HOMICIDE
LIFE ON THE STREET

Episode Fourteen:
“Dead End”

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FINAL DRAFT
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Please note that the following CHARACTER NAMES have been changed:

Alice Grant  to  Alice Nance
Manuel Obregon  to  Manuel Sampier
Dr. Ryan  to  Dr. Rodney French
Uniform  to  Sargeant Sally Rogers

Also note “Dead End” commences the morning that follows the end of Episode #313. The action continues through that day and ends that night.
CAST

BEAU FELTON ........................................ Daniel Baldwin
JOHN MUNCH ........................................ Richard Belzer
FRANK PEMBLETON ................................. Andre Braugher
MEGAN RUSSET .................................... Isabella Hofmann
MELDRICK LEWIS ................................. Clark Johnson
AL GIARDELLO .................................. Yaphet Kotto
KAY HOWARD ..................................... Melissa Leo
TIM BAYLISS ...................................... Kyle Secor
STANLEY BOLANDER ............................. Ned Beatty

MITCH DRUMMOND ............................. Tony Lo Bianco
THERESA WALKER ................................. Gloria Ruben

GLEN HOLTON .................................. Steve Hofvendahl

CAPTAIN GEORGE BARNFATHER ............... Clayton LeBouef
COLONEL BERT GRANGER ......................... Gerald F. Gough
DETECTIVE WILLARD HIGBY .................... Beau James
QT LIEUTENANT JASPER ......................... Gary D'Addario
SERGEANT SALLY ROGERS ..................... Kristin Rohde

WESLEY HOWARD ................................. Michael Currie
ALLY FELTON .................................. Brittany Franklin
ZACK FELTON .................................. Connor Walsh
BOB REARDON .................................. Robert Lafferman

DR. RODNEY FRENCH ......................... Gary Wheeler
SHEILA HOLTON ................................ Joyce Flick Wendt
ALICE NANCE .................................. Teresa Payne-Rohan
MANUEL SEMPieri ............................... John Ventimiglia

BOY ........................................... Jae Khoury
**SETS**

**EXTERIORS**
Freighter
   Top Deck
Holton Building
   Alley
   Sidewalk
North Avenue Motel
   Parking Lot
Police Headquarters
   Roof
Rowhouse
Waterfront

Warehouse

**INTERIORS**
Cavalier
Freighter
   Engine Room
Holton Building
   Hallway
   Lobby
Homicide Unit
   "The Box"
   Giardello’s Office
   Squad Room
Maryland shock Trauma
   Bolander’s Room
   Felton’s Room
   Hallway
   Howard’s Room
   Television Room
Police Headquarters
   Barnfather’s Office
   Hallway
   Holding Cell
Subway Station
   Locker Area
   Trailer
FADE IN:

INT. "THE BOX"/HOMICIDE UNIT - EARLY MORNING

CU on FRANK PEMBLETON's face, etched with the righteous fury of a man grievously wronged, as he takes a long, deliberate drag on his cigarette, then slowly exhales the smoke.

PEMBLETON
Manuel, Manuel, Manuel. If I were you, I'd start talking. I'd start talking right now.

PULL BACK to REVEAL MANUEL SAMPIER, terrified, sitting across from PEMBLETON. TIM BAYLISS paces behind them, adrenaline pumping.

SAMPIER
I don't know where he is. I swear to God.

BAYLISS
Glen Holton shot three Homicide Detectives. We know you're his friend. We know he was in your janitor's room at Penn Station last night.

PEMBLETON
Where did he go, Manuel?

SAMPIER
I was working, then all of a sudden they're cops all over the place, you guys drag me down here-- I didn't see him leave. I don't know where he went.

BAYLISS
Maybe he mentioned where he was going. Maybe in all the excitement you just forgot.

PEMBLETON
You've been around, Manuel. You're on parole. I don't have to tell you we got a situation here.
"Dead End"

CONTINUED:

BAYLISS
You gave Holton shelter. You know what that makes you? That makes you an accessory.

PEMBLETON
Harboring a fugitive. That's a serious crime. We don't even have to be talking to you.

BAYLISS
What we could do is arrest you right now. Is that what we should do? Send you back to Jessup?

SAMPYER
I can't do back there. I got a family.

PEMBLETON
Okay, okay. Let's help each other out. How about that?

BAYLISS
We can tell you're not a bad guy, Manuel. We know Holton was into some kinky misdeeds, but we know you're clean now.

SAMPYER
He just needed a place to crash. I didn't even know what he'd done, I swear I didn't --

BAYLISS
Well, now's your chance to do the right thing. Now's your chance to redeem yourself.

PEMBLETON
Holton's no friend of yours. If he was, he wouldn't have come to you. He wouldn't have gotten you in trouble like this. You're goanna sacrifice your whole life, for him? He wouldn't do it for you. Holton'd turn you in in a heartbeat. I think you know that.

SAMPYER looks at PEMBLETON, then back to BAYLISS. (CONTINUED)
CONTINUE:

SAMPIER
If I tell you where he went, that's it? You'll let me go?

BAYLISS
Technically, we have to charge you. But if you cooperate, we can work out a deal. You help us bring down a cop shooter? Hell, you'll be a hero. The Mayor'll probably thank you personally. We don't lock up heroes, do we, Frank?

PEMBLETON
No, we don't. We don't lock up heroes.

On PEMBLETON and BAYLISS, grim, SAMPIER wavering,

FADE TO:

MAIN TITLES
ACT ONE

FADE IN:

INT. SQUAD ROOM/HOMICIDE UNIT - EARLY MORNING

Full Redball alert, chaos, double shifts working. THERESA WALKER sits at Pemberton's desk, briefs MELDRICK LEWIS, who sits at desk, MITCH DRUMMOND, who paces Squad Room, drinks coffee, and JOHN MUNCH, who sits at desk.

WALKER
Holton's psychological profile doesn't fit any stereotype. He's an organized offender, highly intelligent, yet he's shown instances of psychotic, uncontrolled behavior. He's violent. But he's also demonstrated characteristics of a fixated pedophile --

MUNCH
So, where do we find this guy?

WALKER
He's smart enough to know the police are after him. He's smart enough not to get caught, so far. What's he's not smart enough to do is control his impulses. He'll cruise for another victim.

DRUMMOND
We've already staked out half the City.

WALKER
The number one characteristic of a fixated pedophile is an attachment to their pornography collection. Pedophiles will never destroy pictures, magazines, videos. They'll trade them among themselves, leave them in their will to fellow pedophiles. Their collection is the most important thing they own.

LEWIS
We only found a few magazine in his apartment. Some photographs.

(CONTINUED)
CONTINUED:

WALKER
My feeling is, he has to have a more extensive collection stashed away somewhere else. He's been doing this for fifteen years. We find out where his collection is, we'll find Holton.

GIARDELLO emerges from his office, approaches.

GIARDELLO
I just got a call from Higby at Holton's apartment. They found a set of keys -- looks like they belong to Holton. Munch, you get down there. I don't trust Higby. I don't want a screw-up.

MUNCH
You got it, Gee.

GIARDELLO
Drummond, you go with him.

MUNCH
I know we're all blessed to have the great Mitch in our midst, but I think I can handle this myself.

GIARDELLO
I'm sure you can. But take Drummond anyway. The keys could be a lead to Holton. We need this break.

MUNCH, not happy, shoots a glance at DRUMMOND, who slips into coat.

DRUMMOND
Have you heard how Stan and the others are doing, Lieutenant?

GIARDELLO
Stan's got a fracture skull, he's still unconscious. Beau's conscious. He was shot through the neck and the thigh, but there's no nerve or artery damage. Kay's in critical condition. She was shot through the heart.

DRUMMOND nods, exits, followed by MUNCH. GIARDELLO turns to WALKER and LEWIS.
"Dead End"

CONTINUED:

GIARDELLO
You think there's anything more we can get from Holton's mother?

WALKER
I've talked to her twice since last night... I don't think she knows anything.

GIARDELLO
Let's try a third time.

WALKER
Looking for a hat trick?

LEWIS
Need some back-up?

WALKER
Sure... If you don't mind my driving.

As LEWIS and WALKER head out, on GIARDELLO, looking around Squad Room Redball hustle and bustle,

CUT TO:

EXT. PARKING LOT/NORTH AVENUE MOTEL - EARLY MORNING

PEMBLETON lights cigarette, gazes around Parking Lot. In b.g., through glass, SEE BAYLISS talking to MOTEL CLERK, showing him photograph of Glen Holton. As PEMBLETON takes a drag off his cigarette, BAYLISS emerges. PEMBLETON turns to him.

BAYLISS
Holton checked out an hour ago. Clerk's so stoned he doesn't know if Holton left by cab, on foot, or by wagon train.

PEMBLETON
He could have flown away on the wings of Icarus. What difference does it make? He's gone.

BAYLISS
You're tired, Frank.

BAYLISS goes to driver's side door of Cavalier, holds up hand, as PEMBLETON takes out keys.

(CONTINUED)
CONTINUED:

BAYLISS
Toss 'em.

PEMBLETON
I'll drive.

BAYLISS
Give me a break. You're all over the road.

PEMBLETON
And you think you're more awake than I am?

BAYLISS
Yeah, I do. Unlike you, I known I'm mortal. I've been eating protein. I'm wide awake. So toss me the keys.

A beat. PEMBLETON tosses keys across roof to BAYLISS.

BAYLISS
Thank you.

BAYLISS opens door, gets in, as does PEMBLETON.

INT. CAVALIER - EARLY MORNING

BAYLISS turns on ignition, backs car out of Parking Lot. PEMBLETON looks out window.

BAYLISS
Maybe we should call the hospital again. Check in.

PEMBLETON
I'm not going to call.

BAYLISS
Maybe something's changed.

PEMBLETON
If it's changed for the worse, they'll let us know.

BAYLISS
You mean if they die. That's not going to happen.
"Dead End"

CONTINUED:

PEMBLETON
How can you be so sure?

They drive in silence for a beat.

PEMBLETON
Stan and Kay could die. For that matter, so could Beau. Bullet wound, infection sets in, sepsis, you're gone in twenty-four hours.

BAYLISS
You want to think that way, you go right ahead. I'm going to think positive. Nobody's gonna die.

PEMBLETON
Either way, there isn't anything I can do. So I'm not going to call in. I'm gonna do the only thing I can do right now, which is bring down the shooter.

They drive in silence for a beat. PEMBLETON indicates fast food joint up ahead on road.

PEMBLETON
Pull over.

BAYLISS
What?

PEMBLETON
I'm gonna get some coffee. And a hamburger.

BAYLISS
They don't have hamburgers this early. You won't be able to get a hamburger.

PEMBLETON
This is America. You can always get a hamburger.

As BAYLISS pulls over, on PEMBLETON, determined,
INT. CAVALIER - DAY

WALKER drives like a maniac, weaving in and out of traffic with the ease and confidence of a racing professional. LEWIS hangs on for dear life.

    LEWIS
    Jeez. You weren't kidding.

    WALKER
    I'm not making you nervous, am I?

    LEWIS
    No, no... No problem.

They drive on for a few minutes, LEWIS looks at her.

    LEWIS
    Sex Crimes. That must get to you sometimes, don't it?

    WALKER
    Yeah. My boyfriend hates it when I bring the work home. But sometimes you just have to talk about it. No matter how depraved, you have to get it out of your system.

    LEWIS
    You got a boyfriend?

    WALKER
    Well, fiancee, really.

    LEWIS
    oh, yeah? What is he, a race car driver?

WALKER looks over at LEWIS, smiles.

    WALKER
    He's a paramedic.

    LEWIS
    So's when the big day?

    WALKER
    What do you mean?

    LEWIS
    The wedding. He's your fiancee, right?

(CONTINUED)
"Dead End"

CONTINUED:

WALKER
We haven't actually set a date yet.

LEWIS
How long've you been engaged?

WALKER
(mumbles) Eight years.

LEWIS
What?

WALKER
(changes subject) Here we are.

WALKER pulls Cavalier up to the curb. SHE and LEWIS exit.

EXT. ROWHOUSE - DAY

Walker and LEWIS emerge from Cavalier, cross street.

LEWIS
Eight years, huh? Your fiancee's got a bad case of the commitment blues.

WALKER
Looks, it's me, okay? Not him. I'm just not ready. Anything wrong with that?

LEWIS
No, hey, it's cool.

They approach SHEILA HOLTON, fifties, overweight, wearing rubber gloves, kneels on marble stoop, scrubbing with scrub brush, which she dips in bucket of water and muriatic acid.

WALKER
That's Holton's mother.

LEWIS
What's she given us?

WALKER
Not a thing. According to her, she's up for Mother of the Year. And her son's only problem is he's misunderstood.

LEWIS and WALKER approach.

WALKER
Mrs.Holton, we need to ask you a few more questions.

(CONTINUED)
"Dead End"

CONTINUED:

SHEILA
Who's he?

LEWIS
Detective Lewis, ma'am.

SHEILA
A good-looking police officer. (to
WALKER) How come you never brought nobody
good-looking with you before?

WALKER
good-looking? You need glasses,
Mrs. Holton. Have you heard from Glen
today?

SHEILA
I'm on my knees. I got a scrub brush in
my hand. (gestures with brush) This is
the hold I got on life. It sucks. You
suck. Glen sucks. Now leave me alone,
unless you wanna dip your elbows in
muriatic acid and give me some help.

On WALKER and LEWIS, exchanging a frustrated glance,

CUT TO:

EXT. POLICE HEADQUARTERS - DAY

MUNCH and DRUMMOND exit and approach Cavalier.

DRUMMOND
I don't want it to appear as if I'm pushy
but I've always been the driver.

MUNCH
Oh, of course. What's wrong with me?
How could I have forgotten? You're the
best wheel man in the Department. Stan
says so.

DRUMMOND
Stan exaggerates.

MUNCH
Not Stanley. He's the master of
understatement, if anything.

DRUMMOND
You ever go on vacation with him?

(CONTINUED)
"Dead End"

CONTINUED:

MUNCH
(pauses)
We could never work out our schedules.

DRUMMOND
The best time me and him had was a three
day trip down to Mexico. Just zipped
down there 'cause we dared each other.
We know the wives are gonna have a
conniption, but there we are anchored off
Acapulco on this sixty-five foot charter.
The sun, the water, we have these
beautiful babes on the working crew.
We're knocking back tequila shooters and
caster out our lines. checking our poles
for nibbles, y'know. And Stan hooks into
this marlin the size of a house.

MUNCH
It was a yellowtail.

DRUMMOND
A what? It was a marlin. I was there.
as THEY get into Cavalier,

CUT TO:

EXT. SIDEWALK/HOLTON BUILDING - DAY

Police crime scene tape is still up and UNIFORMS guard the
entrance to the building as a Cavalier pulls up and parks in
front. MUNCH and DRUMMOND exit Cavalier and approach
building.

MUNCH
Stan showed me the pictures. He's
standing with a yellowtail.

DRUMMOND
(pauses)
It took me, Stan, and the boat captain
the whole day just to haul it out of the
water.

MUNCH
Hunh. 'Musta been a world record
yellowtail. "World"? It musta been
cosmic.

DRUMMOND
We about broke our asses bringing it on
deck.
"Dead End"

CONTINUED:

MUNCH
The biggest yellowtail tops out at a buck and a quarter.

DRUMMOND
It was at least five hundred pounds if it was an ounce.

MUNCH
What, Stan didn't show me the pictures?

DRUMMOND
(pauses)
Why do I remember him catching a marlin?

MUNCH
It was a yellowtail.

DRUMMOND
It was a crappy vacation anyway. We argued the whole time. He snored. He insulted the waitresses. Stan can be such a monumental jerk.

MUNCH shoots DRUMMOND a surprised look, then glances up at building. Sergeant SALLY ROGERS approaches.

ROGERS
I heard you guys got close to Holton last night.

MUNCH doesn't answer, continues staring at building as if mesmerized. DRUMMOND turns to ROGERS.

DRUMMOND
We're looking for Detective Higby.

ROGERS
He's around back in the alley.

MUNCH and DRUMMOND go around building. Omit.

EXT. ALLEY/HOLTON BUILDING - DAY

MUNCH and DRUMMOND come around the corner of the building. MUNCH looks up at building, reflects.

MUNCH
I never even fired a shot. I had my gun up, I aimed, and I skipped. I couldn't get off a damn shot.

(CONTINUED)
"Dead End"

CONTINUED:

DRUMMOND

It happens.

MUNCH and DRUMMOND continue down alley. MUNCH and DRUMMOND walk up to Detective WILLARD HIGBY, no toothpick in mouth, who holds a plastic evidence bag.

HIGBY

We found Holton's keys. We checked, this one opens his apartment.

MUNCH

Where'd you find them?

HIGBY

Next to the dumpster.

MUNCH gazes up at roof of neighboring building, separated from Holton's building by a chasm of about ten feet.

MUNCH

You're telling me Holton jumped from his roof... to that roof?

HIGBY

The keys must have fallen out of his pocket.

HIGBY hands them plastic bag, DRUMMOND looks inside.

DRUMMOND

There are four keys on this ring. What are the others?

HIGBY

We haven't identified them yet, except for this small one. It's a subway locker. We traced the number to the Calvert Street entrance of the subway.

MUNCH

Radio Frank Pemberton. Tell him to meet us at the subway station.

As MUNCH and DRUMMOND head off,

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

INT. FELTON'S ROOM/ MARYLAND SHOCK TRAUMA - DAY

FELTON sits up in bed, eyes open. BOB REARDON, Beth's brother, appears in doorway, holding the hands of ZACK FELTON and ALLY FELTON. REARDON addresses FELTON, awkward.

REARDON
Hey, Beau.

FELTON looks at his KIDS, breaks into a grin. As he holds his arms open, SACK and ALLY run to him, jump on bed.

REARDON
Ally, Zack, be careful.

FELTON
It's okay.

FELTON holds his CHILDREN in his arms, tight.

REARDON
Beth asked me to bring the kids. How're you feeling?

FELTON
Better, now.

FELTON kisses his KIDS.

ALLY
Daddy, you look ugly.

FELTON
I look kinda tough, don't you think? (makes a face at ALLY) Kinda scary.

ALLY shrieks with laughter, buries her head in blanket. SACK pulls on FELTON's arm.

ZACK
Dad, when're you gonna come home? I wanna show you how good I can throw now.

FELTON
You've been practicing, huh?

(CONTINUED)
"Dead End"

CONTINUED:

ZACK

Yeah.

FELTON

That's good, kiddo.

FELTON gives ZACK a hug, gathering him and ALLY in his lap. He turns to REARDON.

FELTON

How's my partner, Kay Howard? have you heard anything? The doctor's won't tell me.

REARDON looks at ZACK and ALLY, gets change from his pocket.

REARDON

Zack, take your sister down the hall to the snack machine. You can each get a candy bar.

ZACK

Awh --

FELTON

Hey, hey, none of that, alright? You do what your uncle says.

ZACK

C'mon, Ally.

ZACK helps ALLY down off bed.

FELTON

Get a candy bar for me too, okay? The food in this joint's lousy.

ZACK takes ALLY by the hand, they exit. FELTON turns to REARDON.

FELTON

Talk to me.

REARDON

Kay's out of surgery... But she's still in critical condition.

FELTON

Critical condition? What does that mean?

REARDON

She had a bullet through her heart, Beau. She was in surgery for six hours. They don't know if she's going to make it.

(CONTINUED)
"Dead End"

CONTINUED: (2)

FELTON
What do you mean? Kay could die?

REARDON looks FELTON in the eye, nods his head. FELTON leans back.

FELTON
She might die...

As FELTON stares into nothingness.

CUT TO:

INT. SUBWAY STATION - DAY

MUNCH, DRUMMOND, PEMBLETON and BAYLISS with UNIFORMS descend on escalator.

MUNCH
Looks like "Clockwork Orange" down here.

BAYLISS
What?

DRUMMOND
"Clockwork Orange". That's with Ronald Reagan in it, right?

MUNCH
No, Mitch. Ronald Reagan is not in "Clockwork Orange". You're thinking of "Bedtime for Bonzo."

They reach the ground floor and approach the locker area, UNIFORMS fanning out, guns drawn. The Detectives search for the locker number.

BAYLISS
This is it. Seven-three-four-two-nine.

PEMBLETON
Mitch, you got the key?

DRUMMOND
Right here.

DRUMMOND takes key out of plastic bad, tries to open the locker.

(CONTINUED)
"Dead End"

CONTINUED:

DRUMMOND
It's stuck.

DRUMMOND struggles as WALKER and LEWIS approach.

LEWIS
The station manager said there's only one key to this locker.

DRUMMOND struggles with key until locker pops open. There's a duffel bag inside. WALKER slips on gloves, opens the bag. MUNCH, LEWIS, BAYLISS, and PEMBLETON lean in.

LEWIS
Awh, jeez. Look at this.

WALKER
Holton's pornography collection.

BAYLISS
(to WALKER)
You said this stuff is valuable to Holton. Valuable enough that he'll come back here?

WALKER
Yeah, it's a good bet.

PEMBLETON
I want all the entrance and exits covered. I want every single janitor, ticket take and passenger in this place to be one of our people.

As the DETECTIVES get to work,

INT. BARNFATHER'S OFFICE/POLICE HEADQUARTERS - DAY

MEGAN RUSERT stands in doorway of office. Captain GEORGE BARNFATHER sits behind desk, Colonel BERT GRANGER stands.

RUSERT
You wanted to see me?

GRANGER
Come in, Megan.

RUSERT enters, sits in empty chair in front of desk.

(CONTINUED)
"Dead End"

CONTINUED:

BARNFATHER
You're not going to like it, but we want you to review Giardello.

RUSSERT
I don't follow.

GRANGER
Three police officers were shot during what should have been a routine lock-up. Was Giardello negligent? Was anything overlooked or omitted that should have been taken care of?

RUSSERT
You're asking me to investigate Giardello?

BARNFATHER
You're of equal rank. We wouldn't ask you to investigate.

GRANGER
The shootings occurred on Giardello's shift. That makes him responsible, fault or no fault.

RUSSERT
I don't think I'm the best person for the job.

BARNFATHER
We need a full report and we need it as soon as possible.

RUSSERT
I would prefer this be assigned to someone else.

GRANGER
This isn't a request, Megan. Are you saying you're refusing to follow a department order?

RUSSERT
(beat)
No.

On RUSSERT, conflicted,
INT. HALLWAY/HOLTON BUILDING - DAY

The Shooting Area is still taped off. Broken plaster and holes pockmark the walls. Large dark stains of dried blood paint the walls and carpet. MUNCH stares down at the floor at the vague shape of a body outlined in blood. DRUMMOND measures blood splatters on the wall, then pins lengths of string to each stain.

DRUMMOND
Hold this up that hole.

DRUMMOND hands MUNCH the end of a long piece of string, points to a large shattered hole in the mortar of the wall.

MUNCH
So this is like, what, pin the e tail on the Crime Scene?

DRUMMOND
I'm gonna reconstruct what happened, so when we catch out good friend Holton, which we will eventually do, we got enough evidence to put him away.

MUNCH
What're you talking about? I was here. I know what happened.

DRUMMOND
You're an unreliable witness. Hysterical. Biased.

DRUMMOND pins the other end of the string to a point on the staircase.

DRUMMOND
Stanley was standing there.

MUNCH
You're right, but how do you know that?

DRUMMOND
Because he took a shot to the left temporal lobe. The bullet grazed the skull and fractured it. Head wounds bleed like crazy. Wall's clean there above and below.

MUNCH turns and looks at the wall. It is clean. He looks a foot farther over. Another impact hole with a faded yellow stain just below.
"Dead End"

CONTINUED:

DRUMMOND
Blood always reacts in a given way depending on the weapon. Bullets spray blood faster and farther than a baseball bat would. Knife wounds drip more often.

MUNCH
We went to the same Police Academy, how did I miss this course?

DRUMMOND
You didn't. I just did some extra credit work. Went to the Corning Forensic Institute in upstate New York.

DRUMMOND pins another string up over a smaller dark red stain.

DRUMMOND
Felton went down here.

MUNCH
Why isn't there more blood?

DRUMMOND
His wounds hit muscle and fat. They closed up fairly fast.

MUNCH
He ain't no Mr. Macrobiotic, that's for sure. Being a little tubby might have saved his life. Howard suffered the most blood loss.

(pointing to floor)
That's where she went down. Felton grabbed the banister here.

(point out bloody handprint.)
Gotta hand it to him. He was probably trying to stand up and give back a little of what he got.

MUNCH
(looks at bloodstain)
That's Stan's blood, huh?

DRUMMOND
Blood is blood. Don't get emotional about it.

DRUMMOND goes up the stairs and looks down at the scene. He considers something and then goes up one more stair.

(continued)
"Dead End"

CONTINUED: (2)

DRUMMOND
The shooter was standing here.

MUNCH looks up at DRUMMOND as he points imaginary pistols down at him.

DRUMMOND
I'm scared. The cops are coming to bust me. I got nothing to lose. They see me. I got no choice. The first shot misses. Then I get the woman in the chest. Before she goes down -- her partner turns with his Glock. I pop him twice. The older cop's eyes get real big. He knows what's coming. I hit him in the head. I stop shooting.
(turning, looks upstairs)
And I run upstairs.

He looks at MUNCH, who is both mesmerized and amazed.

MUNCH
What in the hell must your dreams be like?

DRUMMOND
Usually my wife's just caught me en flagrante with Sharon Stone.

MUNCH
And?

DRUMMOND
She joins us.

MUNCH
Stan never mentioned your psychotic libido.

As DRUMMOND shrugs,

CUT TO:

(CONTINUED)
EXT. ROOF/POLICE HEADQUARTERS - DAY

RUSSELT stands with LEWIS.

RUSSELT
Tell me about the clerical error.

LEWIS
Two-oh-one instead of two-one-oh. They went to the wrong apartment.

RUSSELT
The numbers were transposed from the original file to the arrest warrant memo?

LEWIS
So maybe Gee initialed the memo, so what? You know hot it is, how many pieces of paper cross your desk in a shift.

RUSSELT
Wait, wait, wait. Giardello initialed the memo?

LEWIS
Sure, he initialed it, like any other warrant --

RUSSELT
He signed off an arrest warrant, printed with the wrong address?

LEWIS
You're talking like what happened was somehow Gee's fault.

RUSSELT
I'm just supposed to put together a report, that's all.

LEWIS
Nailing Gee's butt to the wall.

RUSSELT
I've got no choice, Meldrick. I was ordered. By Barnfather and Granger.

LEWIS
The bosses are looking for someone to blame. And they're using you to do their dirty work. How can you do that to Gee?
"Dead End"

CONTINUED:

RUSSERT
I don't want to do anything to him. If he made a mistake, he made a mistake. God knows we've all made mistakes.

LEWIS
And God knows there's always gotta be a fall guy, right?

LEWIS exits. On RUSSERT, conflicted.

CUT TO:

INT. LOCKER AREA/SUBWAY STATION - DAY

BAYLISS and PEMBLETON sit on bench, staking out Locker Area across Station.

BAYLISS
Can you think of any place more depressing than a subway station?

PEMBLETON
A lot of people take the subway.

BAYLISS
Yeah, I know, but, still.

PEMBLETON
Still, what? Taking the subway is a very economical, efficient way to get to work. When I lived in New York, I took the subway everyday.

BAYLISS
Airports, they're kind of exciting. Train stations have a certain glamour. Even bus stations have some ambiance. Subways are just... drab.

PEMBLETON
You're telling me you're too good to take the subway?

BAYLISS
I'm not saying that. I'm saying if I had a choice, I would take the us. Or rent a car.

PEMBLETON
Well, you know, not everybody takes the subway because they've got no choice. Some people take the subway because they enjoy taking the subway.

(CONTINUED)
"Dead End"

CONTINUED:

BAYLISS
I'm looking around here, Frank. The one thing I do not see if anybody having a good time.

PEMBLETON
You're a snob, you know that?

BAYLISS
I'm not a snob.

PEMBLETON
Yeah, you are. And you're the worst kind of snob because you refuse to accept that you are a snob. You truly believe you're one with the common man. But I bet you'd rather walk than take the subway.

BAYLISS' attention is caught by a YOUNG WOMAN, plain, anxious, as she walks towards lockers, looks around.

BAYLISS
Frank what do you think?

They watch the YOUNG WOMAN stop at Holton's locker.

PEMBLETON
Is that him? Wearing a dress?

BAYLISS
Sure, a disguise. Maybe.

The YOUNG WOMAN pulls out a key, fumbles with it nervously at the locker.

BAYLISS
Where'd the key come from?

PEMBLETON
Holton made a copy. Let's go.

BAYLISS and PEMBLETON move toward the locker, pulling out their guns. More UNDERCOVER COPS materialize from the walls.

PEMBLETON
Hold it.

PEMBLETON throws ALICE NANCE, the young woman, against the wall. BAYLISS pats her down. They see her face. She is indeed a young woman. Kind of pretty.
"Dead End"

CONTINUED: (2)

BAYLISS
Who the hell are you?

NANCE
Alice Nance.
(to PEMBLETON)
You're hurting my arm.

BAYLISS
You know Glen Holton?

NANCE
Know him? I love him. He's my boyfriend.

On BAYLISS and PEMBLETON, surprised,

CUT TO:

INT. FELTON'S ROOM/MARYLAND SHOCK TRAUMA - DAY

FELTON sits in bed. LEWIS appears in doorway, holding a stuffed giraffe.

LEWIS
Hey, Beau. How're you doing?

FELTON
Good.

LEWIS
That's good to hear.

A beat, as LEWIS hands in the doorway.

FELTON
Meldrick.

LEWIS
What?

FELTON
You can come in. What I got, it ain't catching.

LEWIS
Right, sure.

LEWIS, uncomfortable, enters, sits in chair next to bed. He hands FELTON giraffe.

(CONTINUED)
CONTINUED:

LEWIS
I got this for you.

FELTON
Thanks.

LEWIS
It's from the gift shop downstairs. It was either a stuffed animal or wilted begonias.

FELTON
This is great.

FELTON holds giraffe.

FELTON
Thanks for coming. I know everybody's busting their ass, looking for Holton.

LEWIS
We're gonna get him. Soon.

FELTON
(nods, beat)
I wanted to ask you a question.

LEWIS
Shoot. I mean... Y'know what I mean. Anyway.

FELTON fiddles with the giraffe, then looks up.

FELTON
When Crosetti died... How'd you get over it?

LEWIS
Awh, Beau... Kay's not gonna die. She's not.

FELTON
I don't know that.

LEWIS
You can't think about it.

FELTON
Why not?

LEWIS
Because you just can't.

(CONTINUED)
"Dead End"
CONTINUED: (2)

FELTON
Kay might die. I'm not gonna close my eyes and pretend that nothing bad's gonna happen. Because you know what? It already did. So you gotta tell me, what're you supposed to do when your partner dies on you?

LEWIS
What you do is... You keep going.

FELTON
What do you mean, you keep going?

LEWIS
You get up, you do your job, you make it through every day... And you hope that one day you're gonna wake up and it won't hurt so much. Then the next day it will hurt a little less, and the next day, even less than that.

LEWIS takes a beat, searches for the words.

LEWIS
It's not like you forget them, you know? Your life is changed forever. It's not ever gonna go back to the way it was... But you get through it... You just keep going on.

A beat, as FELTON contemplates this advice.

FELTON
That's it? Keep going?

LEWIS
That's it.

FELTON looks at giraffe in his lap, then up at LEWIS.

FELTON
Meldrick, that's the stupidest thing I ever heard.

LEWIS
You're spitting on my advice. You call me down here, I open my heart to you, and now you're spiting on what I got to say.

FELTON
Basically, yeah.

(CONTINUED)
"Dead End"
CONTINUED: (3)

LEWIS
Then gimme back the giraffe.

FELTON
What? Forget it.

LEWIS
You don't like my advice, you ain't getting the giraffe.

On FELTON, stubborn, as he holds onto the giraffe,

CUT TO:

INT. "THE BOX"/HOMICIDE UNIT - DAY

PEMBLETON, BAYLISS and WALKER interrogate NANCE.

BAYLISS
Holton loves you, huh?

NANCE
Glen. His name is Glen. Yeah, he loves me.

WALKER
Alice -- Is it alright if we call you Alice?

NANCE
Sure.

WALKER
Alice, do you know where Glen is?

NANCE
No.

BAYLISS
How long have you been Glen's girlfriend?

NANCE
We met at the Hollywood Diner. That's where I work. He used to come in all the time. He didn't tip so great, but he talked to me. He's very intelligent. Knows about cosmology. The stars and stuff.

(CONTINUED)
CONTINUED:

PEMBLETON
Have you talked to him recently?

NANCE
Sure. Yesterday.

BAYLISS
I thought you didn't know where he is?

Silence.

WALKER
What did he tell you?

NANCE
(pauses)
He said the cops are gonna kill him. He said you think he shot three cops and he was dead meat.

WALKER
No one wants to kill him.

PEMBLETON
What we want to do, Alice, is protect Glen. But we can't do that if we don't know where he is.

NANCE
You want to protect him?

PEMBLETON
What did he tell you would happen to him if he stayed on the street?

NANCE
He said he's gonna get killed.

PEMBLETON
Did you believe him?

NANCE
Everybody thinks he shot those cops. But he told me he didn't. And I believe him. That's why he came to me instead of his stupid, ugly mother. He knows I love him better'n anybody.

BAYLISS
So you and Glen went out, dated, for how long?
"Dead End"

CONTINUED: (2)

NANCE
Well, we never actually went out or anything.

WALKER
Then how do you know he loves you?

NANCE
I can tell. He would never say anything, but I can tell. He needs me.

The DETECTIVES exchange glances.

PEMBLETON
You want Glen to be safe, Alive?

NANCE
Glen had a terrible childhood, you know. His stepfather abused him.

WALKER
If you tell us where he is, Alice, he'll be off the street. He'll be safe.

NANCE
You're gonna put him in jail.

PEMBLETON
If he's in jail, no one's gonna kill him. We can watch over him.

NANCE
You're gonna watch over him?

WALKER
Yeah, we are. We're gonna watch over him. We're gonna make sure he's safe.

NANCE
That's what he needs. Someone to take care of him. Someone to love him. Like that Beatles song: "All You Need Is Love".

BAYLISS
If you love Glen, Alive, you'll tell us where he is. You'll protect him. You'll help us make sure he's safe.
"Dead End"

CONTINUED: (3)

NANCE
(pauses)
His father was a carpenter, his real father, I mean. He died when Glen was five... He used to take Glen down to the shipyard, you know, where he worked on boats. Glen says his favorite smells in the whole world are sawdust and coffee and cigarettes, because they remind him of his dad.

PEMBLETON
Which shipyard, Alice?

NANCE
Over by Proctor and gamble.

As PEMBLETON stands and leaves, followed by BAYLISS and WALKER,

END OF ACT TWO

FADE OUT.
"Dead End"

CONTINUED: (4)

ACT THREE

FADE IN:

INT. TRAILER - DAY

PEMBLETON and BAYLISS enter. QRT Lieutenant JASPER is wetting up a stakeout post. Windows overlook a rundown section of the old working harbor of the Patapsco Bay. The object of the stakeout is a Freighter, tied to a pier. JASPER lowers his binoculars as PEMBLETON approaches.

PEMBLETON
Any sign of him yet?

JASPER
No. I sent two guys down into the ship an hour ago. They found a sleeping bag and some empty soda bottles.

BAYLISS
You sure he's coming back?

JASPER
Yeah. He's got a picture of his mother down there. He's calling this place home. If you want to, you can go back downtown and I'll call you when he shows.

PEMBLETON
We're not going anywhere.

As PEMBLETON and BAYLISS hunker down for the long wait,

CUT TO:

INT. GIARDELLO'S OFFICE/HOMICIDE UNIT - DAY

GIARDELLO walks in and sees RUSSELT sitting behind the desk.

RUSSELT
Hello, Al.

GIARDELLO
Hello, Megan. I was just over at the hospital. Stanley's a little better. He's still unconscious, but the swelling's gone down in his brain.

(CONTINUED)
"Dead End"

CONTINUED:

RUSSELL
That's good news. I hear Frank's staked out the shipyard over by Proctor and Gamble.

GIARDELLO
Yeah. Finally a break. I think I can send you and your people home for a well deserved four hours of sleep before your regular shift starts.

RUSSELL
Al, we gotta talk.

GIARDELLO
About what?

RUSSELL
Barnfather and Granger asked me to write up a report. They want to know why three detectives we ambushed.

GIARDELLO pauses; looks at RUSSELL, realizing what she's just said.

GIARDELLO
You're going to grade my homework?

RUSSELL
They gave me no choice.

GIARDELLO
You're a good soldier. You do what you're told.

RUSSELL
Al, come on --

GIARDELLO
So far this year, I had three of my officers shot down. I've had a suicide. This place is going to hell all around me and all I'm trying to do is keep things together. So why don't you tell me what you want to know?

RUSSELL
Did you initial the arrest warrant?

GIARDELLO
Yes.

(CONTINUED)
"Dead End"

CONTINUED: (2)

RUSSERT
You didn't notice that the secretary had transposed the numbers on the address?

GIARDELLO
No.

RUSSERT
(hesitates)
I'll need all your case folders, the paperwork requesting a warrant for Glen Holton's arrest, whatever you've got.

GIARDELLO
I'll have Naomi take care of it.

RUSSERT stands, walks out. As GIARDELLO sits down, agonized,

CUT TO:

INT. HALLWAY/MARYLAND SHOCK TRAUMA - DAY

A NURSE pushes FELTON, who lies on a gurney, back to his room. FELTON'S eyes are open, his neck immobilized. They turn a corner as WESLEY HOWARD see them and approaches.

WESLEY
Detective Felton?

The NURSE stops a moment.

WESLEY
I'm Kay Howard's father.

FELTON
Oh. Hi. I'm sorry... about Kay.

WESLEY walks next to the gurney as they continue on.

FELTON
How's she doing?

WESLEY
She's stable. She's maintained a steady body temperature for eight hours now. But she hasn't woken up yet. How are you?

FELTON
Better. Waiting to see if the swelling does down around my spinal cord. Waiting to see if I get the feeling back in my legs.

(CONTINUED)
"Dead End"

CONTINUED:

THEY get to Felton's room.

INT. FELTON'S ROOM/MARYLAND SHOCK TRAUMA -DAY

The NURSE sidles the gurney up next to the bed.

WESLEY
Let me help.

WESLEY and the NURSE lift FELTON off the gurney. FELTON touches WESLEY's arm for steadiness. They lay FELTON back down in his bed. WESLEY pulls the covers back up to keep FELTON warm. The Nurse leaves. WESLEY pulls a chair over to the bedside.

FELTON
Kay... She'll be alright?

WESLEY
I hope so.

FELTON
Funny...

WESLEY
What?

FELTON
All my life I've thought I was bullet-proof. Now I'm lying here... And the only person I'm missing is the sonofabitch who left me when I was a kid. My dad. Instead, it's my partner's father sitting by my side.

FELTON smiles.

WESLEY
His loss.

FELTON
I'm just hoping my kids are still young enough that they won't understand how scary this is...

FELTON is struggling to get something out.

FELTON
I'm sorry. About... for what happened to Kay.
CONTINUED:

WESLEY
You didn't pull that trigger.

FELTON
I know, but I... opened the door for her to walk in first.

WESLEY
Chivalry.

FELTON
It got her shot.

WESLEY
You seen her yet?

FELTON
No. I can't. I've tried a couple of time, but I can't. It's my fault she's in there.

WESLEY
Let me tell you something. If you hadn't opened that door for Kay, she would have opened it herself.

FELTON manages a weak smile. WESLEY stands, pats FELTON on the hand, then walks out. As FELTON looks outside,

CUT TO:

INT. TRAILER - DAY

PEMBLETON and BAYLISS, binoculars in hand, are looking all over the are outline and the pier leading up to the old Freighter. BAYLISS stops in mid-pan. He taps PEMBLETON.

BAYLISS
He just came home.

PEMBLETON takes another look through his binoculars

POV THROUGH BINOCULARS: HOLTON walking up the gangway leading into the ship.

PEMBLETON turns to JASPER.

PEMBLETON
I'll call my people.

On PEMBLETON,
EXT. WAREHOUSE/WATERFRONT - DAY

Cold and misty. A half a dozen Police Cruisers, lights off, engines cut, roll up to the pier next to the Freighter. The QRT OFFICERS get out and start running silently up the ramp to the ship. PEMBLETON, BAYLISS, MUNCH, DRUMMOND, WALKER and LEWIS follow the QRT OFFICERS.

EXT. TOP DECK/FREIGHTER - DAY

As the QRTs and our GUYS quietly storm the ship. PEMBLETON and BAYLISS follow a QRT OFFICER down some steps into the bowels of the ship. The OTHERS descend into the ship from other gangways and staircases.

INT. FREIGHTER - DAY

QRTs and DETECTIVES scramble through the dark, dank cabins and storage areas looking for Holton. Flashlights dance strobe-like across the screen and then whip-pan down long menacing companion ways.

INT. FREIGHTER - DAY

PEMBLETON and BAYLISS make their way deeper into the ship and enter one of the holds. PEMBLETON motions toward a corner of the hold and spots his flashlight on a bag of fast food. PEMBLETON looks at BAYLISS. PEMBLETON quietly speaks into his radio.

PEMBLETON
He's in here.

PEMBLETON and BAYLISS keep moving.

INT. FREIGHTER - DAY

MUNCH, WALKER, DRUMMOND, and LEWIS move quietly down another cramped companion way following a QRT OFFICER. MUNCH hears something. He turns his flashlight into the darkness of a nearby cabin. HOLTON scrambles away out of the flashlight's beam and runs down another companion way. MUNCH talks into radio.

MUNCH
I found him. He's running toward the stern.

As the entire ship explodes in SCREAMING VOICES of QRT OFFICERS and DETECTIVES,

CUT TO:
INT. FREIGHTER - DAY

HOLTON, terrified, sliding down the railing of the ladder. FOOTSTEPS running out of the darkness behind HOLTON turn out to be PEMBLETON and BAYLISS, who come racing behind.

INT. FREIGHTER - DAY

QRT OFFICERS and DETECTIVES are swarming down companions ways and stairs, closing in for the kill.

INT. ENGINE ROOM/FREIGHTER - DAY

The engines are solid hulks of rusting iron. HOLTON comes running in and darts behind one of the old turbines. MUNCH, WALKER, DRUMMOND, LEWIS and SIX QRTs come running in after him. PEMBLETON and BAYLISS enter from another door. PEMBLETON holds his flashlight and his pistol up.

PEMBLETON

Don't move.

HOLTON's trapped like rat in the beam of Pembleton's light. BAYLISS grabs HOLTON, who struggles. BAYLISS hits him with his fist. Stops himself. Gazes at PEMBLETON, wired, adrenaline pumped. Beat. BAYLISS cuffs HOLTON.

PEMBLETON

Glen Holton, you are under arrest for the attempted murder of three Baltimore City Police Officers.

As PEMBLETON continues to Mirandize HOLTON,

CUT TO:

INT. BARNFATHER'S OFFICE/POLICE HEADQUARTERS - DUSK

BARNFATHER sits at his desk as RUSSETT lays a file folder and report in front of him. BARNFATHER reacts to the thin folder and few pages of report.

BARNFATHER

This is it? Your full report?

RUSSETT

Yes, sir. It's all there. Al was extremely forthcoming.

BARNFATHER

And?

(CONTINUED)
"Dead End"

CONTINUED:

RUSSELT
This was a routine arrest of the suspect who never demonstrated any proclivity for use of firearms. Our people had more than adequate back-up. They were wearing their vests. The administrative assistant who typed the arrest warrant transposed the apartment number. Instead of knocking on two-one-oh and thereby facing the stairway where the suspect was lying in wait, the detectives turned the other way to knock on two-oh-one.

BARNFATHER
Why didn't Al double check the specifics? Why didn't he catch the transposition?

RUSSELT
He's a busy man...

BARNFATHER
Megan, did Al initial the orders to arrest?

RUSSELT
(hesitates)
No.

BARNFATHER
No?

RUSSELT
No.

GIARDELLO comes into the office, faces BARNFATHER.

GIARDELLO
If you want to ask me any questions, ask them directly.

RUSSELT
Al, it's okay, we're almost done --

GIARDELLO
I review and initial all warrants. I reviewed and initialed he warrant for the arrest of Glen Holton. I screwed up.

BARNFATHER
That's not what Megan told me.

GIARDELLO understands quickly that RUSSELT must have just lied for him.

(CONTINUED)
BARNFATHER

Megan?

RUSSERT

If you had allocated funds for a new computer system, it might have slowed down the endless piles of paperwork Al and I have to deal with. As a result of those piles, we sometimes have detectives making arrests before we can initial the warrants.

BARNFATHER considers this.

BARNFATHER

It was Granger's idea to save money by not buying the new computer system. I'll remind him of that. Al, Megan.

Dismissed, GIARDELLO and RUSSERT walk out the door, leaving BARNFATHER to stare at the files.

INT. HALLWAY/POLICE HEADQUARTERS - DUSK

GIARDELLO and RUSSERT walk away from Barnfather's Office. A moment of silence before GIARDELLO speaks.

GIARDELLO

You didn't have to do that.

RUSSERT

(innocent)

What?

GIARDELLO

Lie for me.

RUSSERT

I probably misunderstood the question.

GIARDELLO

The truth is, I should have caught that mistake.

RUSSERT

Bull.

GIARDELLO stops, looks at RUSSERT.

GIARDELLO

You shouldn't have lied, but thanks.
"Dead End"
CONTINUED:

RUSSERT
Lying to those guys? They're only getting what they give.

LEWIS appears, looking for them.

LEWIS
We got the shooter, Gee.

As GIARDELLO and RUSSERT hurry after LEWIS,

END OF ACT THREE

FADE OUT.

(CONTINUED)
CONTINUED:

ACT FOUR

FADE IN:

INT. SQUAD ROOM/HOMICIDE UNIT - NIGHT

Three dozen or so OFFICERS and DETECTIVES, including GiardeLlo, Russert, Walker, Drummond, Munch and Lewis, are looking over at "The Box", trying to glean some hint of how the interrogation is going. MOVE IN toward the window as PEMBLETON closes the blinds.

INT. "THE BOX"/HOMICIDE UNIT - NIGHT

PEMBLETON closing the blinds, turns to HOLTON. HOLTON is handcuffed to the interrogation table. There is a welt on his right cheek. His lower lip is split. PEMBLETON leans across the table hovering inches above HOLTON. BAYLISS leans against the wall directly behind HOLTON.

HOLTON
What? You guys gonna bash me around some more? Where's my lawyer?

PEMBLETON
Do you need a lawyer? What are you guilty of?

HOLTON smirks, leans away from PEMBLETON>

HOLTON
I don't have to be guilty of anything to have a lawyer. I know the routine, awright?

HOLTON strains to look back at BAYLISS.

HOLTON
Do you gotta stand in back of me?

PEMBLETON
What, my partner makes you nervous? Why would you be nervous? You haven't done anything.

PEMBLETON
What I think and why you're nervous are two separate items. I know the routine, too, okay?

BAYLISS
Why are you so nervous?
"Dead End"

CONTINUED:

HOLTON
I heard about that kid who was killed last week.

BAYLISS
And that makes you nervous?

HOLTON
I had nothing to do with it.

PEMBLETON
Who here says you did?

HOLTON
Then why am I here?

BAYLISS
You shot three police officers.

HOLTON
I didn't shoot anybody. I ain't even got a gun. I don't like guns.
(to BAYLISS)
I don't like people standing behind me, either.

PEMBLETON
Why, it reminds you?

HOLTON
I just don't like it, awright?

PEMBLETON
Anyone doing time up at Jessup, they know about someone standing in back of them, don't they? It's a kind of instinct you develop, huh?

HOLTON
I didn't do anything to that kid and I didn't shoot any cops.

PEMBLETON
You're going for one or the other. Take your pick.

BAYLISS
The cops are still alive. The kid is dead. Your choice.

HOLTON
I didn't do anything.

(CONTINUED)
PEMBLETON
They why were you on the run?

HOLTON
Gimme an aspirin. I got a helluva headache.

BAYLISS
If you're innocent, why run?

HOLTON
I was scared, awright?

BAYLISS
About the three cops, huh? You knew if you were caught, it'd be your ass, right? But you're here now and nothing wrong can happen to you.

PEMBLETON
(to BAYLISS)
If it was me, I'd cop to shooting the three detectives. In Jessup, I might be given a little space. A little respect.

BAYLISS
(to PEMBLETON)
All of those guys in Jessup, they didn't put themselves in there. A cop who put 'em in there and someone who shoots three of them, jeez, there's someone with special light on him. There's someone with a different energy.

HOLTON
There's noway I'm copping to either of these deals, fellas. Where's my lawyer, huh?

BAYLISS
We're just thinking out loud, awright?
(to PEMBLETON)
If I killed that kid, I'd demand to be put in isolation. I'd need protection.

PEMBLETON
(to BAYLISS)
But then who could you trust? Who else is in protective isolation with you?

BAYLISS
I'd be there with special guards.

(CONTINUED)
"Dead End"

CONTINUED: (3)

PEMBLETON
But I wouldn't trust them. They'd be the last guys I'd trust.

BAYLISS
They have families, too, don't they?

PEMBLETON
They have kids. Anyone with kids, I wouldn't want them guarding me.

BAYLISS
I see your point. Mistakes are made all the time.

PEMBLETON
Someone turns their head for a second. Some guard leaves a security door unlocked for a moment. Real wrong things can happen.

HOLTON
How 'bout you two don't think out loud anymore, awright?

On HOLTON, looking miserable,

CUT TO:

INT. FELTON'S ROOM/MARYLAND SHOCK TRAUMA - NIGHT

FELTON struggles to move his injured leg. DR. RODNEY FRENCH stands at the foot of Felton's bed. A NURSE applies an ice compress to FELTON's shoulder.

FELTON
I'm telling you, it's the foot, not the shoulder.

FRENCH
Your shoulder is awright?

FELTON
It's my foot. I can't move it.

FRENCH
Any pain in the foot?

FELTON
My whole damn leg is on fire.
"Dead End"

CONTINUED:

FRENCH
Good sign.

FELTON
Pain is a good sign? You make a living for saying things like that?

RUSSERT enters, watches from doorway. FRENCH reads chart.

FRENCH
All of the tests on your leg show there's been no damage to the major arteries or to the bone structure.

FELTON
Then why the hell can't I move it?

FRENCH
It's psychological pain.

FELTON
Hey, here's my head, there's my leg. My head is fine, awright? What did anatomy classes get canceled when you were in school?

FRENCH
Naw. I just flunked 'em. That's why I'm your doc instead of someone else. (to NURSE) I'm scheduling Detective Felton for therapy on his neck and shoulder starting tomorrow.

FRENCH and NURSE walk out. RUSSERT comes to Felton's bedside.

RUSSERT
Hi.

FELTON
Hi.

RUSSERT
You'll be dancing soon.

FELTON
Any day.

RUSSERT
Where's Beth?

(CONTINUED)
"Dead End"
CONTINUED: (2)

FELTON
She can't stand to see me, weak or strong. Hard to blame her, really.

RUSSELL sits down.

FELTON
You know, I've been lying here...thinking... not my strong point, but... You tend to see things clearly when you think your life is ending... And what I know is... Beth and I don't love each other anymore. We shouldn't be together.

RUSSELL
You're not in the best condition to be making major decisions, Beau.

FELTON
My parents tried to stay together as long as they could for the sake of my brothers and me. And it was the worst kind of screwed up thing they could have done to us. Because all the while they played kissy face all we heard was yelling, all we saw was fighting.

RUSSELL doesn't know what to say.

FELTON
I don't want my children to ever hear me yell at their mother again. I don't want my children to ever lie awake late at night and hear me crying... I just pray she doesn't use custody of the kids as a weapon.

RUSSELL
You've told her?

FELTON
On the phone. Today.

RUSSELL pours a glass of water from a pitcher on the bedside table and holds the cup to FELTON's lips. As FELTON drinks,
INT. "THE BOX"/HOMICIDE UNIT - NIGHT

BAYLISS remains, like a vulture, behind HOLTON. PEMBLETON throws his hands in the air.

PEMBLETON
Alright. That's enough. We got him on the killing of Borkin, let's just charge him.

BAYLISS
Frank, what're you talking about?

PEMBLETON
We have the Indian-beaded belt from the Borkin kid. We found it in his closet. We know the kid was in his apartment.

BAYLISS
Well, you got the point. This way, he goes up for murder.

PEMBLETON
Exactly. Murder. We convict, he goes away for life. Maybe even gets the gas chamber.

BAYLISS
Let's do it.

PEMBLETON stands.

PEMBLETON
On your feet, Holton.

HOLTON
Hold it, hold it.

PEMBLETON
What?

HOLTON falls silent. PEMBLETON sits back down. BAYLISS leans over HOLTON's shoulders.

BAYLISS
We're all human. Fear makes us crazy.

PEMBLETON
You didn't want to shoot those cops, did you, Glen?
"Dead End"

CONTINUED:

BAYLISS
You were scared.

PEMBLETON
Fear makes us do strange things. Things we wouldn't do if there wasn't all this weight pounding down out brains. All this terror.

HOLTON
You know.

PEMBLETON
I do.

HOLTON
I don't do crazy things, but sometimes, it's out of my hands. I don't have control, y'know.

BAYLISS finally comes around to face HOLTON.

BAYLISS
How'd it get out of control, Glen?

HOLTON
(pauses)
It just did.

BAYLISS
I'm trying to understand.

HOLTON
I just come out of my apartment. One of the cops, he sees me, he calls me to stop.

PEMBLETON
Which guy?

HOLTON
I don't know. The first guy. I figure I've got nothing to lose, so I run up to the roof and they come after me. I'd heard about that kid and I knew they'd be pissed.

PEMBLETON
So before you get to the roof, what happens?

(CONTINUED)
HOLTON
I'm scared of heights, fellas, and I got nowhere to go.

BAYLISS
You're not on the roof, Glen.

HOLTON
I'm on the roof.

BAYLISS
You're still in the hallway.

HOLTON
(pauses)
I know where I was. You're trying to screw with me.

PEMBLETON and BAYLISS exchange a glance. HOLTON notices the glance.

HOLTON
These three cops had their guns aimed at me.

PEMBLETON
You saw this.

HOLTON
Three of 'em.

PEMBLETON
On the roof.

HOLTON
You go up there. You take me there. I'll show you exactly where I was. Right by the drainpipe. And they had their guns and they weren't saying "stop" of anything to me. They had this look in their eyes.

BAYLISS
So you pull out a gun, huh?

HOLTON
(pauses)
I don't remember. I think I had my gun already out.

PEMBLETON
But you don't like guns. You're scared of 'em. How do you end up with a gun?
HOLTON
(pauses)
All's I know is I have this gun --

BAYLISS
-- What kind of gun?

HOLTON
A gun.
(beat, grimaces)
One of those guns you get on the street.

PEMBLETON
One gun?

HOLTON
(beat, smiles)
Why do you keep screwing with me? Yeah, one gun.

BAYLISS
And you shoot the three detectives.

HOLTON
(pauses)
It happened so fast. I don't know. And then I ran back down the stairs.

BAYLISS leans into HOLTON's face.

BAYLISS
You didn't shoot anyone.

HOLTON
No, I'm saying I shot the cops.

PEMBLETON
(frustrated)
You're lying. you killed Borkin. End of story.

PEMBLETON and BAYLISS get up, exit "The Box".

INT. SQUAD ROOM/HOMICIDE UNIT - NIGHT

PEMBLETON and BAYLISS emerge, address GIARDELLO.

BAYLISS
He's not the one.

GIARDELLO
What?

(CONTINUED)
"Dead End"

CONTINUED:

PEMBLETON
Holton didn't shoot Bolander, Howard and Felton.

GIARDELLO
If he didn't, then who did?

On PEMBLETON, BAYLISS and GIARDELLO, upset,

CUT TO:

INT. BOLANDER'S ROOM/MARYLAND SHOCK TRAUMA - NIGHT

MUNCH sits in a chair, elbows on knees watching BOLANDER, who breathes with the assistance of a machine. DRUMMOND walks in and pulls up a chair across from MUNCH on the other side of Bolander's bed. They look at each other over BOLANDER's body.

DRUMMOND
Just got off the phone with Giardello. Holton wasn't the shooter.

MUNCH
What?

DRUMMOND
He's just been charged with the murder of the kid. He's didn't pop Stan or the other two.

MUNCH
What the hell. So somewhere there tonight the real killer's having some buffalo wings and the beer and laughing his ass off.

DRUMMOND
No one died.

MUNCH
He shot to kill. That makes him a killer.

DRUMMOND looks at BOLANDER.

DRUMMOND
Look at him. He's a damn vegetable.

MUNCH laughs. DRUMMOND looks up.

(CONTINUED)
"Dead End"

CONTINUED:

DRUMMOND
That cracks you up?

MUNCH
Stan hates vegetables. Carrots especially. He breaks out in hives.

DRUMMOND
Your partner is lying here, maybe never to open his eyes again and you're laughing? How the hell do you do that?

MUNCH
He's always said I have a sick sense of humor.

MUNCH looks at BOLANDER.

MUNCH
He never liked me as much as he liked you.

DRUMMOND
I'm not sure that's anything to regret.

MUNCH
He ever make you eat sour beef and dumplings at Rollos?

DRUMMOND
Yeah, all the damn time.

MUNCH manages a smile.

MUNCH
He never took me.

DRUMMOND
Really?

MUNCH
Not once.

DRUMMOND
Then he does like you, John. He made me eat that slop three times a week.

They consider BOLANDER. Beat. MUNCH stands.

MUNCH
Want to... get a beer, or something?
"Dead End"

CONTINUED: (2)

DRUMMOND stands.

DRUMMOND
Sure.

As DRUMMOND and MUNCH walk out together,

CUT TO:

INT. SQUAD ROOM/HOMICIDE UNIT - NIGHT

CU on "The Board". As "B-O-R-K-I-N" in RED is erased and rewritten in BLACK under Howard's name,

CUT TO:

INT. HOLDING CELL/POLICE HEADQUARTERS - NIGHT

HOLTON is eating a sandwich and having a carton of milk off a stainless steel tray. As he eats, he's humming "Pop Goes The Weasel". The GUARD outside the cell just watches him and shakes his head.

CUT TO:

INT. TELEVISION ROOM/MARYLAND SHOCK TRAUMA - NIGHT

A twelve-year old BOY, in a leg-cast, in a wheelchair with an IV hooked up, is watching an old "Starsky and Hutch" episode on TV. FELTON, in wheelchair, slowly wheels himself in and looks up at the TV. He watches for a moment, then looks over at the BOY.

FELTON
Are you enjoying this?

BOY
No. But I can't reach the remote.

They both look over at a shelf where the remote lies. And then look back at each other knowing neither of them can reach it.

FELTON
Cool care they drive anyway. Red and white seventy-four Gran Torino.

BOY
Yeah, but it's so fake. Real cops don't drive like maniacs all over the place, acting scared.

(turns to FELTON)
Real cops don't get scared.

(CONTINUED)
"Dead End"

CONTINUED:

They sit in silence for a moment while bad tough-guy dialogue wafts from the old television set. FELTON turns, wheels himself out.

INT. HALLWAY/MARYLAND SHOCK TRAUMA - NIGHT

FELTON pushes his wheelchair down the hall.

INT. HOWARD'S ROOM/MARYLAND SHOCK TRAUMA - NIGHT

HOWARD lies still, her breathing even and getting stronger. A shadow spills in from the doorway. It's FELTON, in his wheelchair. He slowly pulls into the room. As he gets closer he sees that her eyes are open and she's looking right at him.

FELTON
How you doing, Kay?

HOWARD
(beat; with great difficulty)
Better.

He reaches for HOWARD's hand and gently holds it in his. As the two PARTNERS look at each other in the darkness,

FADE OUT.

THE END

(CONTINUED)