy, huh?

RUSSERT
Between the distance traveled and
the time it took you to get there.

MUNCH
My partner is very meticulous.

RUSSERT
From your reported location, it
should have been five minutes to
the crime scene. Max.

MUNCH
She's being precise.

RUSSERT
How do you explain the extra half
hour?

GHARTY
I waited for the shooting to stop.

RUSSERT
What?

GHARTY
I pulled up to Murphy, I heard
gunfire, I waited 'til it was over.
'Til it was safe to go inside.

RUSSERT
Until two people were dead.

GHARTY looks down. RUSSERT leans in.

(CONTINUED)

22 CONTINUED:

22

RUSSERT (cont.)

Those kids chased each other down eight flights of stairs. You could have stopped them before they reached the basement.

GHARTY

Stopped them how? It's just me and my nine millimeter. I might as well go in waving a white flag.

MUNCH

He was waiting for back-up. You were waiting for back-up, Gharty, weren't you?

GHARTY

Look, I got work to do.
(stands, gestures to door)
Are we through here?

RUSSERT

Did you call for back-up?

GHARTY

I'm fifty-nine years old, Detective, six months away from a nice, cozy desk job. What are my options? I set foot in that building, they shoot me, then finish each other off. Or worse, I kill a kid. Then what? He's black. I'm white. His mother points her finger. Whole neighborhood rages against me. My face is on the front page and my family's dragged through hell. I can't take that risk. Why should I?

RUSSERT

Because it's your job.
(lowers voice)
If you don't want to go in, you radio for back-up. Did you call for back up, Gharty, or didn't you?

Lieutenant NATHANIEL EISENSTADT, early fifties, rugged, poised, approaches.

EISENSTADT

There a problem here, officer?

(CONTINUED)

22 CONTINUED: 2

22

GHARTY

No, no, none at all. Meet
Detectives Munch and Russert from
Homicide. Lieutenant Eisenstadt.

GHARTY shakes hands first with MUNCH, then with RUSSERT.

EISENSTADT

Ah, the legendary Megan Russert.
(to GHARTY)
First female Captain in the
Baltimore P.D.

RUSSERT

Not anymore.

EISENSTADT

Screw Barnfather. To what do we
owe the honor?

RUSSERT starts to answer, GHARTY interrupts.

GHARTY

We're going over some details on
last night's double shooting.

EISENSTADT

Then I won't interrupt. Say hello
to Al Giardello, would you?

EISENSTADT walks off. GHARTY leans into RUSSERT.

GHARTY

Look at it this way, Detective.
Hermos and Dunham took care of
their business and all I've got to
worry about is paperwork.

RUSSERT

You may have more than that to
worry about, Officer.

RUSSERT walks off. GHARTY turns to MUNCH.

GHARTY

She serious?

As MUNCH looks at GHARTY, apologetic,

CUT TO:

23 INT. STAIRWAY/POLICE HEADQUARTERS - DAY

23

RUSSERT walks upstairs, MUNCH struggles to keep up.

RUSSERT

Do me a favor, Munch. Next time?
Don't come with me.

MUNCH

I didn't want to go in the first
place.

RUSSERT

You stood there and contradicted
everything I said.

MUNCH

You questioned the poor guy like he
was just another Westside lowlife.

RUSSERT

I was trying to find out the facts.

MUNCH

The facts? The facts are: Those
kids killed each other. Stuart
Gharty didn't do anything.

RUSSERT

Exactly. And now two mothers are
asking, "Why not?"

RUSSERT and MUNCH head into Squad Room.

24 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

24

RUSSERT enters and walks to her desk, MUNCH behind her.

RUSSERT (cont.)

I want to pull Gharty's jacket, see
if there's a history of
late-response, negligence.

MUNCH

The man's a cop, Megan.

RUSSERT

I know he is.

MUNCH

So, what if it were one of us?
What if it were Meldrick or Kay?
Or me? You'd turn me in?

(CONTINUED)

24 CONTINUED:

24

RUSSERT

Kay Howard would have gone in the building, she would have called for back-up. Same with Meldrick Lewis. And same with you.

MUNCH

I thought Stanley was the most hard-boiled person on earth. You make him look like a cheese omelette.

RUSSERT

Know what? You miss Stanley so much, call him.

RUSSERT lifts phone receiver, hands it to MUNCH.

RUSSERT (cont.)

Ask him when he's coming back.

MUNCH

You want me to call?

RUSSERT

Please.

MUNCH

Because I will call.

RUSSERT

Go ahead.

MUNCH

Okay.

(dials, waits)

Again the machine.

(beat)

Hello, Stanley. Detective John Munch here. Remember me, your lowly cohort from the Homicide Unit?

(turns to RUSSERT)

Do you mind?

MUNCH continues his message as RUSSERT, annoyed, walks away,

CUT TO:

25 INT. STAIRWELL/LEXINGTON TERRACE - NIGHT

25

LEWIS, KELLERMAN and MEARS walk to an upper floor landing where they find ISHMAEL and two fellow MUSLIMS, including RAHEEM. MEARS gestures with a nod toward ISHMAEL.

LEWIS
City Homicide. Can I talk to you?

ISHMAEL
I'm not in the habit of conversing with law enforcement officers.

MEARS
Hardhead, huh?

LEWIS
(backs MEARS off)
Look, we've just got some things to clear up. And the best way to do that is have a talk.

ISHMAEL
Am I charged with a crime?

KELLERMAN
Do you want to be?

ISHMAEL
Under the laws of this so-called democracy, if I'm not charged with a crime, then I am free to end this conversation.

He turns to leave. KELLERMAN grabs his shoulder.

ISHMAEL (cont.)
Remove your hand.

KELLERMAN
Look, pal...

ISHMAEL shoves KELLERMAN back, tries to leave Stairwell with other MUSLIMS. MEARS kicks fire door closed with a BANG, blocks path. EVERYONE eyefucks, LEWIS is uncomfortable.

LEWIS
Whoa. Slow down here. This isn't what we came to do.

MEARS
Hey, Lewis. This mope just put his hands on your partner. Whose side are you on?

(CONTINUED)

25 CONTINUED:

25

ISHMAEL

An excellent question.
(to LEWIS)
Detective?

LEWIS

You keep out of this. Mike, we
just want to talk to these guys.

KELLERMAN

(controls anger)
You don't put your hands on a cop.
(to ISHMAEL)
You need charges, pal, you got 'em.
Disorderly, assault on police.

LEWIS backs off, unable to find middle ground. MEARS
pretends to key his radio.

MEARS

KGA, this is Unit seven-four-ten.
I need an ambo at two-two-one
Fremont, Northside stairs.

ISHMAEL

An ambulance? For who?

MEARS takes out a black jack, smiles wickedly. ISHMAEL
looks at LEWIS, smug, then takes a frisk position on the
wall. KELLERMAN glares at LEWIS, then cuffs ISHMAEL.

KELLERMAN

I don't know who you think you are.
But we're the BCPD, brother. Still
the toughest gang in town.

ISHMAEL

Not here. Not anymore.

As ISHMAEL is yanked off the wall,

CUT TO:

26 EXT. DRIVEWAY/LEXINGTON TERRACE - NIGHT

26

LEWIS, KELLERMAN and MEARS walk ISHMAEL to Cavalier with
other MUSLIMS glaring. A bottle comes down from the tower,
HITS hood of car. As LEWIS looks up,

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 INT. LADIES' ROOM/POLICE HEADQUARTERS - DAY

27

RUSSERT leans against sink, HOWARD's inside stall.

HOWARD (o.c.)
Failure to take police action.
Dereliction of duty.

RUSSERT
And Gharty doesn't think he's done
anything wrong.

HOWARD exits stall, heads to sink.

RUSSERT (cont.)
Neither does Munch, for that
matter.
(turns to HOWARD)
So where do I go with this?

HOWARD
What'd Gee say?

RUSSERT
I haven't told him.

HOWARD
Why not?

RUSSERT
Question another cop's conduct in
front of Al and he starts making
speeches.

HOWARD
You think he'll side with Gharty?

RUSSERT
At least initially. Just like he
did on the Cox shooting. Or with
Rodzinski. He'll fight for the cop
as long as he can, but then...
These cases tear him in two. I
don't want to dump this in his lap.

HOWARD
So take it to Internal.

(CONTINUED)

27 CONTINUED:

27

RUSSERT
I'm waiting for final word from the
M.E. I still need to pull Gharty's
jacket, play that dispatch tape
again.

HOWARD
You check the computer and the
recording. I'll go to the morgue,
see what's taking Scheiner.

RUSSERT
You will?

HOWARD
What's a Sergeant for?

RUSSERT smiles at HOWARD. As THEY exit together,

CUT TO:

28 INT. "THE BOX"/HOMICIDE UNIT - NIGHT

28

LEWIS and KELLERMAN interview ISHMAEL.

LEWIS
Look, you go beefing with police,
you're gonna take a charge.

No response.

LEWIS (cont.)
Just explain how one night you
chase a dealer out of a high-rise
and the next night this dealer is
tossed off the same tower.
(beat)
You're making yourself into my best
suspect.

KELLERMAN
A murder gets you rep enough to
control those towers.

ISHMAEL
Your lies mean nothing. The
history of the white race is five
hundred years of deceit and
genocide. And now, here, you think
to judge me.

LEWIS
Wait a minute.

(CONTINUED)

28 CONTINUED:

28

KELLERMAN

Hey, pal, I wouldn't waste a minute
judging you.

ISHMAEL

You try to silence our black
Messiahs. But we now know we are
the chosen people of Al-lah.

ISHMAEL gives a quick smile off KELLERMAN, who's losing it.

ISHMAEL (cont.)

What we do in the projects is what
this government doesn't want done.
I ask you: How do the drugs get to
the Terrace? Who is served by so
many of us in prisons? So many
addicted? So many dying from a
CIA-sponsored virus...

KELLERMAN

What a load of crap.

KELLERMAN gets up to leave. LEWIS ignores him.

ISHMAEL

America has no need for the black
man, for the original man. It
wants niggers.

KELLERMAN SLAMS door on his way out.

ISHMAEL (cont.)

How can you work with him?

LEWIS

Who, Mike?

ISHMAEL

He hates us. Why do his bidding?

LEWIS

He hates you. And most of the
time, he does my bidding.

LEWIS smiles at ISHMAEL, who seems to be warming.

LEWIS (cont.)

How about you? Before you were
Ishmael Al-Hadj, you were Levon
Epps with a sheet like any other
knucklehead. You did six years in
Hagerstown. Up in the mountains
with them redneck guards.

(CONTINUED)

28 CONTINUED: 2

28

ISHMAEL
I found my faith in Hagerstown.
Like many of us, I needed a white
man's jail cell to see the truth of
my heritage as an original man.

LEWIS
This is all very interesting. But
I'm working a murder here.

ISHMAEL falls silent.

LEWIS (cont.)
And you ain't gonna say spit about
that are you?

On ISHMAEL, stoic,

CUT TO:

29 INT. MEDICAL EXAMINER'S LAB - DAY

29

HOWARD and RUSSERT stand between BODIES of Hermos and
Dunham. HOWARD holds M.E.'s report. RUSSERT has coat on.

HOWARD
Hermos was the better shot.

HOWARD shows report to RUSSERT.

HOWARD (cont.)
According to Scheiner, Dunham died
instantly. Bullet passed through
the cranium and lodged in the
occipital lobe. Hermos, however,
took his bullet in the pulmonary
artery.

RUSSERT
He bled to death.

HOWARD
Which could take anywhere between
ten to twenty minutes. Which
means, even after the shooting
stopped, Gharty was in no hurry to
reach the scene.

RUSSERT
If he'd gone in any earlier, Hermos
might have survived.

RUSSERT turns away from BODIES, agitated:

(CONTINUED)

29 CONTINUED:

29

HOWARD
Did you recheck the dispatch tape?

RUSSERT
There's no record of a back-up
call.

HOWARD
Time to include Internal.

RUSSERT pulls printout from briefcase, hands it to HOWARD.

RUSSERT
Gharty has a clean jacket,
including two commendations. One
in eighty-three, the other,
nineteen ninety.

HOWARD
An exemplary career.

RUSSERT
Except for one crucial half hour.

HOWARD
Commendations or not, I say there's
a case.

RUSSERT
Munch is probably right. I should
drop the whole thing.

HOWARD
Gharty never called for back-up.

HOWARD shoots RUSSERT a look, shrugs. RUSSERT exhales.

HOWARD (cont.)
Want me to go with you?

RUSSERT shakes her head no. She stuffs M.E.'s report and
printout into briefcase, heads toward door.

RUSSERT
I'm gonna warn Gharty first.

HOWARD
Yeah?

(CONTINUED)

29 CONTINUED: 2

29

RUSSERT
Maybe he'll fess up, save me the
trouble.

RUSSERT and HOWARD take a last look back, exit. On the two
BODIES,

CUT TO:

30 INT. OBSERVATION ROOM/HOMICIDE UNIT - NIGHT

30

KELLERMAN watches through the one-way window as LEWIS
continues the interview of ISHMAEL.

ISHMAEL
How many killings did you have in
the Terrace last year?

LEWIS
Too many.

ISHMAEL
And this year?

LEWIS
Just the one.

ISHMAEL
Yet here I am in custody, in this
room. You are serving a government
that has its boot heel at the neck
of your people.

LEWIS
Look, I grew up in the high-rises.
Colvin Street. Lafayette Courts.
I can respect what you've done down
at the Terrace. But what we're
dealing with here is a little more
complicated than chasing dealers
from stairwells or cleaning
courtyards. This is a murder, and
you and your people can either deal
with it straight up, or wait for it
to come back and bite you. And
make no mistake, you will get bit.

On ISHMAEL and LEWIS, matching poker faces, as KELLERMAN
watches,

CUT TO:

31 INT. GIARDELLO'S OFFICE/HOMICIDE UNIT - DAY

31

GIARDELLO reads sheet. EISENSTADT KNOCKS, enters.

GIARDELLO
Nat Eisenstadt.

EISENSTADT
Hello, Al.

GIARDELLO
You've come to rescue me, I hope.

EISENSTADT
Hard day?

GIARDELLO
Bosses, bodies. Bodies, bosses.

EISENSTADT
Well, hate to add to the list of ailments, Al.
(shuts door)
We need to talk about the Murphy Homes thing.

GIARDELLO
Okay --

EISENSTADT
Why didn't you come to me before letting Detective Russert push the case this far?

GIARDELLO
Hmm?

EISENSTADT
Given the circumstances, I think an IID hearing's a bit extreme --

GIARDELLO
Hearing?

EISENSTADT
Ten a.m. tomorrow.
(hands memo to GIARDELLO)
You did know about this, Al, didn't you?

GIARDELLO
(reads memo; covers)
Of course I knew about it.

EISENSTADT
Now, I admit it looks bad. But Stuart Garty's a veteran cop. He's paid his dues. Never had a --

(CONTINUED)

31 CONTINUED:

31

GIARDELLO

(reads memo)

He waited thirty minutes. Two kids died.

EISENSTADT

Couple of drug dealers.

GIARDELLO

We all took an oath, Nat. "To Protect and Serve". That's not a selective term, it applies to everyone.

EISENSTADT

I know. I know. And so does Gharty, believe me.

GIARDELLO

A firefighter gets an alarm, he can't just sit on his ass until the urge strikes him to move. He waits and the building burns to the ground. The people inside fry.

EISENSTADT

That's not a fair comparison.

GIARDELLO

No? Someone dials nine-one-one, they expect to get help. If no help arrives, a trust is broken.

EISENSTADT

Gharty went to the scene.

GIARDELLO

But did nothing.

Beat. GIARDELLO and EISENSTADT lock eyes.

EISENSTADT

Al, c'mon. You never once hesitated? Never thought about your wife and kids and wondered whether it was worth it?

GIARDELLO

For a split second, not for half an hour. The day it holds you that long? That's the day you retire.
(walks to door)
See you at the hearing.

(CONTINUED)

31 CONTINUED: 2

31

EISENSTADT
One more question, Al?

GIARDELLO
What?

EISENSTADT
All this aside, you think Russert
would have dinner with me?

As GIARDELLO shuts door, rereads memo, irate,

CUT TO:

32 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

32

MUNCH hangs up phone, turns to FRANK PEMBLETON and TIM
BAYLISS.

MUNCH
Special guest at the bar later.

PEMBLETON
Oh, yeah? Who might that be?

MUNCH
Stanley Bolander.

BAYLISS
What'd'you know? Harass him
enough, the big fella caves in.

MUNCH
For your information, he sounded
quite pleased to hear from me.

LEWIS enters from "The Box".

LEWIS
You guys seen Kellerman?

PEMBLETON
Coffee Room.

LEWIS exits.

33 INT. COFFEE ROOM/HOMICIDE UNIT - DAY

33

KELLERMAN broods, LEWIS enters.

KELLERMAN
You two done talking? I thought
you were sharing a melanin moment.

(CONTINUED)

33 CONTINUED:

33

LEWIS

What in hell does that mean?

KELLERMAN

What do you think it means? I'm looking for my partner on this case and I don't know where he is.

LEWIS

I'm right here.

KELLERMAN

Well, where were you in that stairwell earlier tonight? And where are you in "The Box"?

LEWIS

What should I do? Say something to make you feel better? I'm trying to get a suspect talking.

KELLERMAN

Just business, huh?

LEWIS

It's what we do, remember? I'm talking to a man who beats his kids to death, I tell him I beat my own. I'm talking to a rapist, I'm telling him I grab nuns off the street.

KELLERMAN

And you don't buy that racial stuff? C'mon, Meldrick, they're against whites, Jews... You're ready to say that the Muslims are full up with it?

LEWIS

I got no use for their race-baiting. But then again, you can admit they've done right by Lexington Terrace.

KELLERMAN

So that makes it all okay?

LEWIS

Hey, a white neighborhood, Guilford, uses a security force, it's fine. Black neighborhood wants to police its own, it's a threat. Since they took over, crime is down in the projects.

(CONTINUED)

33 CONTINUED: 2

33

KELLERMAN

And Mussolini made the trains run
on time. That's always the appeal.

LEWIS

Hey, are you going to walk a
footpost in Lexington Terrace? I
don't hear you volunteering to
police those towers.

Point taken. KELLERMAN says nothing.

LEWIS (cont.)

I gotta get back to my interview.

LEWIS leaves. On KELLERMAN, thoughtful,

CUT TO:

34 INT. SQUAD ROOM/HOMICIDE UNIT - NIGHT

34

GIARDELLO enters from Elevator, passes RUSSERT, stops her.

GIARDELLO

Nat Eisenstadt came to see me
earlier.

RUSSERT

(beat)

Oh.

GIARDELLO

Did you just forget to tell me
about Gharty? Or was it
intentional?

RUSSERT

Al, you were tied up. I didn't
want to bother you.

GIARDELLO

A colleague walks into my office
and confronts me with something I
know nothing about. I look like a
fool. Like I don't know what's
happening in my own unit.

HOWARD

(approaches)

It's my fault, Gee, I told her to
move ahead.

RUSSERT

The hearing's not until the
morning. We can fill you in.

(CONTINUED)

34 CONTINUED:

34

GIARDELLO
Why bother? Board up my office and
I'll fly off to the French Indies.
I could use a vacation.

RUSSERT
I'm sorry, Al.

GIARDELLO heads to office, turns.

GIARDELLO
You did the right thing, Megan,
notifying Internal. Gharty should
have called for back-up... You
should have, too.

GIARDELLO enters his office, shuts door. On RUSSERT,
looking to HOWARD,

CUT TO:

35 INT. THE WATERFRONT RESTAURANT - NIGHT

35

BAYLISS tends bar. KELLERMAN sits on stool. MUNCH enters.

MUNCH
Has the Big Man arrived?

BAYLISS
Not yet.

KELLERMAN
Why's Bolander called Big Man,
anyway? He fat?

MUNCH
Granted, Stanley Bolander is far
from svelte. He has, some might
say, a Brobdingnagian build. But
it is not mere bulk which earns the
Big Man his title. He is, in all
senses, a man of magnitude.
Enormously fair. Tremendously
honest. And a whale of a
detective. So, when Stanley
arrives pour him a pint of our best
lite beer... I'll be back with
hors'd'oeuvres.

MUNCH heads for Kitchen.

BAYLISS
He really misses the guy.

(CONTINUED)

35 CONTINUED:

35

KELLERMAN

You think Meldrick will ever talk about me that way? Find himself in a bar one day, waxing poetic about his old partner?

BAYLISS

Future goes as planned, only thing he'll be waxing is a bright red Lamborghini.

Phone RINGS. BAYLISS picks it up.

BAYLISS (cont.)

Waterfront. Hey, Stan. How's it going? What? Oh, right. He's in the back, hang on. No? Okay. You, too.

BAYLISS hangs up, fills a shot glass. MUNCH returns from Kitchen, holding plate of fried food.

MUNCH

Chicken fingers. Stan's favorite.

BAYLISS

The Big Man just called, Munch.

MUNCH

He's running late?

BAYLISS

He's not coming.

MUNCH

Not coming?

BAYLISS

Nope.

MUNCH

What does that mean, "not coming"?

BAYLISS

Something came up. Said he'll try to make it tomorrow.

MUNCH

He didn't ask to talk to me?

BAYLISS shakes head, slides shot glass across bar.

BAYLISS

Forget about Stan, Munch. Drink this.

(CONTINUED)

35 CONTINUED: 2

35

MUNCH
Everything I said before. "Man of
Magnitude" and all that...

KELLERMAN
Uh-huh?

MUNCH
I take it back.

As MUNCH swallows shot, SLAMS glass down,

CUT TO:

36 INT. GIARDELLO'S OFFICE/HOMICIDE UNIT - NIGHT

36

BARNFATHER enters, finds GIARDELLO deep in paperwork.

BARNFATHER
Who had the bright idea to put a
charge on one of the Muslims?

GIARDELLO
Detectives Kellerman and Lewis.

BARNFATHER
They're off this case.

GIARDELLO
What?

BARNFATHER
I want the charges against the
Muslim dropped. Moreover, I don't
want our people having any more
contact with the Lexington Terrace
security staff.

GIARDELLO
My people are working a murder
here. The Muslims may be involved.

BARNFATHER
This is not a perfect world, Al.

GIARDELLO
It's not?

BARNFATHER
It's Baltimore, a majority-black
City in which it's not possible to
be elected to office without the
support of that majority.

(CONTINUED)

36 CONTINUED:

36

GIARDELLO

Politics as usual.

BARNFATHER

If you press the Muslims, I'll have the Mayor's Office and a half dozen council members all over me.

GIARDELLO

And what about Antoine Giles?

BARNFATHER

A dead drug dealer in the projects. The case could stay red forever without another word spoken.

GIARDELLO

And the Muslims get to police a portion of this City in their own unique fashion.

BARNFATHER

At least until HUD cancels their contract. There's growing opposition in Washington to the idea of funding the Muslims -- Jewish groups, the Republican Congress. There's a HUD audit of the security contracts already underway. We sit out the battle and win the war.

BARNFATHER exits. GIARDELLO looks at phone, then picks up, dials.

GIARDELLO

It's Giardello.

On GIARDELLO, on phone,

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

37 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

37

PEMBLETON looks at morning paper, headlined: "MUSLIM LINK TO HOUSING PROJECT MURDER PROBED". PEMBLETON reads aloud to LEWIS and KELLERMAN.

PEMBLETON

"Efforts to investigate the slaying have been thwarted by political interference, according to one ranking police commander who asked not to be identified."

GIARDELLO enters. PEMBLETON holds up paper.

PEMBLETON (cont.)

Behold a ranking -- albeit unidentified -- police commander and a true master of the game.

GIARDELLO

Lewis, Kellerman. My office.

GIARDELLO goes into his office, with KELLERMAN and LEWIS following close behind.

38 INT. GIARDELLO'S OFFICE/HOMICIDE UNIT - DAY

38

LEWIS and KELLERMAN follow GIARDELLO, who sits.

LEWIS

Gee, what's this about me and Mike being off the case?

GIARDELLO

Politics. I'm dealing with it.

KELLERMAN

The Muslims have that kind of drag?

LEWIS

Thing of it is, I don't think the Muslims did this murder. I don't see this kid Ishmael taking off Antoine Giles.

GIARDELLO

Why not?

(CONTINUED)

38 CONTINUED:

38

LEWIS

The drugs, the violence, the projects -- it's all about race to him. He's so wrapped up in that original man stuff that I can't see him taking a black life. The demons in this kid's head are white ones.

KELLERMAN

Well, it's all academic now. We're reassigned.

Phone RINGS. GIARDELLO answers.

GIARDELLO

I expect that to change shortly.
(into phone)
Yes, sir. Immediately, sir.

As GIARDELLO hangs up, self-satisfied,

CUT TO:

39 INT. HEARING ROOM/POLICE HEADQUARTERS - DAY

39

Rows of folding chairs. Onlookers include MRS. DUNHAM, MRS. HERMOS, members of the GHARTY FAMILY, MUNCH, several UNIFORMS. EISENSTADT eyes RUSSERT as she enters, sits next to Assistant City Solicitor DENNIS DUFFY. GHARTY waits beside FOP lawyer, FELICITY WEAVER. Trial Board CHAIRMAN sits at large table, flanked by fellow BOARDMEMBERS.

CHAIRMAN

The Disciplinary Hearing Board is now convened. Is Officer Stuart Gharty present?

GHARTY

I am.

CHAIRMAN

Charges are as follows.

CU on GHARTY's face as CHAIRMAN reads.

CHAIRMAN (cont.)

On the evening of May fifth, nineteen ninety-six, Officer Stuart Matthew Gharty demonstrated an unwillingness or inability to take police action. Violation of Rule One, Section Nineteen, General Order Two-eighty-eight.

(CONTINUED)

39 CONTINUED:

39

GHARTY stares straight ahead. RUSSERT watches. SERIES of QUICK CUTS and CLOSE-UPS. DUFFY questions MUNCH.

DUFFY

Officer Gharty was waiting in the basement when you arrived. How did his demeanor strike you?

CUT TO:

MUNCH

Friendly, professional.

CUT TO:

DUFFY questions RUSSERT.

RUSSERT

Talkative, edgy.

CUT TO:

MUNCH

He led us to the victims, gave the relevant information, and moved out of the area so we could proceed.

CUT TO:

RUSSERT

Gharty excused himself. He seemed anxious to leave the scene.

As RUSSERT looks at MUNCH,

CUT TO:

40 INT. BARNFATHER'S OFFICE/POLICE HEADQUARTERS - DAY

40

GIARDELLO enters. BARNFATHER sits with ISHMAEL and RAHEEM. The morning paper is on his desk.

BARNFATHER

Detectives Kellerman and Lewis are reassigned to the Giles case. And Mr. Al-Hadj has assured me that in light of this morning's press reports, he and his colleagues are ready to cooperate in any way.

GIARDELLO

Very good.

(to ISHMAEL)

Can I show you to our Homicide office?

(CONTINUED)

40 CONTINUED:

40

ISHMAEL looks at BARNFATHER, gets nothing, start to go.

BARNFATHER

And Lieutenant...

GIARDELLO

Yes?

BARNFATHER

If I ever do learn the source of
this press leak, be assured he will
be walking foot on the outskirts of
Philadelphia.

GIARDELLO

Goes without saying.

As GIARDELLO turns away, his face a mask,

CUT TO:

41 INT. HEARING ROOM/POLICE HEADQUARTERS - DAY

41

DUFFY addresses the BOARD.

DUFFY

Thad Hermos was eighteen years old.
Cyrus Dunham, only fourteen.

CUT TO:

WEAVER addresses the BOARD.

WEAVER

Rundowns on the two victims show a
total of twenty-three juvenile and
adult arrests.

CUT TO:

DUFFY

Both were enrolled at Westside High
school, where Dunham played
runningback on the j.v. squad.

CUT TO:

WEAVER

Hermos served one year at Northrup
for stabbing a police officer while
resisting arrest.

CUT TO:

DUFFY

Medical intervention might have
stopped Thad's bleeding in time.

CUT TO:

WEAVER

Armed as they were, the shooters
represented a significant threat to
Stuart Gharty's life. He
anticipated that threat.

On WEAVER,

CUT TO:

42 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

42

KELLERMAN leaves "The Box" to talk with GIARDELLO who holds
a file of papers. Through the window we SEE LEWIS,
interviewing ISHMAEL.

GIARDELLO

What do we know?

KELLERMAN

They've given us a complete hour-
by-hour itinerary for Ishmael
Al-Hadj and his crew. They've
alibied themselves nicely.

GIARDELLO

And you believe them?

KELLERMAN

Do I have a choice?

As GIARDELLO looks into "The Box",

CUT TO:

43 INT. HEARING ROOM/POLICE HEADQUARTERS - DAY

43

WEAVER questions GHARTY.

WEAVER

You did not enter the building.

GHARTY

Not at the time. No.

CUT TO:

DUFFY questions GHARTY.

DUFFY
Is it not proper procedure, in such
a situation, for a solitary officer
to radio for back-up?

GHARTY
It is.

CUT TO:

WEAVER questions GHARTY.

WEAVER
Can you explain your decision?

GHARTY
I was alone. I believed that, to
enter Murphy Homes, I'd be placing
myself in extreme physical
jeopardy.

CUT TO:

DUFFY questions GHARTY.

DUFFY
Proper procedure says call for
back-up. And yet you opted not to?

GHARTY
Like I said, I was shook up. I
can't remember if I called or not.

CUT TO:

WEAVER, holding printout, questions Dispatcher KARIN
BROWDER.

WEAVER
Ms. Browder, how many calls came in
to dispatch on the night of May
fifth?

BROWDER
Two thousand eighty-nine.

CUT TO:

DUFFY questions GHARTY.

DUFFY
This was two nights ago, Officer.
You've already forgotten?

(CONTINUED)

43 CONTINUED: 2

43

GHARTY

I was confused, I...

CUT TO:

WEAVER questions BROWDER.

WEAVER

Two thousand and eighty-nine calls.
And what happens, Ms. Browder, if
two units call in at the same time,
on the same frequency?

BROWDER

One call blocks out the other.

CUT TO:

DUFFY holds up computer transcript, questions GHARTY.

DUFFY

I refer the Board to Document
One-B. After the initial call,
V.S.A. recordings from May fifth
indicate no further communication
from Unit One-twenty-four.
According to the transcript,
Officer Gharty, you never requested
assistance. Does that help your
memory any?

CUT TO:

WEAVER questions BROWDER.

WEAVER

On a busy night like May fifth, it
is possible, if Officer Gharty did
radio for backup, his request was
overridden?

BROWDER

Yes, it's possible.

WEAVER

Thank you, Ms. Browder. I have
nothing further.

GHARTY looks down at his lap. As RUSSERT exhales,

CUT TO:

44 INT. "THE BOX"/HOMICIDE UNIT - DAY

44

LEWIS and KELLERMAN continue interview of ISHMAEL.
GIARDELLO enters, stands.

ISHMAEL
We tried many times to dissuade
Antoine Giles from selling his
narcotics at Lexington Terrace. We
did not, however, take his life.

LEWIS
But you know who did.

ISHMAEL says nothing. GIARDELLO approaches.

GIARDELLO
You know everything that happens in
those towers. You know who the
killer is and you won't give him to
us.

ISHMAEL
We are able to provide security at
Lexington Terrace precisely because
we are not the police and do not
deal with the police.

GIARDELLO
For appearance's sake, you'll
cooperate enough so your HUD grant
might be renewed, but not enough to
help solve the murder.

Beat. ISHMAEL doesn't argue.

GIARDELLO (cont.)
Here's the deal. You and your
people are on the hook until I get
the killer's name. Until then, a
reporter calls asking for an
update, I tell him we're being
jerked around and that you are
still suspect. That should make a
HUD auditor think twice.

ISHMAEL looks at GIARDELLO. Beat.

ISHMAEL
I will tell you...
(off LEWIS)
And I will tell him...
(off KELLERMAN)
But not him.

(CONTINUED)

44 CONTINUED:

44

KELLERMAN

Get the name.

KELLERMAN looks at LEWIS, gets up, starts to leave.

LEWIS

Mike.

KELLERMAN stops. LEWIS looks to ISHMAEL.

LEWIS (cont.)

He's not going anywhere.

KELLERMAN goes back to his chair, sits. On the MUSLIMS, confronted with three impassive cop faces staring at them,

QUICK CUT TO:

45 INT. HALLWAY/LEXINGTON TERRACE - DAY

45

LEWIS and KELLERMAN, with raid TEAM, prepare to kick in a Terrace Apartment door.

LEWIS

Go.

The door comes down. The TEAM rushes inside, guns out. The Apartment is empty.

KELLERMAN

Gone.

LEWIS

Long gone.

KELLERMAN

So Ishmael gives up the name of some Jamaican and the guy's not even here?

LEWIS

He gave up the name. Just not the guy.

KELLERMAN

Time to have another talk with Ishmael.

On LEWIS, frustrated,

CUT TO:

46 INT. HALLWAY/POLICE HEADQUARTERS - DAY

46

Door marked "Hearing Room" opens and CROWD emerges. GHARTY and his FAMILY, then MRS. HERMOS, MRS. DUNHAM and their RELATIVES. The two MOTHERS stare at GHARTY. He looks away. PICK UP RUSSERT, walking toward Elevator.

GHARTY
Detective Russert --

RUSSERT turns. GHARTY and FAMILY walk toward her as CROWD disperses.

GHARTY (cont.)
This is my wife, Flora. My
daughter, Ellen. And grandson,
Andrew. He turns one next Friday.

RUSSERT
(smiles faintly)
Hello.

FLORA nods. Beat.

RUSSERT (cont.)
If you'll excuse me, I have to head
downstairs.

GHARTY
Of course.

RUSSERT turns. The FAMILY walks away, GHARTY stays put.

GHARTY (cont.)
Detective --

RUSSERT turns back.

GHARTY (cont.)
I been thinking a lot about those
kids. Their families. I, uh, want
you to know, I don't blame you for
bringing this whole thing about.

No response.

GHARTY (cont.)
Don't blame myself really either.
I blame the City, see? The
situation out there. How people
behave. How cops get treated. I
didn't call for back-up. I didn't
call because, once back-up came, I
would have had to go in. And,
truth is, either way, I wasn't up
to it. Not by myself.

(MORE)

(CONTINUED)

46 CONTINUED:

46

GHARTY (cont.)

Not with back-up...
(exhales)

Not in that neighborhood. I told
Flora, with how things are, maybe
it's better I retire.

RUSSERT

Let the Board decide, Officer
Gharty.

GHARTY

Right. I'll wait. See what the
Board says.

(checks watch, nods)

They know the situation, how things
are. They'll make the call.

RUSSERT nods, watches as GHARTY walks down Hall, links arms
with his WIFE. MUNCH approaches.

MUNCH

He giving you tsuris?

RUSSERT

No.

MUNCH

Good. I'm gonna go to the bar.
Wait for the verdict. Wanna join
me?

RUSSERT

No.

RUSSERT heads toward Elevator.

MUNCH

Just a thought.

On MUNCH, alone,

CUT TO:

47 INT. CAVALIER - DAY

47

KELLERMAN sits behind wheel of parked car, watches aging
DRUG ADDICT stagger down sidewalk. KELLERMAN sips his
coffee.

48 INT. SECURITY OFFICE/LEXINGTON TERRACE - DAY

48

ISHMAEL and other MUSLIMS load crates. LEWIS enters.

ISHMAEL

Our contract was not extended.

(CONTINUED)

48 CONTINUED:

48

LEWIS

I heard.

ISHMAEL

So today...

(looks around)

We are leaving the Terrace. It's
yours again to police.

LEWIS

Or not. I'm sorry. You were doing
good here.

ISHMAEL

But you helped destroy that.
Tarrred us with a murder.

LEWIS

You lost the contract for a lot of
reasons.

ISHMAEL

One piece of a larger plan.

LEWIS

More conspiracies. How much of
that stuff do you really believe?

ISHMAEL carries crates out. LEWIS, follows, holds door.

49 EXT. SECURITY OFFICE/LEXINGTON TERRACE - DAY

49

ISHMAEL and LEWIS walk.

ISHMAEL

Look at these towers. This is the
handiwork of the world's most
affluent country. This, Brother
Lewis, is how they want it to be.

LEWIS

If you'd given up the name of that
Jamaican from jump, you'd still be
here. We'd've kept clear of each
other and all the publicity.

ISHMAEL

You made an arrest?

LEWIS

No, he skipped. We got an
interstate flight warrant, but he's
anywhere from Queens to Kingston.

ISHMAEL is half-smiling.

(CONTINUED)

49 CONTINUED:

49

LEWIS (cont.)

You all tipped him, didn't you?

ISHMAEL says nothing. LEWIS gets angry.

LEWIS (cont.)

You gave up the Jake, but made sure we'd get an empty apartment.

ISHMAEL

We identified the brother within an hour of the murder. He will not be returning to Lexington Terrace.

LEWIS

Is he alive?

ISHMAEL

Certainly. We believe in redemption, Detective.

LEWIS

You know where he is and you won't give him to me.

ISHMAEL

I've seen your prisons. One black man more or less will not matter.

LEWIS

What the hell are you saying? You took the responsibility to police the projects. The guy's a gangster. He threw a man off a building. A black man.

ISHMAEL

I'm glad at least to hear you make that distinction. I was beginning to see you as only a buckdancer.

LEWIS

A buckdancer.

ISHMAEL

Perhaps it's not too late to ask if you would be interested in making the Kalimah Ma Shahadah.

LEWIS

A profession of faith.

ISHMAEL

Very good, Brother Lewis.

(CONTINUED)

49 CONTINUED: 2

49

ISHMAEL reaches car, puts last crate in trunk, SLAMS it. He extends a hand to LEWIS.

LEWIS

You shoulda given us the Jake.

ISHMAEL gets into passenger seat, looks out window.

ISHMAEL

Asalaam Aleikum, Brother Lewis.

On LEWIS, looking betrayed,

CUT TO:

50 INT. CAVALIER - DAY

50

KELLERMAN, still parked, watches CHILDREN playing in the trash-strewn Courtyard. They play at drug dealing, with one BOY mugging as if he has a gun, then using thumb and forefinger to execute a PLAYMATE. KELLERMAN exhales as LEWIS walks up, opens passenger door and sits down.

LEWIS

There's no dealing with them.

KELLERMAN starts the car.

KELLERMAN

I dunno.

(beat)

This place. It's hurting.

On LEWIS, watching the towers glide past,

CUT TO:

51 EXT. ROOF/POLICE HEADQUARTERS - DUSK

51

RUSSERT stands at fence, staring out over City. HOWARD approaches, settles beside her.

HOWARD

So Gharty got off?

RUSSERT

Uh-huh. Tonight he'll celebrate with his wife and family, tomorrow he'll be back on the street.

HOWARD

Absurd, huh? Infuriating.

(CONTINUED)

51 CONTINUED:

51

RUSSERT

Who knows. I should be shocked. I should feel angry, but I don't.

(beat)

You met my old partner, didn't you? Doug Jones?

HOWARD

Once. Why?

RUSSERT

Doug was a real daredevil. One of those police who join up in search of excitement. He loved danger. Refused to wear a vest. Never sent for back-up. Riskier the call the happier he'd be.

HOWARD

So, Murphy Homes, he'd've gone in?

RUSSERT

(nods)

And I'd've been right beside him. His lack of fear was contagious, Kay, like, together, we were invincible. Nothing could hurt us. Then my husband Mike died and reminded me I was mortal. Suddenly Caroline, so small, only had one parent. At work, I was more cautious, less gungho. Doug never said anything, but he was frustrated. When the position came up here, I took it and Doug turned on me. He said I was playing it safe. He called me a coward.

HOWARD

Since when is Homicide safe?

RUSSERT

"Once they're cold, they can't hurt you," he claimed. Irony is, Doug was the biggest coward of all. Going home and beating his wife. I don't know what I'm saying, except that -- maybe -- Gharty's no worse than anyone else. People can't trust police. We can't trust each other. Who's left to rely on?

HOWARD

(shrugs)

Al-lah.

(CONTINUED)

51 CONTINUED: 2

51

RUSSERT
Right.

Beat.

HOWARD
Go talk to Munch, hm?

RUSSERT
Where is he?

HOWARD
At the bar.

RUSSERT
Still hoping Stanley'll show

HOWARD
Yep.

RUSSERT
He's not going to.

HOWARD
Nope.

RUSSERT nods at HOWARD, starts heading in. She hesitates.

RUSSERT
Want to join us, Kay? Come with
me.

HOWARD
(shakes her head)
You go ahead.

As RUSSERT walks inside,

CUT TO:

52 EXT. LEXINGTON TERRACE - DUSK

52

We HEAR Jef Lee Johnson's PLAY "Jungle". On various angles
of Lexington Terrace Towers against the sky,

CUT TO:

53 INT. THE WATERFRONT RESTAURANT - NIGHT

53

SONG CONTINUES. MUNCH sits at bar, alone. Front door
opens. He looks up, hopeful. RUSSERT appears. As MUNCH
looks down, disappointed,

CUT TO:

54 INT. CENTRAL PRECINCT - NIGHT 54

SONG CONTINUES. GHARTY opens manila envelope, slides contents onto desk. As GHARTY sits, staring at his metal badge,

CUT TO:

55 EXT. LEXINGTON TERRACE - NIGHT 55

SONG CONTINUES. The upper-floor of one Tower to Courtyard below. CAMERA PANS DOWN. As in the darkness, a few muzzle flashes and the SOUND of gunfire and shouting is HEARD,

CUT TO:

56 INT. GIARDELLO'S OFFICE/HOMICIDE UNIT - NIGHT 56

SONG CONTINUES. GIARDELLO sits at desk. As GIARDELLO rereads news headline, then folds the paper in two,

CUT TO:

57 INT. THE WATERFRONT RESTAURANT - NIGHT 57

SONG CONTINUES. On RUSSERT and MUNCH at bar together, drinking,

CUT TO:

58 EXT. DRIVEWAY/LEXINGTON TERRACE - NIGHT 58

SONG CONTINUES. Young MEN stand around, a TOUT and DEALER among them serving drugs and shouting product names.

DEALER

Red tops. Got them killer reds.

TOUT

Time out. Time out on Fremont.

The selling stops. A Squad Car drives by, slow. UNIFORM looks over open-air market, but drives past projects. His taillights fade away as the selling resumes.

DEALER (cont.)

Red tops. Reds make you sparkle.

As CUSTOMERS are served,

FADE TO BLACK.

THE END