

**HOMICIDE**  
LIFE ON THE STREET

Episode Thirteen  
"Have A Conscience"

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LIST OF REVISED PAGES

Revision	Date	Pages in revision:
BLUE Revised pages	11/8/96	Full Script
PINK Revised pages	11/12/96	Cast Page 7-8, 10, 12, 22-25, 27, 31-32, 34-34A, 37, 47

Producer in Charge: Julie Martin

For purposes of pronunciation of the Roh family names, please note this phonetic guide:

Sun-rae	as	Sul-rah
Tae-mo	as	Tah-moe
Roh	as	Roe

This episode takes place during Day 1 and ends that night. All wardrobe, props, etc. should reflect Winter in Baltimore.

The following shot of "The Board" should be scheduled:

"ROH" in RED

This name is written under Kellerman's name.

"BIANCULLI" in BLACK

This name is written under Pembleton's name.

On Scene 41, Page 53, caution is marked (\*) for network notes on filming different coverage.

Please note that "Have A Conscience" will air after Episode 11.

CAST

JOHN MUNCH.....Richard Belzer  
FRANK PEMBLETON.....Andre Braugher  
MIKE KELLERMAN.....Reed Diamond  
JULIANNA COX.....Michelle Forbes  
MELDRICK LEWIS.....Clark Johnson  
AL GIARDELLO.....Yaphet Kotto  
KAY HOWARD.....Melissa Leo  
J.H. BRODIE.....Max Perlich  
TIM BAYLISS.....Kyle Secor

LUTHER MAHONEY.....Erik Todd Dellums

SUN-RAE ROH.....Jade Wu \*  
BEN ROH.....Stephen Lee \*

CAPTAIN ROGER GAFFNEY.....Walt MacPherson  
ASSISTANT U.S. ATTORNEY GAIL INGRAM.....Rebecca Boyd  
JUDY.....Judy Thornton  
OFFICER JEFF WESTBY.....Granville Adams

LLOYD KEENAN (non-speaking)..... \*

WITNESS #1.....Michael Angelo \*  
WITNESS #2.....Barry D. Bradford \*  
WITNESS #3.....Verna Lee Day  
WITNESS #4.....Rhonda Rene'  
WITNESS #5.....Walter L. Lindsey  
WITNESS #6.....Barbara Johnson

SETS

EXTERIORS

Dock  
Inner Harbor  
Kellerman Boat  
    Deck  
Pennsylvania and 15th Streets \*  
Police Headquarters  
Street  
The Waterfront Restaurant  
Youth Center

INTERIORS

Cavalier  
Homicide Unit  
    "The Box"  
    Coffee Room  
    Locker Area  
    Squad Room  
Kellerman Boat  
    Cabin  
    Kitchen Area  
Medical Examiner's Lab  
Police Headquarters  
    Lobby  
Roh's Market \*  
    Back Room  
The Waterfront Restaurant  
Youth Center

TEASER

FADE IN:

1 EXT. POLICE HEADQUARTERS - DAY 1

The street SOUNDS of Baltimore. Early morning. A shift change is underway. MIKE KELLERMAN walks to the front stairs. He carries a rolled-up, dog-eared copy of the morning newspaper in his hand. A few departing UNIFORMS tap KELLERMAN on his shoulder, slap him on the back. KELLERMAN acknowledges these greetings with a shrug of his shoulders, a perfunctory nod of his head. KELLERMAN heads upstairs. \*

2 INT. LOBBY/POLICE HEADQUARTERS - DAY 2

Assistant U.S. Attorney GAIL INGRAM pulls a Baltimore Sun from the vending machine. KELLERMAN sees INGRAM, walks to her.

KELLERMAN

Hey, Ingram.

INGRAM

Detective Kellerman. A wonderful morning, huh?

KELLERMAN holds up rolled-up newspaper.

KELLERMAN

Where's it at?

INGRAM

Pardon me?

KELLERMAN points to Ingram's newspaper.

KELLERMAN

What's your paper say?

INGRAM

(re: Kellerman's newspaper)  
If I'm not mistaken, this is a one newspaper town. We both have the same Baltimore Sun. What, I pulled out the joke copy?

KELLERMAN

Maybe it's me who did.

KELLERMAN holds out front page of his newspaper, pages through furiously.

(CONTINUED)

2 CONTINUED:

2

KELLERMAN (cont.)  
I wasn't asking for front page --

KELLERMAN holds out another section of his newspaper.

KELLERMAN (cont.)  
But not even in the Metro?

INGRAM  
I haven't a clue to what you're  
getting at.

KELLERMAN  
A retraction.

Again, he holds out the front page.

KELLERMAN (cont.)  
Connelly, Pires and Goodman are  
front page --

INGRAM  
-- They were indicted --

KELLERMAN  
-- Where am I? Where's it say that  
I wasn't? --

INGRAM  
It doesn't?

KELLERMAN takes Ingram's newspaper, pages through it  
quickly.

INGRAM (cont.)  
Hey.

KELLERMAN  
Not one line. I'm good enough for  
headlines the last four months and  
now? What?

KELLERMAN points out section on front page.

KELLERMAN (cont.)  
You're quoted all over the page  
about nailing down the indictments.  
What would've it cost you to say  
that I wasn't?

INGRAM  
People get arrested or indicted  
everyday. It gets reported.  
(MORE)

(CONTINUED)

2 CONTINUED: 2

2

INGRAM (cont.)

Then along the way the charges are  
dropped against them and they never  
get a retraction. Why should you  
be any different?

KELLERMAN

'Cause I'm a cop.

INGRAM

Let it go, Kellerman, alright?

KELLERMAN

This doesn't square.

INGRAM

Which way would you want it? In  
the headlines like your ol'  
partners or here, just a regular  
schmoe.

KELLERMAN

What would've been such a bitch for  
them to do just a coupla lines on  
my story?

KELLERMAN balls up newspapers, flings them across Lobby.

KELLERMAN (cont.)

I am a schmoe.

On INGRAM, watching KELLERMAN bound upstairs,

FADE TO:

MAIN TITLES

ACT ONE

FADE IN:

3 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

3

JOHN MUNCH sits at his desk, warming his hands over the rising steam from his cup of coffee. KAY HOWARD comes up, holding a cup of coffee.

MUNCH

Driving in, the radio has on this story about some guy who's found dead in Oregon. In the middle of nowhere. Out in some burned-out section of forest. The guy is found wearing a diving suit.

HOWARD

Hold on. A guy in the middle of a forest, dead, in scuba gear.

MUNCH

Wetsuit, mask, air tank, regulator. The whole megillah.

HOWARD

He's dead in the middle of nowhere.

MUNCH

The speculation is: This guy is out on a lake, practicing his dives, when one of those firefighting tanker planes dips down over him and scoops him up with the water and then dumps him onto some forest fire. One second, he's in the water, having fun, cool as a Coltrane riff, and the next thing he knows, he's crashing down into a godforsaken inferno. What could be going through his mind, huh?

Pause.

HOWARD

What's your point?

MUNCH

What point? I heard this on the radio.

HOWARD

And this has something to do with me?

(CONTINUED)



3 CONTINUED:

3

MUNCH

You? I'm telling you what I heard.

HOWARD

You do this all the time.

MUNCH

What?

HOWARD

You come in with these crazy stories and you have no point.

MUNCH

(pause)

So what's your point?

HOWARD walks off to her desk.

4 INT. LOCKER AREA/HOMICIDE UNIT - DAY

4

MELDRICK LEWIS knots his tie. J.H. BRODIE sits on bench, sipping his wake-up coke.

BRODIE

...Da Vinci.

LEWIS

Really.

BRODIE

Michelangelo...

LEWIS

I didn't know he was.

BRODIE

Picasso, Raphael, Paul Klee.

LEWIS

Paul who?

BRODIE

Klee. "Dance, Monster, To My Soft Song" --

LEWIS

A left-handed singer?

BRODIE

He's a famous artist. A painter. "The Twittering Machine"?

LEWIS

'Does nothing for me.

(CONTINUED)

4 CONTINUED:

4

BRODIE

In nineteen-oh-three, he painted  
"Two Gents Bowling to One Another,  
Each Supposing the Other to Be in a  
Higher Position".

LEWIS

So, what? I got potential to be a  
famous artist? How 'bout that?

LEWIS straightens his tie, closes his locker.

LEWIS (cont.)

Nate Archibald, Bill Russell, Steve  
Carlton, Babe Ruth, Warren Spahn.

BRODIE

What?

LEWIS

Athletes. Famous and left-handed.  
'More my style.

BRODIE

I talk artists, you bring up jocks.  
Fine. Jack the Ripper, Billy the  
Kid and the Boston Strangler. All  
of them, southpaws. And you'll  
also have a shorter lifespan, too.

LEWIS

Stick a sock in it, Brodie.

BRODIE

Power tools, especially chainsaws,  
weren't made with lefties in mind.

KELLERMAN enters.

LEWIS

Hey, Mikey.

KELLERMAN

"And the bear says to the guy, you  
didn't come here to hunt, did you?"

LEWIS

What?

KELLERMAN

That joke you're always telling.  
That's the punchline, right?

LEWIS

But it's all in the set-up.

(CONTINUED)

4 CONTINUED: 2

4

BRODIE  
Congrats, Detective Kellerman. On  
your being vindicated.

KELLERMAN  
Yeah. Right.  
(to LEWIS)  
I know the set-up. I just keep  
thinking I got the punchline messed  
up.

LEWIS  
No, that's it.

KELLERMAN  
Great.

BRODIE  
You got swallowed up by the system  
and spit back out, and lookit,  
without a hair out of place. \*

KELLERMAN  
We'll compare hairsprays someday,  
alright, Brodie?

KELLERMAN heads to his desk. LEWIS calls after him.

LEWIS  
That's my joke, okay?

KELLERMAN  
(still walks)  
What? I was just trying to  
remember it, alright? I'm the guy  
talking to that bear.

LEWIS exchanges look with BRODIE.

5 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

5

KELLERMAN sits at desk, sees MUNCH.

MUNCH  
Hey, be at the bar tonight. We  
didn't do enough partying last  
night to celebrate you getting  
off. One drink and you were out  
the door. We've got some serious  
imbibing to do. \*

KELLERMAN  
Naw, that's okay. One night was  
good enough. \*

(CONTINUED)

5 CONTINUED:

5

MUNCH

The Aztecs would go on these six day binges to celebrate their good luck.

KELLERMAN

That's not true.

MUNCH

Okay, but could you just buy into the bit this one time?

HOWARD

C'mon, drinks, dinner. You need serious relaxation time.

AL GIARDELLO enters, passes KELLERMAN on his way to his office.

GIARDELLO

Detective Kellerman. Back in the saddle.

KELLERMAN

Feels good.

KELLERMAN walks GIARDELLO to a quiet corner near the entrance of "The Box".

KELLERMAN (cont.)

Gee, I know what you did for me. I appreciate it.

GIARDELLO

What?

KELLERMAN

I heard. You tried to get things straight for me.

GIARDELLO

But what did I get you?

KELLERMAN

You did try. Listen, next time, though, don't rabbi for me, alright?

\*

(CONTINUED)

5 CONTINUED: 2

5

GIARDELLO  
There isn't going to be a next  
time.

GIARDELLO heads to his office.

6 INT. COFFEE ROOM/HOMICIDE UNIT - DAY

6

TIM BAYLISS pours himself a coffee. FRANK PEMBLETON walks in, wearing overcoat and hat. BAYLISS and PEMBLETON exchange look. Pause.

PEMBLETON  
How ya doing?

BAYLISS  
Good.

Pause. BAYLISS studies PEMBLETON.

BAYLISS (cont.)  
What's with the hat?

PEMBLETON  
I always wear this hat.

BAYLISS leans in for closer look. Pause.

BAYLISS  
You shave your head?

PEMBLETON  
Yeah.

BAYLISS  
You shaved your head.

PEMBLETON  
Yeah.

BAYLISS  
Why'd you do that?

PEMBLETON  
I dunno.

Pause.

BAYLISS  
Yesterday, I was saying about when  
I was a kid...

PEMBLETON  
(pause)  
Uh-huh.

(CONTINUED)

6 CONTINUED:

6

BAYLISS

I was just... It was no big thing.  
I don't know why I said what I  
said.

PEMBLETON

So then you were just having a bad  
day.

BAYLISS

Yeah.

PEMBLETON

Oh. So then you still want to be  
partners, right?

BAYLISS

No. I was serious about that.

BAYLISS exits. PEMBLETON stirs his tea, pulling his hat on  
tighter.

7 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

7

KELLERMAN gets settled at his desk. HOWARD comes up. \*

HOWARD

You listen to the radio this  
morning?

KELLERMAN

Did I? I think so... What, they  
say something about me again?

HOWARD

No, no, no. Not that. About a  
scuba diver found dead in the  
middle of a forest fire?

KELLERMAN

No.

HOWARD

Oh.

KELLERMAN

What's the punchline?

(CONTINUED)

7 CONTINUED:

7

HOWARD

(pause)  
So you don't think it was a true  
story, huh?

JUDY calls from her desk.

JUDY

We have a shooting up on  
Pennsylvania and Fifteenth.

\*

HOWARD and KELLERMAN exchange look. KELLERMAN looks around  
Squad Room. EVERYONE is busy.

HOWARD

It's yours, Kellerman.

KELLERMAN

Looks like.

HOWARD walks off to Coffee Room. KELLERMAN calls to JUDY.

KELLERMAN (cont.)

Fifteenth and what?

\*

JUDY

Pennsylvania.

\*

KELLERMAN grabs jacket, sees LEWIS coming from Coffee Room.

KELLERMAN

We got a call. You ready?

LEWIS

You ready?

A beat. KELLERMAN smiles.

LEWIS (cont.)

Let me grab my coat.

Captain ROGER GAFFNEY appears at KELLERMAN's side.

GAFFNEY

Hey, Detective Kellerman. How you  
doing?

KELLERMAN

(pause)  
What?

GAFFNEY

You alright?

(CONTINUED)

7 CONTINUED: 2

7

KELLERMAN  
You bet.

GAFFNEY  
Oh, yeah. I'd bet on you now.  
You outslicked us all... Just  
between me and you, how much did  
you get? \*

KELLERMAN laughs.

GAFFNEY (cont.)  
You can level with me. How much  
did you take off the Rolands?

LEWIS comes up to KELLERMAN's side.

GAFFNEY (cont.)  
Come on. Where there's smoke,  
there's fire. No pun intended. \*

LEWIS  
What's the problem here?

KELLERMAN  
(to GAFFNEY)  
I got millions.

GAFFNEY  
Okay. I understand. You don't  
want to discuss it in front of your  
partner.

KELLERMAN  
We'll have a drink and talk about  
it later, alright, Captain?

GAFFNEY smirks, walks off shaking his head. KELLERMAN  
glares at GAFFNEY.

GAFFNEY  
I've never looked more forward to a  
drink in my life.

KELLERMAN smiles, watches GAFFNEY exit to Elevators. LEWIS  
places his hand on KELLERMAN's shoulder.

LEWIS  
Come on, Mike.

KELLERMAN pulls away from LEWIS, walks toward exit.  
KELLERMAN grabs a file cabinet, knocks it over. BAYLISS,  
PEMBLETON, MUNCH and HOWARD react. A beat. LEWIS looks at  
them, they look at LEWIS. As LEWIS shrugs his shoulders,

CUT TO:



8 INT. CAVALIER - DAY

8

LEWIS drives. KELLERMAN rides shotgun.

LEWIS  
We should've waited for Brodie.

No response.

LEWIS (cont.)  
Aw, he'll hitch a ride out with a  
uniform.

No response.

LEWIS (cont.)  
You ain't gonna take Gaffney  
serious, are you?

No response.

LEWIS (cont.)  
...C'mon, talk to me. You can't  
let a numskull like him get your  
ass.

No response.

LEWIS (cont.)  
He's a twink. He gets a charge  
outta dumping on people... You  
can't play into that, Mikey.

KELLERMAN  
I'm alright.

LEWIS  
I know you're alright.

KELLERMAN  
So then shut the hell up, okay? I  
say I'm alright, I'm alright.

LEWIS  
Okay.

KELLERMAN  
Just drive. I'm alright.

LEWIS  
You're an idiot, you let Gaffney  
get you so jacked... We should've  
waited for Brodie, huh?

As KELLERMAN glares at LEWIS, then turns and stares out  
window,

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

9 EXT. PENNSYLVANIA AND 15TH STREETS - DAY

9 \*

Crime Scene chaos. M.E. Wagon parked outside. KELLERMAN and LEWIS pull up in Cavalier, exit. Officer JEFF WESTBY comes up to them.

WESTBY

We got a victim, a Tae-mo Roh.  
Sixty-two years old.

\*

LEWIS

Where's the body?

WESTBY

Inside. His wife and son are in  
there. They saw the shooting.

WESTBY, LEWIS and KELLERMAN exit into Store.

10 INT. ROH'S MARKET - DAY

10 \*

CU on BODY of Tae-mo Roh lying face down in spilled fruit and vegetable boxes. PULL BACK to REVEAL COX standing over BODY, on crutches. Crime Lab TECHS take photos, gather evidence as WESTBY, LEWIS and KELLERMAN enter.

\*

COX

Three shots in the back, two in the  
right leg and one in the right  
hand.

LEWIS

Nasty business. What happened to  
you?

\*

LEWIS points to COX's broken foot.

\*

COX

I tripped over my dog in my living  
room.

\*

LEWIS and KELLERMAN kneel down over BODY.

\*

KELLERMAN

This guy was massacred.

\*

LEWIS searches through Roh's pockets. KELLERMAN turns to COX.

\*

KELLERMAN (cont.)

Can you get me a clean bullet?

(CONTINUED)

10 CONTINUED:

10

COX

'Do my best... How you doing,  
Kellerman?

KELLERMAN

I'm having a peach of a day.

KELLERMAN stands, goes behind counter, opens register.  
LEWIS pulls out personal articles from Roh's pockets.

LEWIS

He still has his wallet.  
Housekeys. Twenty odd dollars and  
change.

COX points to Roh's wrist.

COX

'Still has his watch.

KELLERMAN

Money is still in the till.

LEWIS

(stands)  
This ain't a robbery.

KELLERMAN

Where's this guy's wife?

WESTBY gestures to Back Room.

KELLERMAN's POV: SUN-RAE ROH, Korean, early fifties, sits  
on orange crate. BEN ROH, Korean, late twenties, stands in  
doorway. \*

KELLERMAN (cont.)

I'll take the family.

LEWIS

I'll take the street.

LEWIS heads out to sidewalk, KELLERMAN to Back Room.

11 INT. BACK ROOM/ROH'S MARKET - DAY

11 \*

Boxes of canned goods and laundry soap stacked. SUN-RAE  
sits on crate. KELLERMAN walks in. BEN raises hand in  
"hello".

KELLERMAN

Mrs. Roh. \*

SUN-RAE, with thousand-yard stare, nods.

(CONTINUED)

11 CONTINUED:

11

KELLERMAN (cont.)  
Mr. Roh. I'm Detective Kellerman.

BEN  
Call me Ben. My father is Mr.  
Roh.

KELLERMAN  
I need to ask you a few questions,  
which may help us find the person  
who did this. Did you see anything  
prior to the shooting?

BEN  
No.

CUT TO:

12 EXT. PENNSYLVANIA AND 15TH STREETS - DAY

12 \*

QUICK CUTS of LEWIS talking to WITNESSES, male and female.

WITNESS #1  
Mr. Roh was a good guy. 'Sold  
them single cigarettes. So he was  
alright by me, you know what I'm  
sayin'?

LEWIS  
He got along with everyone?

CUT TO:

WITNESS #2  
He used to take groceries up to my  
grandmother. Right up until the  
time she died.

LEWIS  
So nobody ever bothered him? Gave  
him trouble?

CUT TO:

13 INT. BACK ROOM/ROH'S MARKET - DAY

13 \*

SUN-RAE looks up at BEN, who looks back at her. She looks  
back out on Crime Scene.

Her POV: BRODIE tapes the murder scene.

SUN-RAE  
I was here in the store when I  
heard the gun shots.  
(MORE)

(CONTINUED)

13 CONTINUED:

13

SUN-RAE (cont.)

When I came outside I saw a man. A black man running halfway down the alley. Blue jeans, black jacket, short, fat...

KELLERMAN

Your husband was having trouble with some of the neighborhood chuckleheads.

BEN

Detective. My father was the strongest man I know. He served in the Korean War. He believed in an order for things.

SUN-RAE

We've been at this store for over twenty years. It was the change in the neighborhood my husband did not like. So he fought back.

KELLERMAN

Change?

SUN-RAE

This used to be a decent place to live.

CUT TO:

14 EXT. PENNSYLVANIA AND 15TH STREETS - DAY

14 \*

WITNESS #3

He didn't like when kids slinging drugs would hang outside of his store. But who wouldn't? Some of them is crazy.

CUT TO:

LEWIS

He tried to get them off the corner?

WITNESS #1

Yeah. And they'd laugh. Tell him he was an old man.

CUT TO:

WITNESS #4

Damndest thing I ever saw. Little ol' man chasing these bad boys.

CUT TO:

15 INT. BACK ROOM/ROH'S MARKET - DAY

15 \*

KELLERMAN and SUN-RAE sit as BEN reaches over small desk, picks up framed picture. CU on younger Tae-mo Roh in Korean military uniform.

KELLERMAN

He went outside and started chasing these dealers?

BEN

He was trying to protect us.

SUN-RAE

He tells me, "I am thinking, I am an old man. They are threatening me. I will threaten them. I've faced the Korean War. There was a lot of shooting. I am not afraid of them"...

\*

KELLERMAN

He shot at the kids on the corner?

SUN-RAE

I don't know anything about that.

Again, SUN-RAE looks at BEN. As KELLERMAN detects the look,

CUT TO:

16 EXT. PENNSYLVANIA AND 15TH STREETS - DAY

16 \*

BRODIE films this interview.

WITNESS #5

(laughs)

Man, that old chink came running out of that store waving that gun. All them operators went crazy.

LEWIS

"Chink"?

WITNESS #5

You know what I mean.

LEWIS

You call him "chink"?

WITNESS #5

He'd call us "nigger".

CUT TO:

17 INT. BACK ROOM/ROH'S MARKET - DAY

17 \*

BEN

My father was a man of principle,  
Detective. He was not afraid to  
fight.

KELLERMAN

He chose one that got him killed.

BEN

He did. Luther Mahoney.

KELLERMAN

(pause)  
What?

SUN-RAE

Don't.

SUN-RAE holds up her hand. BEN ignores her.

BEN

Luther Mahoney.

KELLERMAN

Your husband had a fight with  
Luther Mahoney.

BEN

Last Thursday my father chases away  
the boys out in front. The next  
day Luther Mahoney comes to the  
store.

KELLERMAN

Mahoney came here?

BEN

Yes. My dad and I weren't around.

KELLERMAN

(to SUN-RAE)  
You were.

No response.

KELLERMAN (cont.)

What happened?

SUN-RAE shakes her head "no".

BEN

He told my mother to tell my dad to  
leave the boys alone.

(CONTINUED)

17 CONTINUED:

17

SUN-RAE

He was very polite.

KELLERMAN

He frightened you. You don't have  
to be scared.

SUN-RAE

(looks to BEN)

When Tae-mo came back, I told him  
what Luther Mahoney said. Tae-mo  
went crazy. He went up to the  
youth center to talk to Luther  
Mahoney. \*

KELLERMAN

He went to talk to Mahoney  
directly?

BEN

When this Mahoney came to the store  
and threatened my mother, he  
violated my father's honor. My  
father was obligated to go talk  
with Mahoney.

SUN-RAE

My husband was not a wealthy man,  
but he was always a man of honor.

On KELLERMAN, looking at BEN and then at the photo,

CUT TO:

18 EXT. PENNSYLVANIA AND 15TH STREETS - DAY

18 \*

KELLERMAN walks up to LEWIS. LEWIS listens to WITNESS #6.

WITNESS #6

These Koreans, they got a monopoly  
and they're always tacking on  
ninety-nine cents to everything.

(to KELLERMAN)

Ain't you that cop that's been in  
the news?

KELLERMAN

What?

WITNESS #6

The one who took that money.  
'Thought I recognized you.

KELLERMAN

What's your problem?

(CONTINUED)



18 CONTINUED:

18

WITNESS #6

I ain't talking to you no more.

WITNESS #6 walks away. KELLERMAN looks at LEWIS. A beat.  
KELLERMAN walks away. As LEWIS follows,

CUT TO:

19 INT. MEDICAL EXAMINER'S LAB - DAY

19

CU on a bloody bullet baring held by coroner's forceps and  
dropped into metal pan. PULL BACK to REVEAL COX conducting  
autopsy on BODY of Roh. KELLERMAN and LEWIS hover over her.  
COX holds up pan containing three bullets.

COX

These are the lethal bullets.

KELLERMAN

(re: bullets)

This is as clean as you've got?

COX

All the rest are mutilated.

COX pushes six mutilated rounds in metal pan with forceps.

COX (cont.)

Pancaked on impact with bone and  
muscle.

LEWIS

Hollow point rounds.

COX

Yeah.

(goes over to scale)

I dug this out of his leg. One  
hundred and fifty grains.

KELLERMAN

Sounds like a thirty-eight  
caliber. \*

COX

Uh-huh. Some fragmentation on  
impact, lost some weight. \*

LEWIS

So what else you got?

COX

Nothing. Whoever killed Mr. Roh  
shot him three times in the back. \*

(MORE)

(CONTINUED)

19 CONTINUED:

19

COX (cont.)  
Three shots, back to front,  
vaporized his heart.

KELLERMAN looks at BODY of Roh.

KELLERMAN  
Some honor, huh?

LEWIS  
What?

KELLERMAN  
His family says he was a man of  
honor.

As LEWIS and COX exchange a look,

CUT TO:

20 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

20

PEMBLETON, still wearing hat, file in hand, walks over to  
BAYLISS, who does paperwork at his desk. \*

PEMBLETON \*

Bianculli.

BAYLISS \*

What.

PEMBLETON \*

(holds open file)  
The Bianculli case. Last year. He  
was the stabbing victim up on The  
Block.

BAYLISS \*

Yeah yeah. In that topless joint.

PEMBLETON \*

We interviewed that bouncer, what's  
his name?

BAYLISS \*

It's not in the file?

PEMBLETON \*

I can't find it.

BAYLISS \*

You don't remember?

(CONTINUED)

20 CONTINUED:

20

PEMBLETON

You don't either, huh? I was  
working some lead on that bouncer  
before I had my stroke...

BAYLISS takes file from PEMBLETON, pages through it.

BAYLISS

Bianculli... A long time ago.  
(hands file back)  
If I think of something, I'll give  
you a holler.

BAYLISS goes back to his paperwork. A beat. PEMBLETON  
walks back to his desk. KELLERMAN and LEWIS enter. HOWARD  
comes up, walks with them.

HOWARD

Anything on the Roh case?

KELLERMAN

We just got back from talking to  
Julianna...

HOWARD

(smiles)  
Julianna? First name basis, are  
we?

KELLERMAN

Bayliss calls her Julianna. So  
does Meldrick.

LEWIS

The victim was killed by three  
shots through the heart. Hollow  
point.

HOWARD

Brutal.

KELLERMAN

We haven't recovered the murder  
weapon.

HOWARD

Suspects?

KELLERMAN

This Tae-mo Roh had a run-in with  
Luther Mahoney.

HOWARD

Him again?

(CONTINUED)

20 CONTINUED: 2

20

KELLERMAN

We can't prove anything beyond the fact that he was there at the store and spoke to the wife once.

HOWARD

Go have a conversation with our illustrious Luther Mahoney.

HOWARD walks off.

LEWIS

Lemme hit the head.

LEWIS strides off to Men's Room. KELLERMAN grabs his coffee mug, heads to Coffee Room.

BAYLISS

Hey, Mike, I just want to say, you shouldn't let Gaffney get to you.

KELLERMAN stares at BAYLISS for a moment.

KELLERMAN

Yeah, thanks.

KELLERMAN walks into Coffee Room. PEMBLETON, still carrying file, comes up to BAYLISS.

PEMBLETON

The name Keenan. 'Mean anything to you?

BAYLISS

(pause)  
The bouncer... Lloyd?

PEMBLETON

Right. Lloyd Keenan. I called up to the Metropole.

BAYLISS

That was some raunchy joint... I remember now.

PEMBLETON

You busy?

BAYLISS

I'm worried about Kellerman.

PEMBLETON

Mike is a big boy.

(CONTINUED)

20 CONTINUED: 3

20

BAYLISS

He's showing a lot of wear 'n tear.

PEMBLETON

If he could survive the Feds, the press and the Grand Jury, he can handle Gaffney.

BAYLISS

It's not just Gaffney.

PEMBLETON

'Wanna ride out with me? 'Talk to this Lloyd Keenan?

BAYLISS

I'd like to, but you can see I got a ton of paperwork to catch up on.

PEMBLETON shrugs, heads for Elevator. BAYLISS goes back to his file.

21 INT. COFFEE ROOM/HOMICIDE UNIT - DAY

21

KELLERMAN stands at table, pours coffee. MUNCH sits at table, doing paperwork.

KELLERMAN

He was a war hero.

MUNCH

There are no heroes in wars. Just the ones lucky enough to walk out of them.

KELLERMAN

The guy was no saint, but he stood up for his beliefs. Going out and chasing the dealers off the corner. Guys like Tae-mo Roh? Who respects them today? But you see, once you die, John, all you have left is how you lived and your name... They "vaporized his heart".

MUNCH

I've got three ex-wives who would love to vaporize my ass.

KELLERMAN

How long does it take for Lewis to tap his bladder? We gotta go.

KELLERMAN stalks out of Coffee Room. MUNCH calls after him.

(CONTINUED)

21 CONTINUED: 21

MUNCH

Mike, I was only trying to lighten  
the mood, alright?

MUNCH, not hearing a reply, goes back to his paperwork.

22 INT. SQUAD ROOM/HOMICIDE UNIT - DAY 22

As a HAND writes "R-O-H" in RED under Kellerman's name on  
"The Board", \*

CUT TO:

23 EXT. YOUTH CENTER - NIGHT 23

Establishing.

24 INT. YOUTH CENTER - NIGHT 24

KELLERMAN and LEWIS walk into empty Youth Center. KELLERMAN  
yells.

KELLERMAN

Luther. Luther Mahoney.

KELLERMAN and LEWIS walk to Mahoney's Office, where they are  
greeted by two BODYGUARDS.

KELLERMAN (cont.)

Luther.

LUTHER MAHONEY saunters out of his office wearing a tuxedo  
with Kinte cloth accents.

MAHONEY

What do I owe this unannounced  
pleasure, gentlemen?

LEWIS

Nice tux.

MAHONEY

You like?

LEWIS

I guess you didn't get it at  
Mondawmin Mall.

MAHONEY

Tailored. E. Bannister. Let me  
give you his number.

KELLERMAN

Dinner plans?

(CONTINUED)

24 CONTINUED:

24

MAHONEY

Charity fund raiser for  
disadvantaged youth. Five hundred  
dollars a plate.

LEWIS

Helping to save our youth from the  
savages of the streets.

MAHONEY

Just doing my part.

MAHONEY looks at his watch.

MAHONEY (cont.)

And if I don't leave now, I am  
going to be late.

MAHONEY starts to move. LEWIS steps in front of him.

MAHONEY (cont.)

May I help you, Detective?

LEWIS pulls up a chair and places it in front of MAHONEY.

LEWIS

Have a seat, Luther.

MAHONEY smiles, sits, looks at his watch.

MAHONEY

You have two minutes.

KELLERMAN

Why did you kill Tae-mo Roh?

MAHONEY

Pardon?

LEWIS

Tae-mo Roh. Korean storeowner up  
on Pennsylvania and Fifteenth.

MAHONEY

Tae-mo Roh?

KELLERMAN

Nice ol' guy who owned the produce  
store on the corner.

MAHONEY

Hunh. Oh, yes. The man who  
chased a group of young people  
coming home from school one  
afternoon. With a gun.

\*

(CONTINUED)

24 CONTINUED: 2

24

KELLERMAN

That's not what we heard.

MAHONEY

Anyone will tell you what you wanna hear. I'm telling you what is.

LEWIS

Word is that he was chasing some of your workers off the corner.

MAHONEY

Really. From my recollection, one of the young men who frequents the center came and told me of the shooting incident. Someone could have been killed. There were young children around. I responded as a concerned citizen.

KELLERMAN

You went to the store and threatened his wife.

MAHONEY

I asked her to ask her husband to not fire a gun where so many young people were. There are enough murders in this City.

KELLERMAN and LEWIS exchange a look.

MAHONEY (cont.)

Then I filed a complaint.

KELLERMAN

You filed a complaint?

MAHONEY

Two of Baltimore's finest came out and made a report.

LEWIS

Who were they?

MAHONEY

I never got their names.

KELLERMAN

Tae-mo Roh was a hero. \*

MAHONEY

You call a man who fires a gun around young children a hero.

(CONTINUED)



24 CONTINUED: 3

24

KELLERMAN  
You ever been to war, Mahoney?

MAHONEY  
War?

KELLERMAN  
War.

KELLERMAN gets in MAHONEY's face.

MAHONEY  
Was that a threat?

KELLERMAN  
You're angry at this Tae-mo Roh.  
He was slowing down trade on one of  
your corners so you have him  
killed. \*

MAHONEY  
I had no one killed.

MAHONEY looks again at his watch.

MAHONEY (cont.)  
Your time is up. I must be going.

MAHONEY starts to get up. KELLERMAN stands in his way.

KELLERMAN  
I'm not an old man. I fight back.

MAHONEY laughs.

KELLERMAN (cont.)  
You arrogant sonofabitch. \*

KELLERMAN raises his fist back to slap MAHONEY. LEWIS  
catches his arm.

LEWIS  
Whoa. Mike.

LEWIS holds KELLERMAN back. MAHONEY stands.

MAHONEY  
I think you'd better leave, before  
I call my attorney and have you  
both cited with harassment.  
(gestures to BODYGUARDS)  
I have witnesses.

(MORE)

(CONTINUED)

24 CONTINUED: 4

24

MAHONEY (cont.)

(to KELLERMAN)

Detective Kellerman, with your  
recent Grand Jury troubles, I don't  
think you want that.

LEWIS pulls KELLERMAN away.

LEWIS

It's over, Mahoney. You're  
through, y'understand?

MAHONEY smiles, shrugs his shoulders, looks past KELLERMAN  
and LEWIS.

MAHONEY

Detective Kellerman. If you ever  
need some extra money, don't  
hesitate to call me. We can always  
arrange something.

MAHONEY shoulders his way past KELLERMAN. On KELLERMAN,  
staring at MAHONEY,

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. SQUAD ROOM/HOMICIDE UNIT - NIGHT

25

PEMBLETON enters with LLOYD KEENAN, late twenties, handcuffed, musclebound, and passes by BAYLISS who searches through file cabinet. \*

PEMBLETON  
Hey, Tim, I got him. \*

BAYLISS  
Yeah? Alright. \*

PEMBLETON  
Mr. Lloyd Keenan. We had a very  
pleasant conversation on the way  
in.  
(to KEENAN)  
Didn't we? \*

KEENAN looks to floor, sighs. PEMBLETON takes off overcoat, starts to remove hat, pauses, pushes it back on. \*

PEMBLETON (cont.)  
Bayliss, you have to hear his  
story. It's a humdinger. \*

PEMBLETON guides KEENAN towards "The Box". \*

PEMBLETON (cont.)  
C'mon, Tim. This is gonna be big  
fun. \*

BAYLISS  
Naw, that's okay. \*

PEMBLETON  
What? \*

BAYLISS  
I'm just about caught up with my  
overdue reports. \*

PEMBLETON  
We get this guy on his statement,  
I'll give you a hand then. \*

BAYLISS  
No no no nope. I'm just about  
cleared. I gotta finish this  
nonsense before I can think about  
anything else. \*

(CONTINUED)

25 CONTINUED:

25

PEMBLETON and BAYLISS exchange a "who's shitting who" look. \*

PEMBLETON  
If you get time, come give me a  
hand? \*

BAYLISS  
Absolutely. \*

PEMBLETON and BAYLISS exchange another look. On PEMBLETON  
entering "The Box" with KEENAN, SLAMMING the door shut, \*

CUT TO:

26 INT. CAVALIER - NIGHT

26

LEWIS drives. KELLERMAN stares ahead.

KELLERMAN  
We've got no weapon, no shell  
casings, no clean I.D. on the  
shooter from any of the witnesses.  
Luther Mahoney will skate on this  
one. Just like he did on  
Fortunato. And Phipps. That kid  
Vernon Troy... \*

LEWIS  
We've run up against some genuine  
rat bastards before, but he takes  
the prize. It puts him in a class  
of his own.

KELLERMAN  
To him, another day, another  
dollar, another murder.

LEWIS  
We'll get him.

KELLERMAN  
Whatever you say.

LEWIS  
He's such the gangster, which means  
he thinks he's smarter than anyone.  
His arrogance will get his ass  
nailed to a wall. Guaranteed. And  
soon.

KELLERMAN  
We'll be on pension and he'll be in  
Congress. That's the ways of the  
world today.

(CONTINUED)

26 CONTINUED:

26

KELLERMAN begins POUNDING the dashboard, the door, kicking the floorboard.

LEWIS

What the hell are you doing?

KELLERMAN

I'm gonna sue the damn Feds. I'm gonna bleed those sonsofbitches. Them, the judge, the Department, the U.S. Attorney's Office, all of them. They've pissed all over me and they are gonna pay.

KELLERMAN kicks the glove compartment.

LEWIS

C'mon, Mike. I'm in enough of a deal with my driving, alright?

LEWIS slows to a stop. KELLERMAN and LEWIS exchange a look. KELLERMAN jumps out, SLAMS door, walks away.

27 EXT. STREET - NIGHT

27

LEWIS gets out, stands in doorframe.

LEWIS (cont.)

What are you doing?

KELLERMAN

I gotta walk.

LEWIS

C'mon, Mikey, it's cold.

KELLERMAN

I need some air.

LEWIS gets in, pulls up to KELLERMAN, slows to KELLERMAN's pace.

LEWIS

Get in the car.

KELLERMAN turns and cuts across Street at opposite diagonal.

LEWIS (cont.)

C'mon, Kellerman... You drive then. I'll let you drive... We're supposed to have dinner with some of the guys.

(CONTINUED)

27 CONTINUED:

27

KELLERMAN  
(calls back)  
If I'm a little late, start the  
party without me.

On LEWIS, watching KELLERMAN walk off,

CUT TO:

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

28

PEMBLETON watches KEENAN sign written statement. UNIFORM  
stands behind PEMBLETON. \*

PEMBLETON  
You'll be bouncing stripshows up at  
Jessup for years to come, Mr.  
Keenan.  
(to UNIFORM)  
Run him through processing.

UNIFORM stands KEENAN up, handcuffs him, leads him out of  
"The Box". PEMBLETON looks over signed statement. BAYLISS  
leans into the doorway of "The Box". \*

BAYLISS  
He do it? \*

PEMBLETON  
He did. \*

BAYLISS  
How 'bout that? \*

PEMBLETON and BAYLISS exchange a look. A beat. \*

BAYLISS (cont.)  
Nice hat. \*

PEMBLETON  
I'm growing it back, alright? \*

BAYLISS shrugs, leans back out of doorway, walks off. \*

PEMBLETON steps to two-way mirror. He stares at himself in  
mirror. A beat. He removes hat. A beat. He runs his hand  
over his bald pate. He runs a finger along the scar on the  
side of his head. On PEMBLETON, looking at himself, a  
stranger in the reflection, \*

CUT TO:

29 EXT. INNER HARBOR - NIGHT

29

The wild night skies of Winter. The low moon illuminates  
the water as a single sheet of silver.

30 EXT. DOCK - NIGHT

30

LEWIS approaches COX.

LEWIS

Hey, Doctor Cox. How's the foot?

COX

Hey, Detective Lewis. Lousy.

LEWIS

If I gotta meet someone from the  
morgue at night, I'm glad it ain't  
Scheiner.

COX

C'mon, the man is a dear.

LEWIS

The man is the right hand of Death.  
How's my boy, Mikey?

COX

He's cleaning.

LEWIS

Him, cleaning?

COX

He's in a mood. I don't know why I  
keep worrying about the guy.

(CONTINUED)

30 CONTINUED:

30

LEWIS

Hunh. Catch ya over at the  
Waterfront later?

COX

I don't know.

LEWIS

I'll grab up Mike and we'll go  
dance the polka tonight.

COX

You, the polka?

LEWIS

I am a man of many splendors.

COX smiles. LEWIS turns, walks down to Kellerman's Boat. \*

31 EXT. KELLERMAN BOAT - NIGHT

31

We HEAR the FAINT STRAINS of Keith Jarrett's "Heartland"  
coming from Cabin of Boat. CU on a pair of hands grabbing  
onto gunnel of Boat. PULL BACK to REVEAL LEWIS stepping  
onto Cockpit of Boat.

32 INT. KITCHEN AREA/KELLERMAN BOAT - NIGHT

32

SONG CONTINUES. KELLERMAN polishes and cleans Kitchen Area.  
A KNOCK on cabin door. KELLERMAN glances to door, continues  
cleaning. ANOTHER, more insistent KNOCK on door.

33 EXT. KELLERMAN BOAT - NIGHT

33

SONG CONTINUES. LEWIS peers through the dark-tinted cabin  
windows. LEWIS KNOCKS again.

34 INT. CABIN/KELLERMAN BOAT - NIGHT

34

SONG CONTINUES. KELLERMAN straightens up shelf, putting the  
maps in precise, geographical order, from North to South, of  
the continental shelf of the Eastern Seaboard.

35 EXT. KELLERMAN BOAT - NIGHT

35

SONG CONTINUES. LEWIS POUNDS on cabin windows.

LEWIS (cont.)

Hey, Mike. It's Meldrick.



36 INT. CABIN/KELLERMAN BOAT - NIGHT 36

SONG CONTINUES. KELLERMAN looks to cabin window.

His POV: LEWIS with his face pressed against window, making a funny face.

KELLERMAN shuts OFF stereo.

37 EXT. KELLERMAN BOAT - NIGHT 37

LEWIS cups his hands to window, leans his face to window.

His POV: KELLERMAN staring at him.

LEWIS (cont.)  
C'mon, Mike. Lemme in. I see you.

No response.

LEWIS (cont.)  
Lemme water my horse, huh?

No response.

LEWIS (cont.)  
It's cold out here and my bladder is about to explode. Don't leave a man standing... Alright, okay, you want, I'm gonna hose down this freshly sanded and varnished teak deck out here.

LEWIS jiggles door handle. He slides door open, leans in. LEWIS looks in, expectantly, steps into Cabin.

38 INT. CABIN/KELLERMAN BOAT - NIGHT 38

LEWIS enters. KELLERMAN cleans out his refrigerator of condiments. Ketchup, mustard, mayo and relish. A beat.

LEWIS (cont.)  
What'cha doing? This place is so clean. 'Smells clean, too. You've been watching that demented bitch, what's-her-name, Martha whatever.

KELLERMAN  
Take your leak.

LEWIS picks up a can of Lemon Pledge.

LEWIS  
Lookit this. Mikey boy is polishing up his act. What, you're getting ready to sell this boat?

(CONTINUED)

38 CONTINUED:

38

KELLERMAN

And don't mess up the bathroom.  
Aim to please, alright?

KELLERMAN sets the box of condiments on galley.

LEWIS

That's a half bottle of ketchup.  
You can't throw that out. That  
stuff stays good for years.

KELLERMAN

You got to use the john? Use it  
and go, will ya?

LEWIS

I've really come for a beer.

KELLERMAN

You're out of luck.

LEWIS

What, you're out?

KELLERMAN

I'm out.

LEWIS

Then we should go over to the  
Waterfront. We're serving up that  
Mexican meatloaf special you like.  
Jalapeno red pan gravy with the  
garlic mashed potatoes.

No response.

LEWIS (cont.)

That and a couple of drafts. How  
much better could it get?

KELLERMAN

I'll take a raincheck.

LEWIS

A good hot meal on a cold night.

KELLERMAN

That does sound good. You go ahead  
and grab a table. I'll catch up to  
you.

LEWIS

(pause)  
We'll get Mahoney.

(CONTINUED)

38 CONTINUED: 2

38

No response.

We will. LEWIS (cont.)

Right. KELLERMAN

We're gonna. We got a strong lead  
on the shooter. The Tac Squad is  
ready to grab this guy up from the  
street, as we speak. LEWIS

I said, right. KELLERMAN

LEWIS steps to KELLERMAN.

Leave the housework -- LEWIS

LEWIS pauses, sees a nine millimeter automatic resting in  
nook of galley.

Me and you, we'll do this tomorrow.  
I'll come and help. I'm very good  
with a sponge. LEWIS (cont.)

Nope. KELLERMAN

LEWIS glances at gun. He looks up to see KELLERMAN staring  
at him. Pause.

Cleaning your gun? LEWIS

No response.

Mike. LEWIS (cont.)

Yeah, it's dirty. I've been  
meaning to get at it for a coupla  
weeks. KELLERMAN

I can do that for you, okay? LEWIS

(laughs)  
Clean my gun for me? KELLERMAN

(CONTINUED)

38 CONTINUED: 3

38

Yeah. LEWIS

Hey. KELLERMAN

What, no big, y'know. LEWIS

No response.

Where's your cleaning kit? LEWIS (cont.)

No response. LEWIS glances at gun, looks at KELLERMAN. A beat, as they stare at each other.

What's up? LEWIS (cont.)

What? KELLERMAN

Hey. LEWIS

What? KELLERMAN

Don't jerk me, alright? LEWIS

No response.

I'll clean the gun. LEWIS (cont.)

No response.

Gimme the gun. LEWIS (cont.)

LEWIS reaches for gun. KELLERMAN shoves his hand away. LEWIS reaches again, laughs.

C'mon, Mike. LEWIS (cont.)

KELLERMAN picks up his gun.

What? KELLERMAN

Nothing. Just lemme have the gun. LEWIS

(CONTINUED)

38 CONTINUED: 4

38

KELLERMAN

Let you have my gun. What kind of  
nonsense is that?

LEWIS

Don't play around, alright?

KELLERMAN

I'm tired.

LEWIS

I know you are. Me, too. Long day  
today.

KELLERMAN

(pause)

He was a man of honor.

LEWIS

Lemme see the gun.

KELLERMAN

And then that sonofabitch Mahoney  
goes and has him killed. The guy  
was trying to do something right  
and he gets murdered and who cares,  
huh? \*

LEWIS

We do.

KELLERMAN

We do? Hunh.

(smiles)

Mahoney skates on how many murders?  
Five, six? We know he did 'em, he  
knows he did 'em and what does  
anyone do about it? We do nothing.  
Not a thing. Leave, Meldrick.

LEWIS

I can't do that.

KELLERMAN

I don't want you here, alright?

LEWIS

Nope.

LEWIS sits down on couch.

LEWIS (cont.)

I ain't going anywhere.

(CONTINUED)

38 CONTINUED: 5

38

KELLERMAN

I'm asking you.

LEWIS

Nice couch.

KELLERMAN shoves the box of condiments off the galley at  
LEWIS. LEWIS ducks.

LEWIS (cont.)

Hey.

KELLERMAN

Out.

KELLERMAN glares at LEWIS. LEWIS takes it in.

LEWIS

C'mon, we can go have a beer.  
'Talk about it.

KELLERMAN

What? I'm gonna listen to what  
from you?

LEWIS

I'll listen.

KELLERMAN

I'm done talking... Things are all  
jammed up in my head.

LEWIS

What's new?

KELLERMAN

You making fun of me? What, you  
think this is a joke?

LEWIS

No, I'm saying: For me, too. Can  
you just put the gun down, Mike?

No response.

LEWIS (cont.)

For me.

No response.

LEWIS (cont.)

Please.

KELLERMAN

Go have your beer.

(CONTINUED)

38 CONTINUED: 6

38

LEWIS

Put the gun down.

KELLERMAN

Don't talk like that. It sounds like begging.

LEWIS

I'm not begging.

KELLERMAN

What, I don't hear you?

LEWIS

Alright. I'm begging.

KELLERMAN

And that ain't you. You don't beg. Nobody should have to. We do this job? A job nobody else gives a piss about. What are we? Always picking up bodies.

LEWIS

Yeah. But that's the job.

KELLERMAN

It's not the job. We're garbagemen... Nobody has any damn consideration anymore... They keep killing each other. They should have to go out and roll a body and see what we see. Some kid, some woman or that old Korean man today, what was he doing to deserve to get killed, huh?

LEWIS

Not a thing.

KELLERMAN

He was trying to do a good thing. He dies on a dirty linoleum floor. There is no honor left in this world. Everyday is going to be some wiseoff looking at me behind my back and thinking, "Kellerman, he's a thief. He sold out. He used his badge to grab money."

LEWIS

No one thinks that.

(CONTINUED)

38 CONTINUED: 7

38

KELLERMAN

Don't gas me, alright?... Talk to the Brass. Take a survey.

LEWIS

You're gonna let pudhorns like Gaffney get at you. C'mon, Mike, you're bigger than that.

KELLERMAN

You think so, huh? The world is full of Gaffneys. Every other piece o' work in the world is a Gaffney. The other half are on their way to being a Gaffney.

(stares at his gun)

They shot the guy in the back.

LEWIS

Mahoney's a coward.

KELLERMAN

This Mr. Roh comes here, he fights in a war, on our side, he stands up for us, he comes here with nothing, works his ass off -- You see his family, they're good people and now they have to bury the man? He stands up for us and where are we for him, huh?

(laughs)

Have a beer? Right. How? What, so we can raise a toast for the sonofabitch. 'Cause he was an idiot thinking he was gonna make a difference.

LEWIS

He wasn't an idiot.

KELLERMAN

No? All's he had to do was go along with the program. Let 'em sell dope off his corner. Just accept things as they are. And he'd still be alive, huh?... Your old partner, Crosetti, he was an idiot, too.

LEWIS

What?

KELLERMAN

He let it all get to him.

(CONTINUED)



38 CONTINUED: 8

38

LEWIS

Why are you going there? What's  
the --

KELLERMAN

-- I see his Certificates of Merit  
hanging in the Squad Room for what?  
So we can remember what a great guy  
he was? What a great detective he  
was? 'Does him a lot of good, that  
he's remembered. Stupid, pathetic  
moron is what he was.

LEWIS

Hey.

KELLERMAN

Hey, what.

LEWIS

You don't talk like that about  
Crosetti. You didn't even know the  
man.

LEWIS stands up.

KELLERMAN

There's the door, alright? You  
don't wanna hear it. There's the  
damn door, champ.

LEWIS

Crosetti was a good guy. He was a  
good detective --

KELLERMAN

-- Right --

LEWIS

-- Who are you, huh, to talk about  
a man you didn't know?

KELLERMAN

What, he's a mystery? He kills  
himself. He tosses his drunk,  
pill-popping ass into the water and  
comes up a floater. He should have  
eaten his gun.

LEWIS

-- Mike --

(CONTINUED)

38 CONTINUED: 9

38

KELLERMAN

-- No "Mike", alright? No more partner, no more friend. None of it. This is done between us.

LEWIS

What'd I do, Mike?

KELLERMAN

Yeah, what did you do? Huh? I'm getting nailed right 'n left every damn day and where the hell are you?

LEWIS

What, you were okay.

KELLERMAN

When?

LEWIS

You were handling things okay.

KELLERMAN

No, you were handling things okay, alright?

LEWIS

(pause)  
I didn't know. My fault.

KELLERMAN

What. What's to know? What the hell was there to know? I told you I was clean. I told Giardello, I told Barnfather, I told Gaffney -- the bastard should die in his own vomit -- I tell everyone that I'm straight up, but what good does it do? I put my name on the line and everyone just craps on it and you want to know what? My name, alright? My name.

(laughs)  
Everyday I talk to my pop. Everyday. And this all comes down, all this crap comes down on my ass and how does my dad talk to me then?... I'm a good son. I'm a good cop.

LEWIS

You are.

(CONTINUED)

38 CONTINUED: 10

38

KELLERMAN

But I gotta explain to my dad and even him -- He says to me one time: "Mike, you can level with me, you know I'll always love you"... That he would think I would be dirty, huh? He doubts me? His own son. This is my father and now he's thinking, "Yeah, maybe my son could spit on his badge. 'Could spit on my name." My name is his name. I could spit on my father? He could think that?

KELLERMAN stares at gun.

LEWIS

He wasn't thinking that.

KELLERMAN

Nobody thinks I'm clean. You saw. You heard. Even some scumass on the street can point me out -- 'Cause it's been all over, the papers, the radio, on TV -- I'm a dirty cop.

LEWIS takes a step. KELLERMAN points gun at LEWIS. As LEWIS freezes,

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 EXT. THE WATERFRONT RESTAURANT - NIGHT 39

Establishing.

40 INT. THE WATERFRONT RESTAURANT - NIGHT 40

A song, "I'm Ready" by Muddy Waters, on jukebox is just ENDING. CU on a fiesta meal of jalapeno red pan gravy meatloaf, mashed potatoes set on platters. PULL BACK to REVEAL MUNCH topping a beer, sets it in front of BAYLISS. HOWARD and BRODIE sit at bar. The rest of the Restaurant is empty. BRODIE chows down.

MUNCH

You're sure you don't want to partner with Frank?

BAYLISS

Hey, where's he at? Is he here? I'm here, right? \*

COX enters.

MUNCH

Hey, Doc, what's shaking?

COX

(takes a seat)  
They're not here yet?

BAYLISS

Frank closed an old case, he's finishing out his report. \*

HOWARD

Gee went to talk to Gaffney.

COX

No. Lewis and Kellerman. I just saw Lewis ten minutes ago.

BRODIE

(mouthful of food; to COX)  
You got to try the meatloaf. It's outstanding.

(to MUNCH)

You're a culinary wizard.

COX

(to MUNCH)  
You got any brandy?

(CONTINUED)

40 CONTINUED:

40

BAYLISS

(looks at beer; pushes it away)  
Now, there's an idea.

Silence. MUNCH pours a shot of brandy in shifter, sets it in front of COX.

MUNCH

There you go. So I hear you tripped over...

\*

COX

...My dog in my living room. What's it to ya?

\*

MUNCH

Easy, easy.

\*

COX sniffs, sips, lets brandy linger on her tongue.

COX

Good.

Pause.

MUNCH

When Kellerman gets here, it'll be a helluva party.

They eye each other, smile, turn back to their drinks.

BRODIE

You gotta give me the recipe for this gravy, Detective Munch.

Silence.

BRODIE (cont.)

Do I taste cilantro?

Silence.

BAYLISS

Hey, Sarge, put something on the jukebox.

HOWARD goes over, drops in quarters, looks over selection, hits selection.

BAYLISS (cont.)

Play that song that was on before.

"Duke's Blues" by Roomful of Blues PLAYS on jukebox.

(CONTINUED)

40 CONTINUED: 2

40

BAYLISS (cont.)

That's not it.

HOWARD

Real life never repeats itself,  
Bayliss.

On the denizens of the bar, settling in as Edward Hopper's  
"Nighthawks",

CUT TO:

41 INT. CABIN/KELLERMAN BOAT - NIGHT

41

LEWIS still glued to the spot. KELLERMAN waves gun around.

KELLERMAN

You were coming for this?  
(laughs)  
Don't even, huh?

LEWIS

C'mon.

KELLERMAN

I don't know, man. I really don't  
know.

LEWIS stands.

LEWIS

C'mon, Mike.

KELLERMAN

No.

LEWIS

It's me, it's Meldrick.

KELLERMAN

What, I don't know who you are? I  
know who you are.  
(laughs)  
Who the hell are you, huh?

Pause. KELLERMAN looks at gun, lowers it.

KELLERMAN (cont.)

I wouldn't hurt you, partner.

LEWIS

I know.

(CONTINUED)

41 CONTINUED:

41

KELLERMAN

(pause)  
You gotta get out of here.

LEWIS

Put the gun down. You put it down  
and I'll go.

KELLERMAN

(pause)  
Just go.

LEWIS

Put it down and then you'll let me  
be able to go.

KELLERMAN

You don't know what it's like.

KELLERMAN pounds his chest with gun.

LEWIS

I don't. I didn't know Crosetti.  
My best buddy. My partner. I  
didn't know. I kick myself about  
Crosetti. That somehow something I  
didn't do right made him forget who  
I was to him. And he got his  
revenge --

KELLERMAN

-- He was hurting --

LEWIS

-- And you're getting yours --

KELLERMAN

Every bone in me hurts. And  
this --

KELLERMAN stares down at gun.

KELLERMAN (cont.)

-- Has got to stop.

KELLERMAN brings gun up to the side of his mouth.

LEWIS

Mikey.

KELLERMAN

No.

LEWIS

Mikey.

(CONTINUED)

41 CONTINUED: 2

41

No response.

LEWIS (cont.)

Alright. You win. Have it your way. You know best, but lemme get out of here first.

No response.

LEWIS (cont.)

I ain't gonna watch you eat your gun.

KELLERMAN

Okay. Yeah.

LEWIS

'Cause if I'm gonna lose another partner, I want you to know that I ain't gonna be responsible.

KELLERMAN

Yeah.

LEWIS

You do this, you know that this falls on me, not you. You're right. I wasn't there for you and that's how everyone'll see it. That's what they think about me and Crosetti. I was the partner. I should've known, so where was I for Steve? And now you --

KELLERMAN

You got bad luck.

LEWIS

Hunh. That's supposed to be a joke? So who's making fun of who?

No response.

LEWIS (cont.)

I go into the toilet everytime I think about Steve. I loved the man... And that's why I kept my distance on your situation. I was giving you a lot of sway 'cause I wasn't gonna get close to another partner -- That this was gonna be about the job.

KELLERMAN

This job, huh?

(CONTINUED)



41 CONTINUED: 3

41

LEWIS

You say your name is your badge?  
And now you're spitting on your  
badge. You're doing a Gaffney and  
Barnfather on yourself.

KELLERMAN

What do I care about them?

LEWIS

With that gun in your hand, you're  
giving them a lot of weight here.  
You're letting them say that we  
don't matter. But we do.

No response.

LEWIS (cont.)

I miss Crosetti. Sometimes I wake  
up and think I'm gonna see him in  
the Squad Room. But I gotta remind  
myself -- That ain't gonna happen.

KELLERMAN

You miss him, huh?

LEWIS

And you're a better cop than Steve  
was.

KELLERMAN

Hey, you know. Don't --

LEWIS

Not taking anything away from him,  
but you're better and I'm just not  
saying that.

No response.

LEWIS (cont.)

It's the job. Right. It's always  
the job. I try to be a good cop.

KELLERMAN

You are.

LEWIS

Am I? I'm gonna walk out and let  
you... And then what?

LEWIS steps to KELLERMAN.

KELLERMAN

Don't.

(CONTINUED)

41 CONTINUED: 4

41

LEWIS

You gonna shoot me, too?

KELLERMAN

I don't know.

LEWIS

Then shoot me. I'm not losing  
another partner.

KELLERMAN points gun at LEWIS.

KELLERMAN

No.

LEWIS

This ain't personal. This is my  
job.

KELLERMAN

You want it?

LEWIS

Gimme the gun. You're gonna do it,  
at least, for me, I gotta try. \*

KELLERMAN

For you. \*

KELLERMAN puts gun in his mouth. \*

LEWIS

For me. Let me have the gun. For  
me. We matter. We do the job. \*  
We need to. We're cops.  
Otherwise, where the hell are we in  
this messed-out world, huh?

LEWIS reaches for gun. KELLERMAN holds his left hand up to  
block LEWIS' reach. They stare at each other. Silence. CU  
on LEWIS and KELLERMAN, their eyes. Silence. CU on  
KELLERMAN, who blinks. BACK on LEWIS seeing KELLERMAN  
blink. LEWIS places his hand over Kellerman's gun hand.  
Pause. KELLERMAN releases gun into LEWIS' hand. LEWIS and  
KELLERMAN look at each other. Silence.

KELLERMAN

I don't know.

LEWIS

Me, either.

They separate. LEWIS looks at gun. KELLERMAN rubs his  
forehead. Silence. LEWIS laughs nervously.

(CONTINUED)

41 CONTINUED: 5

41

LEWIS (cont.)  
What's going on here, huh?

KELLERMAN  
I don't know.

LEWIS  
I got the gun from you. How the hell did I do that?

KELLERMAN  
I don't know.

LEWIS  
I didn't know what I was doing.

KELLERMAN  
Me, either.

LEWIS  
What'd you want to do? You wanna go someplace? C'mon, let's take a walk.

KELLERMAN  
I'm tired.

LEWIS  
No, we'll walk.

KELLERMAN  
No energy.

LEWIS  
C'mon.

KELLERMAN  
Hey, huh?

LEWIS  
Then you take me for a walk 'cause, God knows, the air in here. It's lumpy.

KELLERMAN stares at gun in LEWIS' hand, looks up, sees LEWIS staring at him.

LEWIS (cont.)  
The air'll do you good.

LEWIS puts arm around KELLERMAN's shoulder, walks him to door. KELLERMAN looks about Cabin.

(CONTINUED)

41 CONTINUED: 6

41

KELLERMAN

I'm mortgaged up to my ass on this boat. All my dreams are wrapped up into this thing.

LEWIS

I thought with a boat like this -- This boat is too nice, for a cop, maybe I had a thought, y'know...

Pause.

KELLERMAN

I would've thought the same... I cleaned the hell out of the place, huh? I was getting my house in order.

LEWIS opens door, guides KELLERMAN through it. THEY step out onto Deck.

42 EXT. DECK/KELLERMAN BOAT - NIGHT

42

Only the SOUNDS of wind and water.

KELLERMAN (cont.)

How do I say... That I'm lucky...

LEWIS

Hey, huh? It's alright.

KELLERMAN

(rubs his forehead)  
I'm still jammed up in my head.

LEWIS

You gotta go talk to someone.

KELLERMAN

I thought about doing that, but then that's all I need, huh? A report going in my medical file that I'm seeing a shrink. That I was going to eat my gun... You understand.

LEWIS

But I'm no expert, Mikey.

KELLERMAN

But you understand.

LEWIS

Yeah.

(CONTINUED)

42 CONTINUED:

42

KELLERMAN begins to shake nervously, involuntary shudders through his arms and legs.

KELLERMAN  
It's cold, huh?

LEWIS  
I'm alright.

KELLERMAN  
I need a jacket.

KELLERMAN steps towards door.

LEWIS  
Lemme get it for you.

KELLERMAN  
(smiles)  
You got my gun, okay.

LEWIS  
This the only one?

KELLERMAN  
Hunh. Good question.

LEWIS takes his jacket off, tosses it to KELLERMAN.

KELLERMAN (cont.)  
I don't want your jacket.

LEWIS  
Put it on.

KELLERMAN holds out jacket to LEWIS.

LEWIS (cont.)  
I like the cold.

KELLERMAN slips Lewis' jacket on. He registers a moment of warmth, then KELLERMAN begins to shake visibly. Pause. LEWIS puts his arm around KELLERMAN's shoulders.

LEWIS (cont.)  
You gotta find someone you can talk to.

KELLERMAN  
I can't go within the Department. This'll go into my performance evaluation.

LEWIS  
Then we'll find you someone else.

(CONTINUED)

42 CONTINUED: 2

42

KELLERMAN

I can't afford a private shrink.

LEWIS

Don't worry about that, huh? That  
can always be worked out.

KELLERMAN

I don't know. This boat is costing  
me an arm.

LEWIS

(points out towards Pier in distance)  
They pulled Steve out right over  
there.

KELLERMAN keens, looking out towards the distant Pier.

LEWIS (cont.)

Must be something in the water,  
huh?

KELLERMAN

Maybe.

LEWIS

I can't look at this water for too  
long.

KELLERMAN puts his arm around LEWIS.

KELLERMAN

If you hadn't come along... A few  
more minutes and I don't know what  
would've happened.

LEWIS

Hunh. Let's walk, huh?

KELLERMAN

You won't tell anyone about this.

LEWIS

Cops don't rat each other out.

KELLERMAN

Yeah. Okay.

LEWIS steps over the gunnel. He looks back to see KELLERMAN  
staring out onto the water.

KELLERMAN's POV: The distant Pier.

(CONTINUED)

42 CONTINUED: 3

42

LEWIS

C'mon.

KELLERMAN looks back at the distant pier, looks to LEWIS.  
Pause. KELLERMAN steps over the gunnel.

43 EXT. DOCK - NIGHT

43

They begin to walk down Dock.

KELLERMAN

Where we going?

LEWIS

Doesn't matter.

KELLERMAN

You cold?

KELLERMAN begins to take jacket off. LEWIS stops KELLERMAN.

LEWIS

Mikey. I'm alright.

KELLERMAN

You need your coat.

LEWIS

So we'll go find me a coat, huh?

LEWIS holds up Kellerman's gun.

LEWIS (cont.)

What are we gonna do about this?

KELLERMAN

I don't know.

LEWIS

I need a coat... Everything'll work  
out.

KELLERMAN

Alright... I ain't crossett.

LEWIS

You ain't.

Beat. They look at each other. As THEY walk down Dock and  
disappear into the lights of the illuminated surface of the  
water,

FADE TO BLACK.

THE END