

KNOCKERS
(PILOT)

Written by
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KNOCKERS (PILOT)

FADE IN:

OPENING CREDITS

EXT. BALTIMORE SKYLINE - NIGHT

MUSIC PLAYS. Night time heat embraces the city by the Chesapeake Bay.

EXT. PRATT STREET - DOWNTOWN - NIGHT

MUSIC BLASTS from a Metallic Blue Saleen Mustang, top down, driven by SUBURBAN TEEN #1. SUBURBAN TEEN #2 sits in passenger seat.

They are both white, late teens, on their weekly trek into the city. As the Saleen rolls by Camden Yards and makes a left turn.

EXT. PENNSYLVANIA AVENUE - NIGHT

MUSIC CONTINUES. Water explodes from a fire hydrant into the street. KIDS laugh as they cool themselves. As the Mustang drives passes by.

EXT. CORNER STORE - NIGHT

MUSIC CONTINUES. The Mustang rides up to the corner store. A YOUNG DEALER, 18, dead eyes, approaches the whip.

SEVERAL DEALERS stand around the area. Their business is no secret. These guys are blatant and have their system down.

Suburban Teen #1 hands Young Dealer money. ANOTHER DEALER slides Suburban Teen #2 the merchandise. The exchange is quick and smooth like a magician's slight of hand.

The Mustang rides down the street. Young Dealer looks up the street and nods.

EXT. PAWN'S ROWHOUSE - NIGHT

MUSIC CONTINUES. The tip of a Newport crackles and glows.

PAWN, mid-20's, neat cornrows, wife beater T-shirt and sagging jeans, sits on a stoop. He inhales the cigarette and the heat of the night air. He SEES the Young Dealer, and returns the nod.

Pawn flicks his cancer stick and surveys the neighborhood, which brims with nighttime summer life:

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CONTINUED:

An OLD WOMAN across the street watches him, as she fans herself.

A GROUP OF OLD MEN play chess on a stoop.

KIDS squirt one another with super soaker water guns, as Pawn walks up the street.

EXT. CORNER STORE - MOMENTS LATER

MUSIC CONTINUES. Pawn reaches the store and exchanges a pound with the two of the Dealers.

INT. CORNER STORE - CONTINUOUS

MUSIC CONTINUES. Pawn stands at the Plexiglas window.

MR. BROOKS, the owner, urban war weary, stands on the other side. He is the only one who has access to store merchandise. Pawn pulls out empty Newport pack. Mr. Brooks nods.

PAWN

And a half gallon of milk...

Mr. Brooks reaches goes to get milk. Pawn turns and looks out onto the street.

The Young Dealers make another deal. Mr. Brooks gets the cigs. He places the items in a brown paper bag then on the lazy-susan.

MR. BROOKS (O.C.)

Four twenty-five.

PAWN

Let me get some sunflower seeds, too?

Mr. Brooks tosses in sunflower seeds.

MR. BROOKS

Five twenty five.

Pawn pulls out a wad of bills, peels off a ten and slides it on the plexiglass turntable.

Mr. Brooks takes the money and puts the bag on the rotating table. He spins it. Pawn takes the items, pockets the change, and exits.

EXT. CORNER STORE - CONTINUOUS

MUSIC CONTINUES. Pawn walks by the Young Dealers. A dark SUV pulls up. A window rolls down. A 9mm glock peeps out.

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CONTINUED:

FUCK!

Pawn turns to run.

BLAM! BLAM! BLAM! Bullets spit rapidly out of the gun.

Dealers and BYSTANDERS scatter.

Pawn is hit.

White liquid through the brown paper bag.

Pawn CRASHES to the sidewalk. Then comes the blood.

A COUPLE of Dealers pull out guns and shoot towards the SUV, which speeds away.

Pawn's body lays on the ground. He's alive, but barely. The Young Dealers rush over to Pawn, as blood commingled with milk flows into the street.

EXT. CORNER STORE - LATER

MUSIC CONTINUES. An ambulance SIREN WAILS cuts the night air and pulls up to the curb. Yellow police tape creates a barrier from Pawns's body and BYSTANDERS held at bay b UNIFORM POLICE. LIGHTS FLASH from police cars.

An unmarked police car pulls up. DETECTIVE KENNEDY BISHOP, late thirties, a product of the streets, but on the other side of the law, wipes his brow as he exits the vehicle.

His partner, DETECTIVE MOJO HUNTER, 30's, quintessential cop, but desires to be more, scans the bystanders. Both are dressed casually, except for the badges around their necks and the glocks on their waists.

BISHOP

Hoppers always wanna shoot up in the summer.

HUNTER

Heat makes the streets crazy.

Bishop stares at the Young Dealers as he walks. They stare back at him. There is a sense of recognition here.

Bishop and Hunter duck under the yellow tape. They approach the body. Bishop looks down. He stares At Pawn and inhales. He turns away from the body.

HUNTER (CONT'D)

Bishop?

(CONTINUED)

CONTINUED:

BISHOP

Mojo, get another team here ASAP. We can't work this case.

Hunter curiously looks at Bishop, who holds back emotion.

HUNTER

Bishop? You okay?

BISHOP

Call the lieutenant and get another team. Preserve the scene.

HUNTER

What's going on?

BISHOP

I can't work this one.
(off Hunter's look)
The vic-- he's my brother.

Damn. Hunter inhales and Bishop walks away, and pulls out his cell phone. He walks away from the crime scene, in the hot summer night and makes a call. MUSIC FADES.

DISSOLVE TO:

EXT. BISHOP HOME - MORNING

TITLE CARD READS - TWO YEARS LATER

It's dawn and the sun would normally creep over the horizon at this hour, but rain comes down hard in this blue collar neighborhood with semi-manicured lawns. A Minivan is parked in front of a Navigator in the driveway.

INT. BISHOP HOME - BEDROOM - MORNING

Rain pelts the windows rapidly. The SOUNDS of primal love making can also be HEARD.

Bishop, and his wife, LIZETH, early 30's, homemaker with a burgeoning Real Estate gig on the side, utilize their quality morning time.

Lizeth moans with delight. He looks into her eyes, they kiss. Bishop is almost there, when --

MORGAN (O.S.)

Mommy? Mommy?

The bedroom door opens. MORGAN, their seven year old daughter stands there, eyes wide open.

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CONTINUED:

MORGAN (CONT'D)

Mommy...

Bishop and Lizeth stop immediately. Morgan cries, as Lizeth cuts Bishop a look, and rushes over to their daughter. As Bishop covers himself with a sheet. Gotta lock the door.

INT. BISHOP HOME - BEDROOM - LATER

CU on lock box. A hand pulls out a gun and badge. Bishop puts his gun into the holster and the badge around his neck. Bishop looks at himself in the mirror says a silent prayer. He's ready for another day.

INT. BISHOP HOME - KITCHEN - MORNING

Orange juice is poured into glass. Morgan sits at table. She's calmer now. Lizeth prepares blueberry pancakes, Morgan's favorite. Bribery works every time.

LIZETH

Michael, get down here. You're going to be late. And don't forget your raincoat.
(sets pancakes in front of Morgan)
You want bacon or sausage?

MORGAN

Bacon.

MICHAEL, ten, wanna-be closet thug, comes into the kitchen, pants sagging.

MICHAEL

Morning.

LIZETH

Pull those pants up and put a belt on.

MICHAEL

Mom.

LIZETH

If your father saw you looking like that.

Bishop enters, pants sagging.

BISHOP

Saw what?

LIZETH

Pants.

(CONTINUED)

CONTINUED:

BISHOP

Belt. You're not going out of this house looking like some thug.

MICHAEL

You wear your pants like this.

BISHOP

I get paid to wear my pants like this. Go put on a belt before I get mine.

Michael goes, as Morgan eats her pancakes. Lizeth nudges Bishop, who gives her a kiss on the cheek. He sneaks a slice of bacon.

BISHOP (CONT'D)

Have a good one, alright.

LIZETH

You too.

MORGAN

Bye, daddy.

Bishop gives Morgan and kiss on the head.

BISHOP

Later, baby. Be good today for daddy.

He picks up another piece of bacon and rolls out.

INT. BISHOP'S NAVIGATOR - MOMENTS LATER

Bishop rushes into his SUV from the rain. He flips down the sun visor and pulls down a picture. It's of two boys. A young Bishop and Pawn dressed in suits for Easter.

He retrieves another photo of him with his family. He kisses both pictures, places them back into the visor. Bishop backs out of the driveway, and goes down the street.

EXT. APARTMENT COMPLEX - MORNING

Rain trickles down. Lights FLASH on a police car as it enters the complex, as the rain falls.

OFFICER LELA ANDERSON, 30's seasoned street cop, and OFFICER RODNEY KNIGHT, mid-20's, still a little green, both in uniform, keep a few brave BYSTANDERS back as Yellow Police Tape winds around a tree.

On the ground is the wet Body of a Black Man, late twenties, next to a Volkswagen Beetle with bullet holes in the door.

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CONTINUED:

LAB TECHS search the area for evidence that hasn't washed away. DR. MADISON, 60's, spry, Medical Examiner, studies the body, while he holds an umbrella.

DETECTIVES VERA BELL, late 40's, jaded by years in the field, and WESLEY RINGGOLD, mid 30's, earnest, exit a vehicle. They dip under the yellow tape, and approach the Body. Knight walks over to them.

KNIGHT

Billy Fernandez. Twenty-nine years. Money in wallet. Also had ID from Coppin State College. And this --

Knight holds up a small plastic heroin bag, in another plastic bag. Ringgold takes the baggy.

BELL

Sells better than Kool-Aid around here.

Ringgold jots down notes in a notebook under his raincoat. Bell surveys the crime scene.

RINGGOLD

What you got Dr. Madison?

DR. MADISON

Four gunshot wounds to the upper torso. Three in the chest and one in the shoulder. I'll give you a time of death once I get him dry in the morgue.

BELL

How about a...

DR. MADISON

...A clean bullet. I'll get you that too.

BELL

Always one step ahead, huh, Madison?

DR. MADISON

(walks off)

Ha. With this club foot.

Bell looks down on the ground at a circled 9mm shell casing. Ringgold jots down the address.

Another Volkswagen drives up. JOSE VICENTE, mid thirties, jumps out of the car and heads towards the crime scene. Jose is stopped by Anderson.

ANDERSON

I'm sorry, sir I can't let you...

(CONTINUED)

CONTINUED: (2)

JOSE
No... Billy. No...

Ringgold and Bell approach Jose.

RINGGOLD
We got this, Anderson. Thanks.

BELL
You knew the victim?

JOSE
Jose Vincente. Billy's my cousin. I got a
text saying someone saw his car here.
(looks at Body)
I didn't expect to see this.

RINGGOLD
Anderson, could you take Mr. Vincente
and have him sit in a car out of the
weather, until we can talk with him.

ANDERSON
Sure. Come with me Mr. Vincente.

Anderson escorts Jose to a car. Bell looks at the Bystanders.

BELL
I'll talk to him.

RINGGOLD
Okay... Then I'll check the neighbors.
See if anyone saw anything.

Ringgold walks into the building. As Bell goes to talk with Jose.

EXT. FIREHOUSE - DAY

Rain continues to fall on an old firehouse, which is used as an underground police station nicknamed --

INT. THE GAMBIT - SQUAD ROOM - DAY

The Squad Room is the main area of the old firehouse. There are a few UNIFORMS around.

CAPT. JACK CASTLE, mid 50's, old school veteran, drinks a cup of coffee from a mug that says, "DAD." He carries a folder, as he strolls through the office.

Seated at a desk is TEDDY YOSHIDA, mid 20's, still new to the Knocker unit, on the phone.

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CONTINUED:

YOSHIDA

Yes, baby, I promise to pick up that stuff for you before I get home. Yes. Is the baby crying?

Hunter, from earlier, and VICTOR MASSEY, 30's, third generation police, it's in his blood, exit from Kitchen.

Castle approaches them, looks at his watch.

CAPT. CASTLE

Mojo, any word from Bishop this morning?

HUNTER

He should be on his way. Probably got caught up in traffic.

BISHOP (O.C.)

Looking for me.

They all turn. Bishop enters, shakes off the rain.

CAPT. CASTLE

Thank you for gracing us with your presence, Detective Bishop.

BISHOP

Don't bust my balls first thing, Capt. At least let me get dry and toasty.

Capt. Castle tosses the folder on Bishop's desk.

BISHOP (CONT'D)

What's that?

CAPT. CASTLE

A lead on that Walbrook Junction deal--

BISHOP

(reads file)

I know this kid.

CAPT. CASTLE

Figured you would.

Capt. Castle walks up the spiral staircase to his office.

BISHOP

Time to suit up gents. Right after I get a cup of coffee.

As Yoshida, Hunter, and Massey get motivated.

EXT. SQUAD CAR - DAY

Rain beats a rhythm on the windshield. Bell talks with Jose. Knight brings him a cup of coffee.

JOSE

Thanks.

BELL

What can you tell me about Billy Fernandez?

JOSE

He was my family. He was getting his degree at Coppin University. He wanted to be a teacher.

BELL

What about drugs?

JOSE

Drugs? Billy? Never. Billy was clean. Totally straight edge.

Jose exchanges a looks with Bell.

INT. LIVING ROOM - BURTON APARTMENT - DAY

Ringgold questions OSCAR and JOSEPHINE, both in their sixties, who sit on the couch. Josephine holds a cat.

RINGGOLD

So, neither of you heard anything?

JOSEPHINE

I just came home from work when I saw all of the police cars.

OSCAR

I heard the gun shots, but around here bullets and ghetto birds always flying.

As Ringgold writes in his notebook.

EXT. SQUAD CAR - DAY

Bell talks with Jose.

BELL

Did he ever mention anyone who may have given him trouble?

(CONTINUED)

CONTINUED:

JOSE

Trouble? He wouldn't hurt a cockroach.
Now, his girlfriend... She's a real
bitch.

BELL

Girlfriend?

JOSE

Little thot from Cedonia. No telling what
she was mixed up in--

As Bell inhales.

EXT. DOGG PIT - DAY

A white van sits outside of what appears to be an abandoned
warehouse. The rain lets up a little, for now, as a GUY with
a pit bull on a leash enters the building.

INT. KNOCKER VAN - DAY

Bishop sits in driver's seat. He watches the warehouse while
he eats pistachios.

In the back of the van, Yoshida, checks his glock, Hunter,
reads Newsweek, and Massey sits shotgun. Bishop pops shells
into the ashtray.

BISHOP

You ready?

MASSEY

Let's do it.

The van door opens, as Bishop, Massey, Yoshida, and Hunter
cautiously approach the warehouse.

INT. DOGG PIT - DAY

CU on teeth of a pit bull in full attack mode. He has a
vicious bark.

The Dogg Pit is surrounded by all walks of life. Young, old,
black, white, Latino, Russian, and Asian. People who outside
would be mortal enemies, but inside, it's about the dogs, the
fights, and of course money.

Lots of money.

Two dogs are released and attack one another. The fight is
brutal.

Bishop, Massey, Yoshida, and Hunter enter.

(CONTINUED)

CONTINUED:

YOSHIDA

How will we know which guy it is?

BISHOP

Just look for the smile. He's always smiling.

HUNTER

Looks like everybody in here's smiling if they're winning.

They reach the dog fight circle. Bishop pulls out a wad of bills approaches the RING BOOKIE.

BISHOP

Gimme a hundred on the black and white bitch.

The Bookie recognizes Bishop and takes the money. The dogs continue their ferocious fight.

BISHOP (CONT'D)

What's that one's name?

BYSTANDER

I think they call him Damien.

BISHOP

Damien. Like The Omen? Send him to hell.

Bishop roots for Damien. Hunter, Yoshida, and Massey stand back and watch.

YOSHIDA

Look at the teeth on that dog.

MASSEY

Reminds me of my mother-in-law.

HUNTER

Before or after the dentures?

Massey, Hunter and Yoshida share a laugh.

Bishop spots SMILEY, mid-20's, thin, wiry, constant grin on his face, even when he's sad. Smiley cheers the dogs.

Bishop motions for Yoshida and Massey to circle around and cut off Smiley's path. They both move through the crowd.

BISHOP

Mojo, make sure you get my money, when that dog wins.

(CONTINUED)

CONTINUED: (2)

Bishop moves through the crowd towards Smiley, who cheers. Then, Smiley spots Bishop and bolts through the crowd.

BISHOP (CONT'D)

Goddamit.

Bishop, Massey, and Yoshida give chase. Smiley runs through the Dogg Pit and out of the door.

INT. DOGG PIT - HALLWAY - CONTINUOUS

Smiley hauls through a room full of caged dogs. He opens cages and releases some of the dogs. Smiley then climbs on the cages and goes through a window.

Yoshida, and Massey are stopped in their tracks as the dogs bark and confront them at the door. Massey pulls out his gun, as he and Yoshida back out of the room.

MASSEY

Don't make me shoot you. I like dogs.

Yoshida SLAMS the door closed as the dogs attack.

YOSHIDA

Shit --

As Massey and Yoshida lean on the door to keep it closed.

EXT. DOGG PIT - CONTINUOUS

Smiley runs down an alley. Bishop comes through a door and follows him over a fence.

Smiley darts down an alley. Bishop pulls his gun, and fires a warning shot. Smiley runs faster. Bishop shortens the distance.

Suddenly, Smiley reaches a brick wall. He sees Bishop behind him and tries to scale it.

BISHOP

That's it Smiley. Enough.

Smiley turns and gives Bishop a grin, or is it a frown. Hard to tell. Smiley gets into a sprinter's starter stance. Bishop looks at him curiously.

Smiley, gets ready, set... Smiley leaps out of the stance and builds up speed. He runs directly towards Bishop, who SLUGS the CRAP out of him. Smiley DROPS down to the ground.

SMILEY

Goddamit, Bishop --

(CONTINUED)

CONTINUED:

BISHOP
What the hell did you think you were
gonna do? Run past me?

SMILEY
Yeah.
(rubs jaw)
Damn, you hit harder than your brother.

BISHOP
Who do you think taught him?

Bishop frisks Smiley, finds several cellophane packets, and money in Smiley's socks.

BISHOP (CONT'D)
Your grandmother told you it was safe to
hide stuff in your socks didn't she?

SMILEY
It was my great-grandmother.

As Bishop puts the cash in his pocket, pulls Smiley off the ground, and cuffs him.

INT. DOGG PIT - MOMENTS LATER

Bishop brings the cuffed Smiley into the Dogg Pit. He is greeted by Yoshida, Massey, and Hunter. Bishop hands the packets to Hunter.

BISHOP
Put him in the van.

Yoshida takes Smiley away.

BISHOP (CONT'D)
(to Hunter)
I win?

HUNTER
Three hundred.

Bishop takes his money, smiles.

BISHOP
Good day at the office.

CHUCK, a dog owner, comes over to Bishop and Hunter.

CHUCK
You a knocker?

Bishop turns and see Chuck.

(CONTINUED)

CONTINUED:

BISHOP
What's it to you?

CHUCK
I need to borrow your gun.

HUNTER
What? Get the fuck out of here.

Chuck looks at Bishop, then at a dog, which lays on the ground wounded, in pain.

CHUCK
Animal shouldn't have to suffer like that, especially in defeat.

Bishop and Hunter walk with Chuck and stand over the dog.

Bishop solemnly pulls out his gun and points it at the dog, then stops. He hands the gun to Chuck, who nods. Chuck takes the gun, shoots the dog. BLAM!

The dog lets out a dying whelp, as he hands the piece back to Bishop.

CHUCK (CONT'D)
Thanks.

Bishop gives Chuck a pat on the shoulder. Chuck picks up the dead dog and carries it away.

BISHOP
Better luck next time.

Yoshida stares curiously at Bishop.

YOSHIDA
Why'd you let him use your weapon to shoot that dog?

BISHOP
You ever see "Old Yella?"

YOSHIDA
Yeah.

BISHOP
A man's gotta put down his own dog.

Yoshida nods, as they walk out of the Dogg Pit with Smiley.

SMASH TO BLACK:

END OF ACT ONE

(CONTINUED)

CONTINUED: (2)

ACT TWO

FADE IN:

INT. THE GAMBIT - SQUAD ROOM - NIGHT

Bishop, Yoshida, Hunter, and Massey enter with Smiley in tow.
Capt. Castle approaches, recognizes Smiley.

CAPT. CASTLE
Smiley Jenkins, right? I remember you. I
used to watch you race. Best 50 yard dash
in East Baltimore.

SMILEY
(smiles proudly)
That was me. Thanks.

BISHOP
Once a runner always a runner. Sit down.

Bishop pushes Smiley into a chair.

CAPT. CASTLE
That's what everybody always said, "He's
fast, but not too bright."

Hunter holds up a phone.

HUNTER
Bishop, it's for you.

Bishop picks up a phone.

BISHOP
Yeah... Lizeth... Hey. Everything okay?

As Bishop sits on edge of desk.

INT. BISHOP HOME - KITCHEN - CONTINUOUS

Lizeth is in the kitchen on the phone.

LIZETH
Everything's fine. Matt is here.

MATT, 19, good looking kid with a good heart, but always a
string of bad luck sits at table.

BISHOP
Matt? He just stopped by?

This is not what Bishop wanted to hear.

INT. THE GAMBIT - SQUAD ROOM - CONTINUOUS

Bishop turns his back. INTERCUT BETWEEN BISHOP AND LIZETH AS NECESSARY.

BISHOP
Put him out. I don't want him there.

LIZETH
He's your son.

BISHOP
I'm coming home.
(to Yoshida)
Cage him. I got something personal I
gotta take care of...

Bishop hangs up the phone and leaves.

MASSEY
Everything okay?

BISHOP
My son, supposed to be in rehab, drops by
the house looking for a roof. I gotta go.

His cell phone goes off. He looks at it.

BISHOP (CONT'D)
What now?
(answers)
Bishop. Yeah... Yvette? What the...?
Which hospital? I'm on my way. Shit.

HUNTER
What's up?

BISHOP
One of my informants is at Hopkins.
Somebody check a calendar and see if
Mercury's in fucking retrograde right
now.

Bishop bolts out of The Gambit. As Hunter and Massey watch him with curiosity.

EXT. JOHNS HOPKINS HOSPITAL - EMERGENCY ROOM - NIGHT

An ambulance pulls up to the emergency room doors. PARAMEDICS pulls out a gurney. The Paramedics enter the Emergency Room.

INT. JOHNS HOPKINS HOSPITAL - EMERGENCY ROOM - CONTINUOUS

The Paramedics bring the patient to the TRAUMA NURSE.

(CONTINUED)

CONTINUED:

Bishop enters and approaches the DESK NURSE.

BISHOP
I'm looking for a patient. Yvette
Scallon. I heard she's here.

DESK NURSE
Let me check my records.

Bishop stand impatiently. NICOLE WATSON, late 20's, pretty in
a sleazy trailer park way, approaches Bishop.

NICOLE
Detective Bishop?

Bishop turns.

BISHOP
You the one that called me?

NICOLE
I'm Nicole. Yvette's friend.

Bishop spies track marks on her arms. Studies her.

BISHOP
Where is she?

NICOLE
She's real bad. Real bad.

BISHOP
Where?

Nicole leads Bishop through a set of double doors.

SCREAMS can be HEARD as they flow through another set of
doors. The SCREAMS get louder.

BISHOP (CONT'D)
Where's her kid? Bobby. Who's watching
him?

NICOLE
Her aunt's. We took him over there
earlier.

Bishop looks up and SEES YVETTE SCALLON, late-20's, junkie,
about as wildly high as a person can get, strapped to a
gurney, with TWO ORDERLIES, who stand guard.

BISHOP
What the....

(CONTINUED)

CONTINUED: (2)

NICOLE

I told you she was real bad.

Bishop stares at Yvette, concerned. DR. HUNT, mid-40's, nonplussed, comes over.

DR. HUNT

Are you next of kin?

BISHOP

About as much as she's got.

(flashes badge)

How long she been like this?

NICOLE

About an two hours.

DR. HUNT

Took two paramedics and two orderlies to hold her down. We gave her a sedative.

Bishop shakes his head. He can't believe what he sees.

BISHOP

She's supposed to be clean. How'd this happen?

NICOLE

We met these guys who gave us some free weed. We figured we'd smoke a little to relax...

DR. HUNT

We've had a lot of these cases in here lately. PCP laced marijuana soaked in embalming fluid. The kids call it Insurgent, Matrix, Triple X....

BISHOP

I've heard about it.

Suddenly, the sedative kicks in and Yvette relaxes in a semi-conscious state.

DR. HUNT

We've been getting about two cases like this a week for the past three months.

Bishop goes over to her. Dr. Hunt checks her vitals.

BISHOP

Where can I find the guys who gave you this shit?

(CONTINUED)

CONTINUED: (3)

NICOLE

Never seen them before. There were four of them. Cruising in an Eldorado.

BISHOP

An Eldorado?

NICOLE

Yeah... Dark blue.

Nicole shows him an empty cellophane bag with a blue star.

NICOLE (CONT'D)

This is the stuff.

Bishop examines the bag.

Bishop gives Yvette's head a tender caress.

BISHOP

I'm going to find out who did this to you. I promise.

Suddenly, Yvette let's out a PRIMAL SCREAM. Bishop jumps.

BISHOP (CONT'D)

What the...?

Fortunately she's restrained so she can not harm anyone, nor herself. Bishop grabs Nicole's arm.

BISHOP (CONT'D)

You're coming with me. Let's go.

Bishop leads Nicole out of the hospital.

EXT. APARTMENT COMPLEX - PARKING LOT - DAY

The rain is now a drizzle. LIGHTS FLASH from patrol cars. Anderson and Knight, who holds his bully club, and other UNIFORMS search the lot and around the dumpster area.

KNIGHT

Smells like shit back here. What exactly are we looking for?

ANDERSON

How am I supposed to know? Something... Anything.

A rat runs across Knight's foot.

KNIGHT

Fuck.

(CONTINUED)

CONTINUED:

Knight pounds his billy club on the ground.

KNIGHT (CONT'D)
Fuck... I'm done. I don't do rats.

Anderson and a few Uniforms get a cheap laugh.

ANDERSON
Don't tell me you're afraid of a little rodent.

KNIGHT
That wasn't little. That was a big ass rat. Shit, there's more of them...

Knight picks up his billy club, points it at a rat's nest full of babies.

PICK UP

Ringgold and Bell search through the trash-laden area as well. Anderson comes over to them, helps.

RINGGOLD
I remember my first week in the trenches.

ANDERSON
Yeah? How was it?

RINGGOLD
Caught three homicides and a guy gutted like lake trout.

ANDERSON
Sounds like you been through the fire.

RINGGOLD
Maybe we can talk about it over drinks when the shift is over.

Ringgold gives Anderson a flirtatious look.

ANDERSON
Yeah. Maybe. But I should warn you, I am strictly "clit-ly."

Ringgold lets this sink.

KNIGHT
Detectives...

BELL
What you got?

(CONTINUED)

CONTINUED: (2)

Anderson refocuses her flashlight and shines it on a glock.

BELL (CONT'D)
Now, I'd bet that's from our perp.

As Bell smiles, Ringgold bags the gun.

EXT. BISHOP HOME - DAY

Bishop exits his SUV. Nicole sits in the passenger seat.

BISHOP
Stay here. Don't move. I'll be back.

Nicole nods. As Bishop goes into the house.

INT. BISHOP HOME - CONTINUOUS

Bishop storms into the house. Lizeth approaches him.

BISHOP
Where is he?

LIZETH
Asleep.

BISHOP
We talked about this. He's supposed to finish the program.

LIZETH
He's clean. We had a good talk.

BISHOP
I don't give a fuck. Clean or not-- He goes. Now. We got other kids--

Bishop storms into the guest room.

INT. BISHOP HOME - GUEST ROOM - CONTINUOUS

Bishop shakes Matt.

BISHOP
Matt...

Matt stirs.

BISHOP (CONT'D)
Matt-- Wake up.

MATT
(wakes up)
Hey, Dad...

(CONTINUED)

CONTINUED:

BISHOP

What are you doing here?

MATT

Dad...

BISHOP

Get dressed. I got somewhere else you can stay.

MATT

What?

BISHOP

Now.

As Matt gets dressed.

INT. FERNANDEZ APARTMENT - KITCHEN - NIGHT

QUEENIE, early 20's, sits at kitchen table in front of Ringgold and Bell. Queenie is all "bling bling" with French manicured nails.

QUEENIE

Billy was a photographer. A good one too. He was an artist.

Queenie pulls out a portfolio of photos.

RINGGOLD

How long were you two together?

QUEENIE

Six months.

There's a photo of Fernandez with Queenie. There are photos of women, in various positions, bearing all, scantily clad in leather, tats, fangs, chains, piercings and other goth and morbid images.

RINGGOLD

That's not too long.

QUEENIE

Long enough.

BELL

You and Billy get high together.

QUEENIE

Billy? No. He didn't use. He got high taking pictures. We just closed his first show last week.

(CONTINUED)

CONTINUED:

Ringgold flips through the book, inhales.

RINGGOLD

We found a bag in his car.

QUEENIE

Really? Damn, that's where-- Will I get in trouble if I say that I was holding that for somebody?

RINGGOLD

Depends on who you were holding it for.

Off Queenie, as Bell and Ringgold prepare to listen.

INT. NICOLE'S APARTMENT - NIGHT

Bishop enters the one bedroom apartment with Nicole and Matt.

NICOLE

It ain't much, but it's home.

Bishop pulls Matt aside. Bishop grabs his face and looks into his eyes.

MATT

Dad...

BISHOP

I just need to see. I need you to keep an eye on her. Make sure she stays clean. Understand?

MATT

No problem.

BISHOP

Don't fuck me, Matt. I need her as a witness. Understand?

MATT

Okay-- No problem. I got you. Keep her in here. Keep her clean.

Bishop and Matt come further into the apartment. Nicole opens the fridge.

NICOLE

You want a pop?

Matt nods.

NICOLE (CONT'D)

Detective Bishop?

(CONTINUED)

CONTINUED:

BISHOP

No. Call me if anything comes up.

Bishop leaves. Nicole holds two sodas, as Matt takes a seat on the couch.

INT. THE GAMBIT - KITCHEN - NIGHT

Ringgold gets a cup of coffee. Bell gets a bottle of water from the fridge.

Bell goes to her desk. Ringgold follows. Bell opens the portfolio.

RINGGOLD

It's definitely visual. I'm stunned that he could get away with it.

BELL

You really like this stuff?

RINGGOLD

I admit, it's a little out there, but it's got edge. The guy has an eye.

BELL

If I had a daughter and he took pictures of her like that, he'd get a black eye.

(off his look)

What else do we know about him? Who would want him gone and why?

RINGGOLD

How about someone who didn't like what his "art" was saying?

BELL

You mean, someone who thought his work was smut and that he was a pervert?

INT. THE GAMBIT - CAPT. CASTLE'S OFFICE - DAY

Capt. Castle sits behind his desk. Bishop stands with Yoshida, Hunter, and Massey.

BISHOP

Testers. These kids are trying out this new stuff and seeing how it reacts.

CAPT. CASTLE

Give it to a couple of street people... Who'll care, right?

(CONTINUED)

CONTINUED:

BISHOP

Yeah.

Bishop tosses the bag with the blue star on the desk.

CAPT. CASTLE

Blue stars?

BISHOP

Marketing.

YOSHIDA

Never seen blue stars before.

MASSEY

Gotta be somebody new.

Capt. Castle sniffs the bag and recoils from the scent.

CAPT. CASTLE

Whoa...

BISHOP

Embalming fluid. Disguises the smell of the PCP.

CAPT. CASTLE

This has to come off the streets before it goes wide. PCP? Weed? Not a good combination--

(off Bishop's look)

Bishop, I'll got your back on this, but don't just give me the kids. Find the chemist. Who's making this stuff? Get me the source. Take down the lab.

BISHOP

Done.

Bishop turns to his crew.

BISHOP (CONT'D)

You heard the man. Let's go.

As Bishop, Hunter, Yoshida and Massey prepare to leave.

INT. THE GAMBIT - KITCHEN - NIGHT

Knight pours a cup of coffee. Anderson enters, gets a bag of chips from vending machine.

ANDERSON

You okay?

(CONTINUED)

CONTINUED:

KNIGHT
I'm fine. Why?

ANDERSON
That little incident with the rat--

KNIGHT
Is it a crime that I don't like rats? I'm not too fond of mice either. In fact, I can't stand Mighty, Mickey, or Jerry.

ANDERSON
What about all the mice squatting in this building?

KNIGHT
As long as they stay out of my fucking way, we'll all be fine.

As Knight walks out of the Kitchen.

INT. THE GAMBIT - BRIDGE - NIGHT

Capt. Castle walks with Ringgold.

CAPT. CASTLE
Weapon?

RINGGOLD
9mm glock. Being tested for ballistics.

CAPT. CASTLE
Suspects?

RINGGOLD
None yet. We're going to see if we can track down some of his models.

Bell approaches them.

BELL
Ringgold. That portfolio... Let's take a closer look at it. I just thought about something.

Ringgold and Bell leave, as Capt. Castle goes into his office.

INT. THE GAMBIT - EVIDENCE CONTROL - MOMENTS LATER

Bell and Ringgold look closely at the portfolio on a table.

BELL
You see that?

(CONTINUED)

CONTINUED:

RINGGOLD

See what?

BELL

This picture. There was something about
it that bothered me--

Bell pulls out another file. She places a photo next to the
picture.

RINGGOLD

That looks like--

BELL

This guy was re-creating crime scene
photos.

RINGGOLD

Where was this crime scene?

BELL

Where Fernandez attended college. Coppin
University.

As they exit the room.

EXT. GARRISON BLVD. AND LIBERTY HEIGHTS - DAY

Bishop and Yoshida sit in a car patiently. They watch THREE
PROSTITUTES stand on the corner.

INT. CAR - DAY

Bishop drinks coffee, while Yoshida glances at the sports
pages. Bishop yawns and rubs his eyes.

YOSHIDA

You alright?

BISHOP

Worried about my little girl. She caught
me and Lizeth this morning -- You know.

YOSHIDA

That happened to me when I was a kid. Not
easy seeing your father pounding away at
your mother.

BISHOP

I wasn't pounding away. We were making
love.

(CONTINUED)

CONTINUED:

YOSHIDA

To you, you were making love. To a kid.
You were--

Yoshida hits his fist rapidly on the dashboard.

BISHOP

Fuck you. Last time I ask your opinion.

YOSHIDA

Maybe you should get a lock.

Bishop thinks about it for a second. It troubles him.

YOSHIDA (CONT'D)

She'll be okay. Just talk to her. She'll
recover... Then... After about five years
of therapy.

BISHOP

Fuck you, Yoshida...

They share a laugh. A Black Sentra stops at the corner.

INT. KNOCKER VAN - DAY

Massey and Hunter drink coffee and watch. The Sentra pulls
off.

HUNTER

Not our guys...

MASSEY

I hate stake outs. Sitting. Waiting.

HUNTER

What would you rather be doing? Sitting
on the beach in the fucking south of
France?

MASSEY

It would be nice.

HUNTER

Bullshit. You love police work as much as
I do.

MASSEY

The work. I dig the work. I hate the
waiting. I'll take the work all day long.
Not the wait.

(CONTINUED)

CONTINUED:

HUNTER

The wait is the work. The quiet. The solitude.

MASSEY

That still don't mean I gotta like it.

HUNTER

Yeah. But, it's the process.

MASSEY

Taking a shit is part of a process, but that don't mean I gotta like it either--

Hunter wants to say something, SEES a blue Eldorado pull up, and picks up the radio.

HUNTER

Bishop, got a blue vehicle approaching.

As Massey sips his coffee

INT. CAR - CONTINUOUS

Bishop picks up the radio. Yoshida folds his newspaper.

HUNTER

(from radio)

It's an Eldorado...

Bishop looks up and sees the Eldorado.

BISHOP

(into radio)

We're going over. You guys back us up.

Bishop drives across the street.

EXT. GARRISON BLVD. AND LIBERTY HEIGHTS - CONTINUOUS

Bishop pulls his car in front of the blue Eldorado. He and Yoshida push through the HOOKERS.

YOSHIDA

Excuse us ladies... These johns are ours.

The Hookers run. Inside the Eldorado are GEORGE, late teens, Black; JEFFERY, late teens, Latino; DWAYNE, early twenties, Black; and in the driver's seat, ANDREAS, late teens, maybe bi-racial.

All are by products of the wanna-be-gangsta Hip Hop generation.

(CONTINUED)

CONTINUED:

BISHOP

Gentlemen. You have registration for this vehicle?

ANDREAS

(cool as a cucumber)

Yeah, yeah-- In the glove box.

Yoshida reaches into the glove box and pulls out packets of ketchup, napkins, batteries, and a small stack of papers.

YOSHIDA

Would they be in this?

ANDREAS

Yeah... I guess. It's my dad's car.

BISHOP

Nice whip. Your father must be straight up old school.

ANDREAS

Yeah, you could say that.

George and Jeffery share a laugh.

BISHOP

What's that smell?

ANDREAS

What smell?

BISHOP

I think you know what smell I'm talking about.

ANDREAS

Nah.... I have a sinus infection.

Andreas laughs, gives Bishop a snide grin. Suddenly, Bishop takes Andreas by the back of the head and SMASHES his head into the steering wheel. Blood gushes out of Andreas' nose.

BISHOP

That should help clear up your sinus infection. Now, if you boys have any information about some guys distributing some new shit, come clean now.

The guys all stare at one another quietly. Frozen.

BISHOP (CONT'D)

Everybody out of the car. Now.

(CONTINUED)

CONTINUED: (2)

Bishop opens Andreas' door and YANKS him out of the car.

The Knocker Van pulls up to the curb. Bishop searches Andreas' pockets, while Massey, Yoshida, and Hunter search the other guys.

Bishop reaches into Andreas' pockets and pulls out several blue starred bags.

BISHOP (CONT'D)

This must be your sinus medication.

HUNTER

Got more over here too.

Hunter, Massey hold up a couple of bags as well. Yoshida's the only one without bags as he searches Dwayne.

YOSHIDA

This one's clean.

Bishop approaches Dwayne.

BISHOP

Clean?

DWAYNE

(defiant)

You heard him, man. I'm clean.

Bishop pushes Dwayne against the car. Bishop gives him a second frisk. Bishop feels the small of Dwayne's back, and rips his shirt. It's the motherload.

BISHOP

If that's clean, then we just struck pay dirt.

As more blue starred bags fall onto the ground.

SMASH TO BLACK:

END OF ACT TWO

(CONTINUED)

CONTINUED: (3)

ACT THREE

FADE IN:

EXT. COPPIN STATE COLLEGE - TRACK - DAY

Ringgold and Bell check out the location of the crime scene.

RINGGOLD

The victim was right there. Strangled.

BELL

(looking at a Fernandez photo)
You see this?

RINGGOLD

That glove?

BELL

Yeah. It's in the photo, but wasn't made public.

RINGGOLD

Fuck. You think Fernandez--

As Ringgold and Bell exchange a look of disbelief.

INT. THE GAMBIT - SARGENT'S DESK - NIGHT

Matt walks in with Nicole. They approach the Sargent's desk.

MATT

Excuse me, I'm looking for Detective Kennedy Bishop?

DESK SARGENT

Bishop? He expecting you?

MATT

I'm his son, Matt. He said he wanted us to come down.

DESK SARGENT

You're Bishop's kid? I'll see if I can get him.

As the Desk Sargent makes a call.

INT. THE GAMBIT - CAGE - DAY

George, Jeffrey, Dwayne sit in the cage along with Smiley. Bishop brings Andreas to the cage.

(CONTINUED)

CONTINUED:

SMILEY

Bishop, when you gonna let me outta here?

BISHOP

I'm not...

A UNI opens the door. Bishop shoves Andreas inside.

SMILEY

Come on Bishop.

Andreas continues to hold his nose as he sits down.

BISHOP

Smiley, I got you on three counts of possession, resisting arrest, and endangering a police officer, I can keep your ass here until Christmas.

(points to Dwayne)

You. Out.

Dwayne exits the cage. Andreas cuts him a look.

SMILEY

Come on, Bishop, I was here first. Don't I at least get priority?

As Smiley watches Bishop walk away.

INT. THE GAMBIT - SQUAD ROOM - DAY

Bishop guides Dwayne through the Squad Room.

Bell and Ringgold examine a list.

RINGGOLD

This guy right here, he was Alicia Johnson's boyfriend.

BELL

James Lawson?

Bell picks up another folder and flips through it.

BELL (CONT'D)

According to school records, Mr. Lawson is an art student -- on a scholarship.

RINGGOLD

Well, let's pay a visit to Mr. Lawson.

Bell and Ringgold prepare to leave The Gambit.

(CONTINUED)

CONTINUED:

Matt and Nicole sit at Bishop's desk. Matt opens Bishop's desk drawer.

MATT
You never told me what your friend took
that put her in the hospital.

NICOLE
Weed. Some potent shit. It was like
chronic, PCP, with an "X" twist.

MATT
Cut with something strong, huh?

Nicole nods. Matt SEES several of the blue star bags. Bishop comes over, Matt closes the drawer.

NICOLE
Blue stars. Yvette took a few hits and
freaked out.

MATT
Blue stars?

NICOLE
Yeah.

BISHOP
Nicole. Come with me.

Nicole goes with Bishop. Matt looks around the Gambit, opens the desk drawer. He pockets a couple of the blue star bags. As Matt closes the drawer.

INT. THE GAMBIT - OBSERVATION ROOM - DAY

Capt. Castle, Bishop, and Nicole watch Dwayne sit in the Interrogation Room through the two-way mirror.

NICOLE
Yeah, that's one of them. I remember his
face. That's him.

BISHOP
Good girl.

Bishop opens the door, signals for a UNI.

BISHOP (CONT'D)
Take her back to my desk.

Nicole leaves with the Uni. Bishop faces Capt. Castle.

(CONTINUED)

CONTINUED:

CAPT. CASTLE

We have a positive I.D.-- Now, let's see if we can find the lab.

(off Bishop's look)

Bishop, no hands. I need you to be by the book.

BISHOP

I'm always by the book, Capt. My book.

CAPT. CASTLE

We need something to take to the DA. I don't want any complications.

Capt. Castle gives Bishop a look, knows he's serious.

BISHOP

You want no hands. You got no hands.

CAPT. CASTLE

Thank you.

Bishop leaves, as Capt. Castle turns on the recorder.

INT. THE GAMBIT - INTERROGATION ROOM #1 - DAY

Dwayne drinks a soda. Bishop enters the room.

DWAYNE

I don't know why you brought me here. I ain't got nothing to say.

Bishop paces for a few moments.

BISHOP

I'm going to be straight with you, Dwayne. Your friends didn't tell me jack either.

DWAYNE

They my dawgs.

BISHOP

You know something. I really don't expect you to tell me anything, dawg.

Dwayne fiddles with soda can.

DWAYNE

You don't?

BISHOP

After what we found on you. What else do I need? A confession? Not really.

(MORE)

(CONTINUED)

CONTINUED:

BISHOP (CONT'D)

A witness? Nope. Do I really need your sorry ass cooperation? Not on your life. The DA has enough to keep you locked up for quite some time. And personally, I'm not gonna lose any sleep about it.

Dwayne leans back in his chair and rocks slightly. He's scared, but he doesn't want to show fear.

DWAYNE

Then what you got me here for?

Bishop smiles, and leans on the table.

BISHOP

That hooker you gave the tester to-- She's a friend of mine. And right now she's in a hospital tripped out of her mind.

DWAYNE

So? She's just a skeezy ho.

BISHOP

A skeezy ho? Just a skeezy--

Bishop, turns and faces the two-way mirror. He takes his foot and kicks Dwayne's chair from underneath him. Dwayne falls backwards on his ass.

Bishop angrily gets into Dwayne's face as he lays on the floor.

BISHOP (CONT'D)

That means this is personal you son-of-a-bitch. You came into my backyard and took a dump. Now, I gotta clean up your mess. And for the record, she's one of my dawgs. You got me, dawg.

As Dwayne recoils, as Bishop turns towards the two-way mirror.

INT. THE GAMBIT - OBSERVATION ROOM - CONTINUOUS

Bishop innocently holds up his hands. As Capt. Castle shakes his hand and turns off the video recorder.

INT. THE GAMBIT - INTERROGATION ROOM #1 - CONTINUOUS

Dwayne rights himself onto the chair. Bishop gets into his face. Bishop grabs Dwayne by the collar.

(CONTINUED)

CONTINUED:

BISHOP

That means you get no free ride. That means I will forever be your worst enemy. I can bite your ass while you are in prison. I want to know where the lab is.

Now Dwayne is scared.

DWAYNE

The lab?

BISHOP

You understand English, don't you?

DWAYNE

But-- What do I get? What's in it for me?

BISHOP

You get to leave this station without my foot in your ass.

Dwayne looks at Bishop, knows he's serious.

DWAYNE

Can I at least get some kind of deal?

BISHOP

First the lab. Then you get a deal.

Dwayne ponders this for a moment, inhales.

DWAYNE

His name is Apple.

BISHOP

Apple?

DWAYNE

Apple Bastfield. He's crazy, and smart. Supposed to have some high I.Q. and shit...

BISHOP

Apple Bastfield?

DWAYNE

Bastfield Auto Body Shop on Park Heights Avenue. Not like anybody in there know how to fix a car, though.

BISHOP

(walks out)
Thank you, dawg.

(CONTINUED)

CONTINUED: (2)

DWAYNE

What about my deal?

BISHOP

What deal? First law of negotiation, set your terms up front.

Bishop leaves. As Dwayne bows his head, realizes he's just been fucked.

EXT. LAWSON HOUSE - EVENING

The tree lined street is a pleasant neighborhood not too far from the college campus. An unmarked police car pulls up, followed by a marked car.

Ringgold, Bell along with TWO UNIS stand outside of the house.

Bell KNOCKS on the door. No response. She checks the doorknob. Ringgold and Bell draw their guns, motions for the Uniforms to back them up, as they enter the house.

INT. LAWSON HOUSE - CONTINUOUS

Ringgold and Bell enter the house guns drawn. It's quiet.

A shriek is heard from the basement. Bell and Ringgold move towards the sound.

INT. LAWSON HOUSE - BASEMENT - CONTINUOUS

Bell and Ringgold walks down the stairs.

BELL

James Lawson -- Drop it now.

JAMES LAWSON, 20's, dressed in bondage gear, has a CO-ED, 20's, tied up to a bondage ring. Lawson drops a knife.

LAWSON

What the--

BELL

Get dressed.

RINGGOLD

(untying the girl)

James Lawson, you have the right to remain silent. Anything you say can and will be used against you...

As Bell tosses a pair of pants to Lawson.

INT. THE GAMBIT - WEAPONS ROOM - MOMENTS LATER

Bishop and the Knocker team prepare for a raid. Yoshida loads a sawed-off shotgun. Massey a .357, Hunter preps two glocks, Bishop puts weapons into a leather bag. Capt. Castle enters.

BISHOP
Who you got issuing?

CAPT. CASTLE
Judge Miller.

BISHOP
Good call. He likes me.

CAPT. CASTLE
I've heard.

BISHOP
Relax, Capt, this should be a simple bust.

CAPT. CASTLE
Busts are never simple. You have to be prepared.

BISHOP
I never pegged you as a Boy Scout.

CAPT. CASTLE
I wasn't.

BISHOP
Good. I used to beat the crap out of scouts as a kid.

Capt. Castle half smiles, laughs to himself.

BISHOP (CONT'D)
What's so funny?

CAPT. CASTLE
So, did I...

As Bishop and Capt. Castle share a brief bonding moment.

EXT. MOTOR POOL HALLWAY - NIGHT

Bishop and his team, Massey, Yoshida, and Hunter are in attack mode. Anderson and Knight follow. Bishop talks with Matt. Nicole stands nearby.

(CONTINUED)

CONTINUED:

BISHOP

Make sure she gets home. We'll talk about your situation when I get back...

MATT

Thanks, Dad.

Matt and Nicole walk off.

Ringgold trots down the hallway.

RINGGOLD

Bishop.

Bishop turns.

BISHOP

Yeah?

RINGGOLD

The warrant just came through from Judge Miller.

Ringgold hands Bishop the warrant.

BISHOP

Heard you got a collar on that shooting.

RINGGOLD

Looks like it. We still have to get his story down.

BISHOP

You will.

Bishop and the crew move on. Ringgold approaches Anderson.

RINGGOLD

Lela, we still on for drinks?

ANDERSON

I told you I'm into girls.

RINGGOLD

I can respect that. I just want to welcome you to the unit.

Ringgold smiles, leaves. Bishop notices.

BISHOP

Drinks? You and Wesley?

ANDERSON

Suck my dick, Bishop.

(CONTINUED)

CONTINUED: (2)

The others comment amongst themselves, as Anderson walks in front of Bishop, who quietly licks his wounds.

INT. THE GAMBIT - INTERROGATION ROOM #2 - NIGHT

Lawson sits at a table, erect, self assured, one hand cuffed to the table. Bell stands in front of Lawson.

LAWSON
So, what's up?

RINGGOLD
You are Lawson.

LAWSON
Me? You came bum-rushing into my home while I'm in a session, and you expect me to sit here and answer questions. I don't think so. I ain't got no information for you.

RINGGOLD
Ain't got no? Ain't got no? That's a double negative, Lawson. So, I think you know why you're here...

LAWSON
Whatever....

Ringgold enters, carries a large file box.

RINGGOLD
James Lawson. Coppin University. History Major. Art major and Biology Minor. 3.5 GPA. Impressive. What I can't figure out is why the whips and chains?

LAWSON
You could never understand.

Ringgold places a picture of the Fernandez murder scene on the table. Lawson stares at the photo.

BELL
Mr. Lawson, Did you know Billy Fernandez?

No response.

BELL (CONT'D)
Did you and Mr. Fernandez get into a fight? Is that what happened?

No response.

(CONTINUED)

CONTINUED:

RINGGOLD

Did you kill your girlfriend Alicia Johnson?

LAWSON

Yes.

As Bell exchanges a look with Ringgold.

INT. BASTFIELD AUTO BODY SHOP - NIGHT

HIP HOP MUSIC PLAYS. APPLE BASTFIELD, mid-20's, Asian-Black mix, intelligent, cool, with mirrored sunglasses, walks through the makeshift laboratory which has two other "CHEMISTS."

Embalming fluid, marijuana, PCP, and other chemicals are present. Apple picks up a plastic envelope with a blue star, and examines the end product.

APPLE

This is good. Very good. This stuff's going to sell faster than Wii.

Apple's cell phone RINGS.

APPLE (CONT'D)

When's that next order of stiff juice coming in?

As Apple goes about his business.

EXT. BASTFIELD AUTO BODY SHOP - NIGHT

The Navigator pulls up to the curb. Bishop exits the van with Hunter, and Massey. They surround the outside of the garage quickly and quietly. Anderson and Knight stand guard from a distance.

INT. BASTFIELD AUTO BODY SHOP - CONTINUOUS

The doors to the garage fly open. Bishop and the Knockers enter with precision.

BISHOP

Nobody move.

Apple comes out of a back room. He holds a tech nine.

APPLE

What the hell....?

Hunter comes up behind him.

(CONTINUED)

CONTINUED:

HUNTER
Drop the hardware, school boy.

Apple looks around and knows he's done, drops the gun.

APPLE
How'd you find me?

BISHOP
We followed the trail of embalming fluid.
It sealed your fate.

The Knockers lead Apple and the Chemists out of the garage.
Apple walks by Bishop, with a Cheshire grin.

BISHOP (CONT'D)
What are you smiling at?

Apple maintains eye contact with Bishop, who picks up several
blue starred bags, stares around the empty makeshift lab.

He sniffs and glimpses a light which blinks.

BISHOP (CONT'D)
Shit.

Bishop runs.

EXT. BASTFIELD AUTO BODY SHOP - CONTINUOUS

Bishop sprints out of the garage at full speed.

BISHOP
Get the fuck down!

Just as Bishop exits the garage-- it EXPLODES. Hunter and
Massey hit the ground. They push down the Chemists and Apple.

Knight and Anderson duck behind a squad car.

Bishop picks himself off the ground.

BISHOP (CONT'D)
Son-of-a-bitch....

He walks over to Apple and SLUGS him in the jaw. Apple's
sunglasses fly off his face. Massey holds up Apple. As
everyone watches flames engulf the garage.

MASH TO BLACK:

END OF ACT THREE

(CONTINUED)

CONTINUED:

ACT FOUR

FADE IN:

INT. THE GAMBIT - INTERROGATION ROOM #2

CU on lighter flame. Lawson inhales a cigarette. Ringgold and Bell continue to work on Lawson.

RINGGOLD
Why did you kill Alicia?

LAWSON
It was an accident.

RINGGOLD
Then you dumped her body by the track?

LAWSON
I figured she should have the proper
burial.

BELL
Then why did you shoot Billy Fernandez?

No response. Ringgold places a file box and pulls out the gun. Lawson stares at it, blows out smoke.

RINGGOLD
Recognize this?

LAWSON
No.

No response. Lawson stares at the gun and closes his eyes.

INT. THE GAMBIT - CAGE - NIGHT

Apple is in the cage with Andreas and his boys, as well as the Two Chemists, and our old friend Smiley.

Bishop walks by. He glares at Apple and Andreas as he enters...

INT. THE GAMBIT - KITCHEN - NIGHT

Bishop gets a cup of coffee. Capt. Castle enters.

CAPT. CASTLE
You okay?

BISHOP
I got you the lab. Guess it'll be on the
eleven o'clock news.

(CONTINUED)

CONTINUED:

CAPT. CASTLE

That's for the Commissioner. We're just soldiers in the trenches.

BISHOP

I just wonder sometimes, if it's the right war.

CAPT. CASTLE

Go home, Bishop. You deserve some rest.

Capt. Castle gives Bishop a pat on the shoulder, leaves. Anderson enters and gets a cup of coffee.

BISHOP

You really going with Goldilocks for drinks?

ANDERSON

Yeah... Why? You got a problem with it?

BISHOP

It's just that... He's a bit "L" seven.

ANDERSON

Well, maybe it's time I changed my standards. Tried something new. Bad boys and girls always seem to get me into trouble.

They share a look as Anderson pours milk in her coffee.

ANDERSON (CONT'D)

How's Yvette doing?

BISHOP

I am on my way to check in on her.

ANDERSON

If I didn't know you any better, I'd think you were developing a heart Bishop.

BISHOP

Nope. I am still the tin man. Heartless as they come.

They share a smile. Knight enters the Kitchen.

KNIGHT

Bishop?

BISHOP

Yeah.

(CONTINUED)

CONTINUED: (2)

KNIGHT

Capt. says he needs to see you in his office pronto.

Bishop goes out of Kitchen.

INT. THE GAMBIT - INTERROGATION ROOM #2 - NIGHT

Ringgold and Bell stare at Lawson.

BELL

We have your prints on the gun. Once we search your home, I'm sure we'll find other evidence.

Lawson inhales.

LAWSON

He was taunting me.

BELL

Taunting you?

LAWSON

I went to his art showing, saw the picture.

RINGGOLD

The re-creation.

LAWSON

He was a witness. Or must have been a witness.

BELL

So you shot and killed him because --

LAWSON

He knew. I couldn't have that.

As Lawson stares Bell in the eyes.

INT. THE GAMBIT - CAPT. CASTLE'S OFFICE - MOMENTS LATER

Capt. Castle sits at his desk. Bishop knocks on the door.

BISHOP

You wanted to see me.

CAPT. CASTLE

Come in. Close the door.

Capt. Castle gestures. Bishop closes the door, and sits down.

(CONTINUED)

CONTINUED:

He puts a folder on his desk and slides it over to Bishop, who opens it.

BISHOP
Ballistics report.

CAPT. CASTLE
Keep reading.

BISHOP
What the...?

CAPT. CASTLE
I figured it would be better coming from me... The Fernandez Shooting? Same gun that killed your brother.

Bishop rises.

BISHOP
Where?

CAPT. CASTLE
Bishop. Calm down.

BISHOP
Where is he?

CAPT. CASTLE
(off Bishop's look)
Sit down. He's in interrogation. I am not going to let you disrupt that investigation.

The line in the sand has been drawn and Bishop knows not to cross it.

BISHOP
Once they're finished, I want five minutes.

CAPT. CASTLE
Bishop.

BISHOP
Five minutes.

As Bishop leaves the office.

INT. THE GAMBIT - OBSERVATION ROOM - MOMENTS LATER

Bishop and Capt. Castle watch as Bell and Ringgold question Lawson.

(CONTINUED)

CONTINUED:

BISHOP
I'll be back.

Capt. Castle nods, as Bishop exits the Observation Room.

INT. JOHNS HOPKINS HOSPITAL - YVETTE'S ROOM - NIGHT

Bishop enters. Yvette rests attached to an IV. Bishop sits, holds her hand. Yvette wakes up, groggy.

YVETTE
Bishop?

BISHOP
Hey....

YVETTE
What happened? I have the worst headache.

BISHOP
You should. You don't remember?

Everything comes back to her. Bishop knows he doesn't have to say anything. A tear runs down her face.

YVETTE
I'm sorry Bishop. I know I fucked up. I just figured I'd take a few hits. If I had known...

BISHOP
Don't worry about it. Just get better.

YVETTE
Where's Nicole?

BISHOP
At her place. My son is watching her.

Bishop's cell goes off. He looks at it.

YVETTE
That's good.

BISHOP
I gotta go. You get some rest. I'll check on you tomorrow.

As Bishop gives Yvette a kiss on the forehead, then goes.

INT. THE GAMBIT - INTERROGATION ROOM #2 - NIGHT

Bell escorts Lawson out of the room.

(CONTINUED)

CONTINUED:

Ringgold flips through the Fernandez portfolio He is at a loss for words.

INT. THE GAMBIT - SQUAD ROOM - NIGHT

Bell leads Lawson into Interrogation Room #2.

Hunter and Yoshida sit at their desks, going over case files.

Bishop holds a coffee cup and stares out into the squad room. He's in meditative thought-- Maybe it's fatigue.

Ringgold, Bell, and Capt. Castle approach Bishop.

BISHOP

You ask him about the gun?

BELL

Saved it for you.

Capt. Castle and Bishop exchange a look. Bishop knows what he has to do. As Hunter and Capt. Castle follow Bishop out of the Squad Room.

INT. THE GAMBIT - OBSERVATION ROOM - MOMENTS LATER

Hunter and Capt. Castle watch as Bishop enters the Interrogation Room with the cup of coffee. Lawson's lays his head on the table.

BISHOP (O.C.)

Rise and shine.

As Bishop sits down.

INT. THE GAMBIT - INTERROGATION ROOM #1 - CONTINUOUS

Lawson sits across from Bishop, raises his head. Bishop takes a sip of coffee and sets down the cup.

BISHOP

Hot. I've had a long day. I'm tired, but I need to talk to you.

LAWSON

Who are you?

BISHOP

My name is Detective Kennedy Bishop and I am going to be your best friend or the worse motherfucker you will ever meet.

(CONTINUED)

CONTINUED:

LAWSON

I already told them what they wanted to know. I'm waiting for a lawyer.

BISHOP

I know. But, I need you to tell me what I want to know.

LAWSON

What do you want to know?

BISHOP

The gun. The gun you used... Where did you get it?

LAWSON

This guy. On the street.

BISHOP

Where?

LAWSON

Why? What do you care?

BISHOP

(looks at watch)

Lawson, what did I tell you when I came in here? I'm your best friend or the worse motherfucker...

(calmly sips coffee)

You got less than fifteen seconds to tell me who sold you that gun or I will be forced to peg a two year old homicide case on you. You choose.

Lawson's scared and doesn't want any more trouble.

LAWSON

Pennsylvania Avenue. Got it about a year ago, I met this guy named Shorty. He sold me the gun...

Bishop listens, as Lawson continues.

CRASH CUT TO:

EXT. BALTIMORE STREET - NIGHT

Bishop's Navigator weaves through city traffic. He is followed by a Taurus.

INT. BISHOP'S NAVIGATOR - NIGHT

Bishop drives through the streets, loads his gun. He is on a mission.

EXT. WESTSIDE NEIGHBORHOOD - NIGHT

The Navigator stops in the middle of the street lined with Row houses. OLD LADIES sit on their stoops. They fan themselves to beat the heat. The Taurus stops behind him.

Bishop exits his vehicle. Hunter and Massey get out of the cop car. They approach Bishop.

HUNTER
This the spot?

BISHOP
(looks at piece of paper)
Yeah. I think so, Mojo.

MASSEY
You sure you want to do this?

Bishop turns and faces them.

BISHOP
I have to do this.

Bishop moves towards the Row house. As Massey and Hunter follow.

Bishop stands on the stoop and POUNDS on the door. A window opens and KING, half-asleep, thirties, leans out.

KING
Who is it?

BISHOP
The police. Come down and open the door.

KING
The police? What the...?

King closes the window. Bishop turns and faces Hunter and Massey.

MASSEY
You think that's him?

HUNTER
Looks like a working mook. Not a hustler.

(CONTINUED)

CONTINUED:

BISHOP
We'll see.

King opens the front door.

KING
What's going on?

BISHOP
We're looking for Shorty.

KING
Shorty?

BISHOP
Yeah. I want to talk to Shorty.

KING
Man, Shorty's dead.

BISHOP
Dead?

KING
Got shot in the head six months ago up in
an alley off Mount Street.

BISHOP
Who are you? What's your name?

KING
I'm King. Shorty's brother. If you find
out who killed him. Let me know. I'd like
to look him in the eye. Find out why...

Bishop can see King isn't lying. Bishop faces Hunter and Massey. They know this is a dead end.

KING (CONT'D)
Anything else officers? I gotta be at
work in the morning.

BISHOP
No. Sorry to bother you. Good night.

King closes the door. Bishop sits on the stoop, exhausted. He looks up at Hunter and Massey, lost.

INT. BISHOP'S NAVIGATOR - NIGHT

HEAR MUSIC PLAY. Bishop drives. He comes to a red light. He flips the sun visor and pulls out the picture of him and Pawn as young boys. As Bishop cries to himself.

INT. BAR - NIGHT

Ringgold sets a pitcher of beer on a tables. Anderson and bell sit with him. As Anderson pours drinks.

EXT. BISHOP HOME - NIGHT

MUSIC CONTINUES. Bishop's Navigator pulls into the driveway. He gets out exhausted, and enters the house.

INT. BISHOP HOME - BEDROOM - NIGHT

MUSIC CONTINUES. The gun and badge are placed into the lock box. Bishop locks the box. He stands in his underwear. As Bishop puts the box away in the closet.

INT. THE GAMBIT - KITCHEN - NIGHT

Hunter and Yoshida review case files. As Hunter pours a cup of coffee. Castle enters with Chinese food.

INT. BISHOP HOME - BATHROOM - NIGHT

MUSIC CONTINUES. Bishop washes his hands and looks at himself in the mirror.

INT. BISHOP HOME - MICHAEL'S ROOM - NIGHT

MUSIC CONTINUES. Michael sleeps as Bishop enters the room. He picks up Michael's pants and places them on a chair.

Bishop pulls the covers onto his son, and walks out of the room, closing the door behind him.

INT. BISHOP HOME - MORGAN'S ROOM - NIGHT

MUSIC CONTINUES. Morgan sleeps soundly. She holds a doll. Bishop watches her for a moment. He gives her a kiss on the forehead. As he exits the room.

INT. BISHOP HOME - BEDROOM - NIGHT

MUSIC CONTINUES. Lizeth sleeps on the bed. Bishop looks at his wife. The love of his life.

Bishop exhales. He's home. Safe. He crawl's into bed with Lizeth, puts his arm around her waist, and spoons with her.

This is his heaven. Bishop goes to sleep because he knows tomorrow is another day.

FADE TO BLACK:

THE END