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Producer: Perry Husman

COLD CASE

"A Time To Hate"

Written by
Jan Oxenberg

Directed by
Deran Sarafian

PRODUCTION #176-707
Episode Seven

Production Draft
September 18, 2003
Full Blue 9/19/03
### COLD CASE

"A Time To Hate"

#### Script Revision History

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COLD CASE

"A Time To Hate"

CAST LIST

LILLY RUSH
JOHN STILLMAN
NICK VERA
WILL JEFFRIES
SCOTTY VALENS

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

"A Time To Hate"

SET LIST

**INTERIORS**

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

**EXTERIORS**

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


### TIME SPAN

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"A TIME TO HATE"

FADE IN:

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

EXT. CAMPUS BASEBALL FIELD - DAY - 1964

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

COED #1
He could be a pro ball player.

DEBORAH
He wants to be a lawyer.

COED #1
I'll bet he wants to be a ballplayer.

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

COED #1 (CONT'D)
But if you're gonna marry him it'll be better if he's a lawyer.

DEBORAH
Why?

COED #1
He won't be on the road. With the baseball hussies.

DEBORAH
Who said anything about getting married?

COED #1
It's never crossed your mind?

DEBORAH
(smiles, embarrassed)
He keeps saying he has something to talk to me about. He sounded real nervous.

COED #1
Look.

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

(CONTINUED)
DEBORAH
He's such a little boy.

EXT. STREET - NIGHT - 1964

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

INT. THE HUSH ROOM - NIGHT - 1964

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

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

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

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

DRAG QUEENS (CONT'D)
Oh, what will happen to; the life I
gave to you? What will I do with it
now? REMEMBER - walking in the sand;
Remember - walking hand in hand."

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

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

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

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

(CONTINUED)
CONTINUED:

DANNY
'Cause I play baseball?

ANTHONY
Are you sure you're a fag?

DANNY
Are you sure you're Italian?

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

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

TINKERBELL
God bless us nelly queens.

DRAG QUEENS
(the song)
"Oh no, Oh no..."

Their chorus overlaps,

EXT. STREET - ALLEY - NIGHT - 1964

DRAG QUEENS (O.S.)
"Oh, no, no, no, no, no."

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

CUT TO:

INT. HOMICIDE - DAY - 2003 (DAY ONE)

RUSH and VALENS walk in together --

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

RUSH
(never heard of it)
Blind Policeman.

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

(MORE)

(CONTINUED)
CONTINUED:

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

RUSH
Uh huh.

VALENS
Stuttering Policeman's pretty good too.

STILLMAN's in their path --

RUSH
You ever do Blind Policeman in your patrol days?

STILLMAN
Gets 'em every time.
(beat)
The lady from Milwaukee's here.

VALENS
She called twice yesterday for directions.

RUSH
And she's an hour early.

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

RUSH (CONT'D)
Mrs. Holtz.

HELEN
I know I'm early, I can wait.

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

VALENS
Is it true Milwaukee smells like beer?

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

RUSH
What brings you now?

(Continued)
HELEN
My son was murdered here, in 1964. He was a student.

VALENS
A robbery?

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

RUSH
What?

HELEN
That he'd been at a gay bar. (beat)
My husband and I told them they were wrong. Danny had a girlfriend. (beat)
The world has changed so much.

RUSH
What was your son's name?

HELEN
Daniel Holtz.

RUSH
You didn't know he was gay?

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

VALENS
Cops back then talk about other leads?

HELEN
Mostly they talked about my husband and I being "nice people". (beat)
I have a heart condition. Triple bypass. I'm running on fumes. If there's one thing to settle before I go...

RUSH
We'll pull his case.

HELEN
I think the police swept this under the rug. (MORE)
HELEN (CONT'D)
And my husband and I helped them do it. We didn't push.
(beat)
Will you help me make this right?

Off Rush --

FADE OUT:

END TEASER
ACT ONE

FADE IN:

INT. COLD CASE STORAGE ROOM - DAY

Rush and Valens in the aisles --

VALENS
I don't see a box.

RUSH
Holtz with a "z".

VALENS
I know. There's no box.
(Beat)
Tough to live with, huh? She musta told the assigned detectives to lay off.

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

VALENS
I go harder.
(re: boxes)
They get jumbled up a lot?

RUSH
It's getting better. People are learning the alphabet. Except, Vera.
(then)
Not every case is a box job. If there isn't enough to fill a box...

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

VALENS
Here it is. Livin' in a group home.

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

VALENS (CONT'D)
Skimpy, huh.

RUSH
Doesn't say "high priority".

She looks through folder --

(CONTINUED)
RUSH (CONT'D)
Body was found in the alley behind a bar.

VALENS
In Queen Village. Perfect, huh?

RUSH
(serious)
This case gonna make you uneasy there Scotty?

VALENS
Nope.

RUSH
Okay.

They take the folder upstairs --

INT. HOMICIDE - DAY

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

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

RUSH
Random street murder. Assigned detectives are both dead.

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

STILLMAN
(sifting)
And you have three civilian interviews.

Beat --

RUSH
Sounds like a winner, huh?

VALENS
We got a shot.

STILLMAN
(to Valens)
Joined the patron saints of lost causes?

*
CONTINUED:

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

STILLMAN
(to Rush)
Got him to drink the Kool Aid, huh?
(beat)
Where you two gonna start?

RUSH
Crime scene.

VALENS
(smiles)
Queen Village.

RUSH
That cracks him up.

STILLMAN
Take Jeffries. Maybe he remembers the bar.

RUSH
Someone saw what happened.

STILLMAN
Someone always sees.

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

STILLMAN
Another optimist.

Off which --

EXT. QUEEN VILLAGE - STREET - DAY

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

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

RUSH
That what the cops called it?

JEFFRIES
'What the residents called it.

(CONTINUED)
CONTINUED:

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

VALENS
Nice, huh?

JEFFRIES
Now.

VERA
Neighborhood's changed?

JEFFRIES
Night and day.

RUSH
So the old neighbors are long gone.

VERA
Yuppies pushed 'em out.

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

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

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

RUSH
So why was Danny in this alley?

VALENS
Got chased. Or ambushed.

VERA
Or lucky.

RUSH
(to Jeffries)
How would he have gotten back to campus in '64?

JEFFRIES
Subway.

RUSH
The other direction from the Hush Room.

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

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

VERA
Who called it in?

VALENS
Anonymous.

VERA
Boy, you got dick.

Rush holds up the three civilian reports --

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

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

JEFFRIES
Let me guess. No follow-up.

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

VALENS
That's how we find the thugs now.

RUSH
(to Vera)
You want to look for Tinkerbell?

VERA
In Never-Never Land?

RUSH
Or drag bars.

VERA
You think that's the best job for me?

(continues)
SHENDEL

Definitely.

They're enjoying his discomfort --

JEFFRIES

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

VERA

(making a deal)

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

JEFFRIES

Sure. I ain't scared.

Off which --

INT. DISTRICT POLICE STATION - DAY

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

JEFFRIES

How come handwriting changes over the years?

VERA

I dunno. What violations we looking for?

JEFFRIES

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

VERA

So...male on male assaults?

JEFFRIES

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

VERA

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

They start turning the forty-year-old handwritten pages --
9A  INT. HOMICIDE - DAY

Stillman and Rush walk through Homicide --

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

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

She indicates Helen Holtz, sitting with Valens --

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

VALENS
Our boss.

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

STILLMAN
No job is too old to open again.

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

RUSH
Blunt force trauma.

HELEN
Beaten?

RUSH
(nods)
With a round, wooden implement.

VALENS
Baseball bat maybe.

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

STILLMAN
Musta been a decent player.

(CONTINUED)
HELEN
Shortstop.

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

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

VALENS
What about other friends?

HELEN
He had a lot of friends.

RUSH
Anyone could have been a romantic interest? Looking back?

As she thinks --

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

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

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

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

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

HELEN (CONT'D)
I hear him. Danny, it's us.

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

HELEN (CONT'D)
Honey, are you there?

DANNY
Okay, Mom. Just a second.

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

(CONTINUED)
CONTINUED:

DANNY (CONT'D)
This is a friend from the Law School. We were studying. Weren't you coming back later?

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

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

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

Enforcing normalcy.

HELEN
We had a great time.

HOWARD
Your mother loved it.

HELEN
What time are we meeting Deborah?

Off her bright smile --

INT. HOMICIDE - RESUME

On Helen --

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

RUSH
Would Deborah know?

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

VALENS
You remember her last name?

HELEN
I can get it. She wrote us an awfully nice note after Danny died. (beat) If you find that boy -- or whoever was important to Danny -- would you let him know I'm here?
CONTINUED:

RUSH
Sure.

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

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

She doesn't look well --

RUSH
Maybe tomorrow.

STILLMAN
We'll walk you out.

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

VERA
Queen Village thugs and bullies, circa 1964.

JEFFRIES
We extrapolated.

VALENS
Thanks.
  (winks)
You boys have fun tonight.

Off which --

OMITTED

INT. IMPORT/EXPORT WAREHOUSE - DAY

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

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

ANTHONY
Why you asking 'bout ancient history?

VALENS
That's the business we're in.

(CONTINUED)
ANTHONY
Ralphie. Finish this, huh?

He leads Rush and Scott into a private office --

INT. WAREHOUSE - OFFICE - MOMENTS LATER

Anthony shuts the door --

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

VALENS
Yeah okay.

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

RUSH
You remember this kid Danny?

ANTHONY
Yeah. I liked him. He was a baseball nut. It was that year the Phillies were choking the pennant race.

(beat)
I had something to talk to him about.

RUSH
Any idea who killed him?

ANTHONY
Everyone hated them people.

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

ANTHONY
They were all Tinkerbells to me.

RUSH
You remember the night Danny died?

ANTHONY
Yeah, 'cause of the raid.

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

RUSH
What about it?

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

VALENS
What'd you do with the information?

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

RUSH
How come?

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

We go to --

INT. HUSH ROOM - NIGHT - 1964

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

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

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

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

INT. WAREHOUSE - OFFICE - RESUME

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

RUSH
Cops ever do any damage?

(CONTINUED)
"A Time To Hate"  Rev. 9/19/03  BLUE  19.

17  CONTINUED:

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

   Off which --

18  OMITTED

END ACT ONE
ACT TWO

FADE IN:

19 OMITTED

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

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

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

STILLMAN
You surprised?

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

STILLMAN
Things were different back then. (off their looks)
The department ain't squeaky clean. There's a lot that's ugly in our past.

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

STILLMAN
You know about Russo's Raiders?

RUSH
Heard stories.

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

VALENS
Nice.

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

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

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

Off which --

INT. CONTEMPORARY GAY BAR - NIGHT

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

VERA
We better stop saying "drag queen".

JEFFRIES
How come?

VERA
I think that last guy got offended.

JEFFRIES
They call themselves drag queens.

VERA
Don't mean we can.

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

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

JEFFRIES
No, it's neutral.

VERA
Let's go with that this time.

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

VERA (CONT'D)
How's it going.

BARTENDER
Super.

JEFFRIES
(badges him)
We're tryin' to locate an older gentleman, a cross-dresser goes by the name of "Tinkerbell".
BARTENDER
Don't know him.

VERA
Any old-timers hang out here?

BARTENDER
There's an older crowd in the rooms upstairs.

VERA
What rooms?

BARTENDER
(euphemism)
Conversation rooms.

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

BARTENDER
Go on up.
(warning)
Just watch your body language if you don't wanna get groped.

The bartender smiles, goes back to work --

20A  INT. HOSPITAL - OFFICE - NIGHT

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

RUSH
Danny's mom said you two dated in college.

DEBORAH
I found out about Danny the hard way.
(beat)
I caught him and Hank kissing.

*  

20B  INT. DORM ROOM - 1964

Deborah and Danny --

DEBORAH
Damn you. Damn you.

DANNY
I'm sorry.

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

DANNY
No. I love you.

She starts to cry --

DANNY (CONT'D)
Nothing has to change.

DEBORAH
What do you mean?

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

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

DANNY
Not -- as much.

DEBORAH
As much as what?

DANNY
As I love him.

He looks so helpless --

20C INT. HOSPITAL - OFFICE/CORRIDOR - RESUME 20C*

Rush, Valens, Deborah --

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

DEBORAH
No.

(beat)
We became friends.

Deborah's beeper goes off --

DEBORAH (CONT'D)
Gotta run.

RUSH
Can we walk with you?
DEBORAH
Know how to deliver a baby?

VALENS
I can learn anything.

They walk --

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

RUSH
Like what?

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

Now it's the young Deborah --

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

Another page from her beeper --

DEBORAH (CONT'D)
Last warning.

RUSH
Did you know his boyfriend?

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

VALENS
What's Hank's last name?

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

VALENS
Phillips?

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

(MORE)
DEBORAH (CONT'D)
(before she goes)
Danny didn't deserve what happened
to him. Even though I'm the one who
got her heart broken...Danny wasn't
cruel. The world was.

She moves off --

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

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

Vera reacts. Ouch --

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

VERA
Tinkerbell was in the Army?

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

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

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

RUSH
Thanks for this.

SHELLY
What do you got?

(CONTINUED)
CONTINUED:

RUSH

A question I need answered. Quietly.

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

RUSH (CONT'D)

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

Valens joins them --

SHELLY

No problem.

RUSH

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

VALENS

On the Q.T.?

SHELLY

Mum's the word.

As Shelly moves off with the documents --

VALENS

Vera should be findin' true love right about now.

RUSH

(shows him note from the file)

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

VALENS

But Vera at that bar is.

RUSH

So far she's our most promising lead.

VALENS

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

RUSH

You found Hank?

VALENS


(Continued)
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21 CONTINUED: (2)

RUSH
That Henry Phillips?

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

Off her look --

22 OMITTED

AND

23

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

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

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

Hank's stern, remote --

HANK
A personal matter of yours?

RUSH
Of yours.

He waits; has an intimidating stare --

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

HANK
He was murdered.

RUSH
I understand you were close friends.

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

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

HANK
Who brought that theory to the table?

RUSH
His mother.

A pause --

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

He's dismissing her --

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

She drops it on his desk --

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

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

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

RUSH
I understand.

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

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

HANK
What do you want to know?

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

RUSH
Was Danny being blackmailed?

HANK
No.
RUSH
His friend Deborah said he needed money all of a sudden...

HANK
He wasn't being blackmailed. I was.

RUSH
By who?

HANK
The management at a certain bar.

RUSH
The Hush Room.

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

RUSH
And a young law student was a good target.

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

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

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

RUSH
That make you angry?

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

RUSH
Not my best theory.

A small smile from him; then --
HANK
You know who really hated Danny?
His teammates, on the baseball team.

And we go to --

INT. DUGOUT - DAY - 1964

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

TEAMMATE
These yours?
(beat)
I know this place.

DANNY
You do?

TEAMMATE
Yeah. You go there?

DANNY
I may have gone there, yeah.

TEAMMATE
Faggot, huh?

Off Danny, not denying it --

INT. JUDGE'S CHAMBERS - RESUME

On Hank --

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

RUSH
His mom says he loved baseball.

HANK
He did. But in those days there was
no such thing as a gay athlete -- at
Penn or anywhere else.
(beat)
It broke his heart to leave.

RUSH
Thank you for talking to me.

(CONTINUED)
CONTINUED:

HANK
I need it to stay confidential.

RUSH
There's one person I'd like to tell about our conversation.
(hands him an address)
Danny's mom is in town. She'd like to hear from you.

As he takes it --

OMITTED

INT. WAREHOUSE - DAY

Rush and Valens go back to Anthony --

RUSH
Heard you got a dice game goin' here Anthony.

ANTHONY
Dice game, what?

VALENS
I heard Bingo. Dog fights.

RUSH
All kinds of stuff to write ya up on.

She swings her cuffs --

ANTHONY
Come on. Whaddya want with me?

RUSH
Tell us about the extortion scam.

ANTHONY
Extortion? Why would we do that?

VALENS
You tell us.

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

Rush knows he's lying --

(CONTINUED)
RUSH
Talking about bad for business...how much you charge for the dice game?

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

VALENS
Bad for business.

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

RUSH
The raid, that night. I need a name.

ANTHONY
They taped over their name tags.

RUSH
You usually got warning. Who gave it to you?

ANTHONY
The bagman for the District Captain.

VALENS
The guy 'picked up the payoff envelopes?

ANTHONY
"Contributions" to the police athletic foundation.

RUSH
His name.
Anthony knows he has to give her something --

ANTHONY
A rookie. Nelson.

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

(CONTINUED)
CONTINUED: (2)

ANTHONY
He was always there.

Finally, a lead --

RUSH
That's very helpful, Anthony. Off which --

OMMITTED

OMMITTED

AND

OMMITTED

INT. HOMICIDE - NIGHT

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

VERA
(on phone)
This ain't a put-on. He went by "Tinkerbell".

JEFFRIES
(on phone)
A Korean War vet. His chest area got in a little accident with a knife.

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

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

RUSH
So we track 'em all down.

VERA
(on phone)
A cross-dresser. Had a nipple ring?

STILLMAN crosses Rush and Valens on his way out --

STILLMAN
The Penn baseball team?

RUSH
Yeah?

STILLMAN
They were in Ithaca, New York the weekend of your murder. Away game.

The whole lineup. (CONTINUED)
VALENS
You look that up?

STILLMAN
I happen to have every sports record known to man.

RUSH
Memorized.

STILLMAN
Twenty less guys to check out.

RUSH
We got so many other suspects it's sad.

VALENS
Blackmail ring, rogue cops, neighborhood thugs...

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

Shelly enters --

SHELLY
I got the results you asked for.

She looks at Stillman, wary --

RUSH
He's okay.

STILLMAN
Oh, thanks.

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

VALENS
And?

SHELLY
That kid wasn't killed with a night stick.

STILLMAN
That's a relief.
RUSH
Thanks.

SHELLY
Thank the pig.

RUSH
What's your guess about the weapon?

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

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

VERA
I found "Tinkerbell." His real name is George Polk.

Off Rush and Valens, getting up --

INT. TENEMENT APARTMENT BUILDING - NIGHT

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

RUSH
Mr. Polk? George Polk?

They can hear someone inside --

RUSH (CONT'D)

POLK (O.S.)
Go away.

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

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

POLK
Took you awhile to get back to me.

RUSH
Yes, it did.

(CONTINUED)
CONTINUED:

Off which --

END ACT TWO
ACT THREE

FADE IN:

34 INT. HOMICIDE - DAY (DAY THREE)

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

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

VALENS
Cops beat you up for no reason?

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

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

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

POLK
Is there a magnifier?

Yes.

POLK
Old eyes...

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

VALENS
Can I ask you something?

POLK
Please.

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

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

(CONTINUED)
POLK
You're a homicide detective?

RUSH
He's new.

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

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

POLK
(wry)
I was never a practical girl.

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

POLK (CONT'D)
He was one of them.

RUSH
One of who?

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

VALENS
What do you remember him doing?

POLK
Hitting me. Kicking my ass. Throwing things.

RUSH
You're sure about him?

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

VALENS
Timmy O'Brien. Lived around the corner from The Hush Room.
POLK
Fourth floor window, right?

VALENS
(looks at address)
Apartment 419.

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

RUSH
Thank you, Mr. Polk.

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

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

RUSH
They blew the pennant race in '64.

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

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

CUT TO:

35  OMITTED

35A  INT - GARAGE - DAY

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

VALENS
You Timmy O'Brien?

O'BRIEN
Yeah. What's it about?

VALENS
Following up a dog call from a long time ago.
Valens affects the attitude that it's a pain in the ass --

O'BRIEN
All right.

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

VALENS
You recognize this individual?

O'BRIEN
Maybe.

VALENS
You ever get on her case?

O'BRIEN
"Her"?

Valens smiles --

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

Valens does a little boxing gesture. Smiles.

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

VALENS
I hear ya.

O'BRIEN
But I never hurt nobody.

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

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

VALENS
Bottles? Sticks?

O'BRIEN
Chinese take-out.

VALENS
How's that work?

(CONTINUED)
O'BRIEN
When we had leftovers, we'd watch
for fags walking on our street, dump
the food on 'em.

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

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

VALENS (CONT'D)
Ever see this kid?

O'BRIEN
(beat)
Nah.

Valens studies him; is he lying? --

VALENS
'Cause he was a local fag.

O'BRIEN
I don't recognize him.

VALENS
Okay.

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

Off Valens, nodding --

Rush finds Hank waiting outside a room --

RUSH
Your Honor. Thanks for letting me
know.

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

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

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

RUSH
So I'll go with you.

They walk into the room --

INT. HELEN'S HOSPITAL ROOM - CONTINUOUS

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

RUSH
Helen. This is Hank.

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

HANK
I guess so.

HELEN
Hank.

HANK
How are you feeling?

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

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

HANK
Who's that?

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

She sees something on Hank's face --

(CONTINUED)
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37A CONTINUED:

HANK
You talked to that man?

RUSH
Yeah.

It brings back a vivid memory for Hank --

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

RUSH
How?

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

38 EXT. QUEEN VILLAGE STREET - NIGHT - 1964

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

HANK
You haven't told them, have you?

Danny looks at him like he's insane --

DANNY
My family? You crazy?

HANK
No way, huh?

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

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

(CONTINUED)
CONTINUED:

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

DANNY (CONT'D)

Hey. Hey.

Hank grabs his arm --

HANK

Forget it.

DANNY

No, I wanna look at them.

THUG

The faggot wants to look at us.

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

DANNY

Officer...

HANK

Danny, c'mon.

DANNY

Officer!

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

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

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

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

INT. HELEN'S HOSPITAL ROOM - RESUME

On Hank --

HANK

Danny was brave. I wasn't.

RUSH

You think those guys killed him?

Hank says nothing, then --

(CONTINUED)
HANK
I don't know.
(then, weary)
But that incident...happened earlier
that night.

RUSH
The night he died.

HANK
(full of self-contempt)
Yes.

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

HANK (CONT'D)
I never told the police about it.
It seemed useless. I'm sorry.

HELEN
It's okay.

RUSH
What happened after the Chinese food?

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

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

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

HELEN
You kept it?

HANK
Anything I had of his, I kept.

HELEN
(seeing the truth)
You loved him.

It's the younger Hank now --

HANK
Yes.

(CONTINUED)
HELEN
I'm glad.

Helen pats his hand. Off Rush --

INT. HOMICIDE - DAY

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

RUSH
Officer James Nelson took the report.

VALENS
Nelson. Same name Anthony gave us.

Stillman has a photo of a young officer Nelson --

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

RUSH
A Russo's Raider.

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

STILLMAN
Go pay him a visit.

Off which --

INT. COP SHOP - DAY

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

RUSH
Jim Nelson?

NELSON
Yes?

RUSH
Lilly Rush, Homicide.

VALENS
Scotty Valens, same.

NELSON
What can I do for you?
RUSH
You took a complaint of harassment
from a Daniel Holtz, in 1964.
Neighborhood boys threw food at them?

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

VALENS
This kid was murdered the same night.

NELSON
(quiet)
Yeah.

RUSH
Want to tell us what you know?

NELSON
I knew this day would come.

But, new customers walk into the store --

NELSON (CONT'D)
Let's meet tomorrow.

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

END ACT THREE
ACT FOUR

FADE IN:

EXT. PARK - DAY (DAY FOUR)

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

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

RUSH
You talked about baseball at a time like that?

NELSON
I was embarrassed.

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

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

NELSON
I found the whole situation embarrassing.

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

VALENS
How old were you?

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

VALENS
That didn't sit right with you?

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

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

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

And we go to --

INT. THE HUSH ROOM - NIGHT - 1964

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

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

VARIous PEOPLE
It's a raid! Get away
C'mere sweetheart. Hands
from me! This way!
behind your head. Hey,
Leave us alone!
lookit this one! On the
floor, faggot.

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

EXT. PARK - RESUME

On Nelson --

NELSON
Next time I saw him, he was dead.

RUSH
I ain't buying it, Nelson.

NELSON
I don't have to be talking to you.

VALENS
But you are. Why?

RUSH
You feel guilty about something?

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

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

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

VALENS
You made the anonymous call.

He doesn't deny it --

NELSON
Don't do this to me.

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

NELSON
A cop didn't do this.

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

NELSON
That's wrong.

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

VALENS
It's what the lab says.

NELSON
Absolutely wrong.

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

He's cornered --

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

VALENS
You walked away?

NELSON
I didn't know he would die.

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

(CONTINUED)
CONTINUED: (2)

RUSH
Who were they?

NELSON
Guys I knew. From the neighborhood.

VALENS
Who? Names.

NELSON
I don't know.

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

NELSON
*(beat)*
*I wanna show you something.*

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

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

RUSH
Which one's your son?

Nelson points --

VALENS
So do it for him.

RUSH
Be a good guy.

Off Nelson --

OMITTED

INT. HOMICIDE - NIGHT

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

NELSON
Hi, Timmy.

TIMMY
* Jim Nelson.

(CONTINUED)
NELSON
Your brother John's friend.

TIMMY
Yeah. Been like ten years.

NELSON
Since your Dad's wake.

O'BRIEN
What are you doing?

RUSH
He's here giving you up, Timmy.

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

O'BRIEN
Jimmy...

NELSON
Sorry.

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

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

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

CUT TO:

EXT. CRIME SCENE STREET - NIGHT

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

EXT. CRIME STREET - NIGHT - 1964

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

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

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

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

END MONTAGE AND MUSIC:

Music: "TURN, TURN, TURN" The Byrds

INT. HOMICIDE - INTERVIEW A - NIGHT

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

EXT. CRIME SCENE STREET - DAY

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

INT. HOMICIDE - NIGHT

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

EXT. CRIME SCENE STREET - DAY

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

They pass young, then older Tinkerbell, watching them.

They pass young then older Deborah watching them.
OMITTED

EXT. CRIME SCENE STREET - DAY

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

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

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

THE END