

**HOMICIDE**  
LIFE ON THE STREET

Episode Fifteen  
"Diener"

Teleplay by  
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TEASER

FADE IN:

INT. LIVING ROOM/CAROL DIETRICH'S HOUSE - DAY

CU on a well-manicured HAND wearing a diamond ring. The ring is distinctive: set with three diamonds, each large enough to make a rather impressive statement on its own. PULL BACK to REVEAL JIM MCGINN, 25, a "Diener" in an M.E.'s jacket, tucking the hand into a body bag. HE zips the bag over the attractive FACE of Carol Dietrich, 45ish.

INT. FOYER/CAROL DIETRICH'S HOUSE - DAY

MIKE KELLERMAN comes in the front door, glancing up at the two-story vault above the foyer-- it's quite a house. OFFICER MORTON enters down the hall with a woman's wallet.

OFFICER MORTON

Hi, Detective. Found this out back. Cash is missing. The rich lady's Carol Dietrich. She's a...

(squinting at card)

"volunteer advocate for the arts." The career I coulda had, huh?

KELLERMAN

You should've taken better care of your trust fund.

FRANK PEMBLETON enters down the stairs.

KELLERMAN

Morning, Frank.

PEMBLETON

What are you doing here?

KELLERMAN

I'm supposed to give you a hand.

PEMBLETON

I don't want a hand.

KELLERMAN

(shrugs)

Talk to Gee.

(CONTINUED)

CONTINUED:

Irritated, PEMBLETON heads for the living room-- then turns back to OFFICER MORTON, who's still holding the wallet.

PEMBLETON

Bag that!

KELLERMAN follows PEMBLETON into the living room.

INT. LIVING ROOM/CAROL DIETRICH'S HOUSE - DAY

The room is a mess-- cabinets open, books on the floor-- somebody went through here in a hurry.

KELLERMAN

I guess we're looking at a robbery, huh?

PEMBLETON

You guess? We don't guess, Kellerman. We hypothesize, we infer, we extrapolate from the evidence, but the one thing we do not do is guess.

KELLERMAN

You're not really a people person, are you, Frank?

JULIANNA COX approaches, stripping off her gloves.

COX

Good morning, Mike. You guys working this together?

No comment. Then PEMBLETON notices MCGINN and a UNIFORM in the b.g., hoisting the BODY onto a gurney.

PEMBLETON

Hey! What are they doing with my body? You can't take my body till I say you can.

COX

I thought you were done with it.

PEMBLETON

Did I say I was done with it?

(CONTINUED)

CONTINUED:

COX

You grunted. I thought it was a  
"yes" grunt.

PEMBLETON groans, tosses up his hands: it's amazing he ever  
closes a case, considering the support he gets.

COX (cont.)

We're backlogged at the morgue.

KELLERMAN drifts away to look around the scene.

PEMBLETON

You get a time of death?

COX

Right now I'd guess between  
midnight and four a.m.

KELLERMAN

She meant "extrapolate," Frank.

COX

Blunt force to the back of the  
head.

PEMBLETON

Do we have a weapon?

COX

(shrugs)

A pipe? A club? The Sunday  
edition of The Sun?

OFFICER MORTON

No weapon so far.

PEMBLETON

Then why are you standing here?

OFFICER MORTON exits. KELLERMAN examines several half-  
filled liquor glasses on the mantel.

KELLERMAN

Looks like she was entertaining.

MCGINN, an affable type, and the UNIFORM wheel the body past  
COX and PEMBLETON.

(CONTINUED)

CONTINUED:

MCGINN

(to PEMBLETON)

You ever see that Hitchcock episode where she clubs her husband with a leg of lamb then feeds it to the cops?

PEMBLETON

Who's the bodysnatcher?

COX

This is Jim McGinn, my new Diener. Detectives Pembleton and Kellerman.

MCGINN gives them a goofy wave.

KELLERMAN

Hi.

MCGINN

I've only been here three weeks, but I gotta say it's a blast working with you homicide guys. It's like watching *Law & Order*, only, like...better.

MCGINN smiles. PEMBLETON is unamused.

PEMBLETON

Don't smile at me, Bodysnatcher.

MCGINN

(flushing)

Uh, sorry.

COX

Let's get her in the van.

MCGINN, COX and UNIFORM exit with BODY. KELLERMAN gives PEMBLETON a look: Why are you such a ballbuster?

PEMBLETON

What?

As KELLERMAN shakes his head,

FADE TO:

MAIN TITLES

ACT ONE

FADE IN:

INT. GREENHOUSE/CAROL DIETRICH'S ESTATE - DAY

CU on a pair of weathered HANDS clipping flowers. Irises.  
PULL BACK to REVEAL HORACE, 50s, the gardener. PEMBLETON  
and KELLERMAN stand across the table from him. HORACE  
continues working throughout the interview.

PEMBLETON

What time was that?

HORACE

Six o'clock sharp. My babies  
get droopy if I'm late.

PEMBLETON

And then what happened?

HORACE

The back door was open-- wide  
open. Ain't the time of year  
for that. So I went in. That's  
when I found Carol. Terrible...

KELLERMAN

You called her Carol?

HORACE

Yessir. She liked it that way.  
Everybody was the same to Carol.  
(beat)

I called her Ms. Dietrich when  
her brother was around.

PEMBLETON

Brother?

HORACE

Mr. Matthew Dietrich. He's one  
of those fellas got his  
underwears on too tight.

PEMBLETON

And the house was locked up--  
except for the back door?

(HORACE nods)

Was she married? Boyfriend?

(CONTINUED)

CONTINUED:

HORACE

Married one, two-- three times.  
The last one sorta put her off  
men altogether. She had a lot  
of friends, though-- from her  
work.

PEMBLETON

Charity work?

HORACE

Yessir. Carol had passion for  
children to see what's beautiful  
in the world-- whether it's a  
painting or one of my babies.

(beat)

I'm cutting these for her, you  
know. Irises. Some folks find  
'em showy, but they were her  
favorite. Said they were the  
eyes of God.

INT. CAVALIER - DAY

KELLERMAN driving. PEMBLETON holds an unlit cigarette.

KELLERMAN

You gonna smoke that?

PEMBLETON

What's it to you?

KELLERMAN

I thought you quit.

PEMBLETON

I like holding it.

KELLERMAN

Well, I quit. And you're giving  
me a craving. You mind putting  
that away?

PEMBLETON

I never wanted a partner.

KELLERMAN

Oh, yeah? You should tell  
somebody. Communicate, Frank.

(CONTINUED)

CONTINUED:

PEMBLETON  
It's Bayliss, isn't it?

KELLERMAN  
Bayliss?

PEMBLETON  
Did he tell you to keep an eye  
on me or something? Make sure I  
take my medicine? I don't want  
to be taken care of, Kellerman.

KELLERMAN  
Bayliss has got nothing to do  
with it.

PEMBLETON  
Mm-hm.

They drive a moment in silence.

KELLERMAN  
When I take care of you, Frank,  
you'll know it.

PEMBLETON sniffs the cigarette.

PEMBLETON  
I love that smell. Sure you  
don't want to hold one?

As KELLERMAN glares at him,

CUT TO:

INT. MATTHEW DIETRICH'S OFFICE - DAY

MATTHEW DIETRICH, 40s, every hair in place, sits behind a  
spotless, empty desk. PEMBLETON and KELLERMAN sit opposite.

DIETRICH  
We were at a fundraiser last  
night. Then Carol, my wife and  
I, and a few friends went back  
to Carol's house for a drink.

PEMBLETON  
What time did you leave?

(CONTINUED)



CONTINUED:

DIETRICH

Early. Around 11, I suppose.

KELLERMAN

Was anyone there when you left?

DIETRICH

Everyone left at once. I don't run with a fast crowd, gentlemen. We all have families. Responsibilities.

PEMBLETON

Did your sister have any enemies? Love affair gone wrong, anything like that?

DIETRICH

I won't say I think highly of Carol's ex-husbands, but they'd have no reason to kill her.

(smiles)

Their settlements were more than generous. You think it was someone Carol knew?

KELLERMAN

It's a possibility.

PEMBLETON

What about somebody from work?

DIETRICH

She was an amateur painter, a volunteer for charity... there aren't many homicidal maniacs in our circle.

PEMBLETON

Thank you, Mr. Dietrich. If you think of anything...

Rising, PEMBLETON hands him a card.

DIETRICH

The only thought I had... Carol was active with School 33-- it's a center for the arts. She was on their board, taught painting to kids from the neighborhood.

(CONTINUED)

CONTINUED:

PEMBLETON

She was killed by a disgruntled  
art student?

DIETRICH

It's a rough area. She told me  
some of her students might be  
gang members. I was shocked.

PEMBLETON

Was she threatened?

DIETRICH

Not that she mentioned. But  
Carol was a bit naive about this  
sort of thing. She had a heart  
of gold, you understand, but she  
was reckless. Trusting.

EXT. OFFICE BUILDING/DOWNTOWN - DAY

PEMBLETON and KELLERMAN walk to their Cavalier.

PEMBLETON

I've busted gang members,  
Kellerman, and you know what?  
None of them was painting a  
still life.

KELLERMAN

I'm just saying we should check  
it out.

PEMBLETON

It's a waste of time.

KELLERMAN

How do you know that?

PEMBLETON

Trust me.

KELLERMAN

The kid sees her with her  
jewelry, her fancy clothes, he  
decides to break into the house.

PEMBLETON

No forced entry.

(CONTINUED)

CONTINUED:

KELLERMAN

She knew him. She was trusting.

PEMBLETON

You're forgetting one little  
thing: nothing was stolen.

PEMBLETON and KELLERMAN reach the car.

KELLERMAN

The kid got spooked. You've got  
a better idea?

PEMBLETON

I want to talk to the people at  
that party.

(opens door; stops)

The brother... Did he seem okay  
to you?

KELLERMAN

Sure. A pompous ass, maybe.

PEMBLETON

He didn't seem too broken up.

KELLERMAN

Maybe they weren't close.  
Brothers and sisters are like  
that.

PEMBLETON shrugs. THEY get in the car.

INT. AUTOPSY ROOM/MEDICAL EXAMINER'S LAB - DAY

Carol Dietrich's BODY, still clothed, is lying on a steel  
table under harsh white light. Flash! An overhead camera  
photographs the BODY. MCGINN comes to the table and turns  
the BODY over. Flash! COX walks over with a clipboard.

COX

This is...

MCGINN

Dietrich. From this morning.

COX

We're catching up. Let's see  
what we have here.

(CONTINUED)

CONTINUED:

MCGINN begins stripping the BODY. COX makes notes.

MCGINN

I'll tell you one thing, Doc.  
These ain't the bosoms God gave  
her. Or the teeth. Or the--

COX

(smiles)

I think we're all about as  
perfect as we can afford to be,  
Jim.

MCGINN

Reminds me of the Six Million  
Dollar Man. Except this chick  
went way over budget.

COX

The Six Million Dollar Man?

MCGINN looks at her like she's from Mars.

MCGINN

Lee Majors. Mr. Farrah Fawcett.  
He was bionic. You know, it was  
this TV show.

COX

Oh. I don't have a TV.

MCGINN

Get out.

COX

I used to, but I never turned it  
on. My parents didn't let us  
watch much when we were kids.

MCGINN

TV was my parents.

COX makes a note of some deep bruises on the shoulders and  
upper back of the body.

COX

Look at these bruises on her  
shoulders. Whoever hit her has  
lousy wrist control.

(CONTINUED)

CONTINUED:

MCGINN

When I was a teenager I spent three years in this Catholic boarding school. It was like juvy, you know, only harsh. Anyhow, they only let us watch one hour of TV a night. That's where I learned to prioritize.

COX

You were a tough kid?

MCGINN

Oh, yeah. But there was this guy at the school-- Father Barney-- set me right. He told me I couldn't do nothing about my folks, but I could take care of myself if I wanted to.

COX

And look at you now.

MCGINN

You know it. Working at the M.E.'s office-- cutting up dead people like my man Quincy.

COX

Quincy who?

MCGINN

(shaking head)

You had a majorly deprived childhood, Dr. Cox.

SHE laughs. MCGINN points to the BODY:

MCGINN

Wanna open her up?

COX

(glancing at clock)

It's almost closing time.  
She'll wait.

MCGINN pulls a sheet over the body.

MCGINN

Can I buy you a beer, Doctor?

(CONTINUED)

CONTINUED:

COX

You're a little young for me.

MCGINN

Naw, it's not like that. It's,  
like, a thanks for giving me a  
shot. Besides, I'm dying to  
know what you do without a TV.

Off her smile,

CUT TO:

EXT. STRATFORD ROAD/GUILFORD - NIGHT

Beautiful houses, expensive cars. PEMBLETON and KELLERMAN  
come out of a house and head for their Cavalier.

KELLERMAN

How many of these do you want to  
do, Frank? It's late.

PEMBLETON

How many more are on the list?

KELLERMAN

It all adds up-- everybody left  
at eleven.

PEMBLETON

(taking the list)

I see three more names.

KELLERMAN

Maybe we're on the wrong track.

PEMBLETON

"Mr. and Mrs. Gary Stewart."  
You want me to drive?

Gritting his teeth, KELLERMAN gets in on the driver's side.

INT. BEDROOM/PEMBLETON'S HOUSE - NIGHT

MARY WHELAN-PEMBLETON is asleep in bed. PEMBLETON bends  
over MARY, looking for signs of wakefulness. SHE doesn't  
stir. HE gets in bed.

MARY

You check on the baby?

(CONTINUED)

CONTINUED:

PEMBLETON  
Is something wrong with her?

MARY  
No. I always check on her  
before I go to bed. I can't  
sleep unless I check on her.

PEMBLETON  
She's fine.  
(beat)  
It happened today, Mary.

MARY  
What?

PEMBLETON  
I felt like myself again. My  
gut was back, you know? My  
sense of smell. I think I'm  
finally working at full speed.

MARY makes a "hm" sound. Beat.

MARY  
Olivia played peekaboo tonight.

PEMBLETON  
Peekaboo? Is that new?

MARY  
Yes, Frank.

PEMBLETON  
Good.

MARY  
That's all you have to say?

PEMBLETON  
What do you mean?

MARY sits up and turns on a light.

MARY  
I think we should talk to a  
marriage counselor.

PEMBLETON  
What?

(CONTINUED)

CONTINUED:

MARY

I've been having some feelings  
of resentment lately.

PEMBLETON

Resentment? What are you  
talking about?

MARY

Maybe I'm tired of taking care  
of things for you. You've got a  
baby you've hardly seen the last  
two months and you don't even--

PEMBLETON

All this is about peekaboo?

MARY

Can't you see how important that  
is? She was communicating with  
me. You should try it sometime.

PEMBLETON

Where is all this coming from?  
We're fine. I thought we were  
fine.

MARY

We're not fine. I want to talk  
to a counselor.

PEMBLETON

Look, if you're upset, if you're  
having feelings of resentment,  
maybe you should talk to  
somebody. But I'm okay. In  
fact, I've never been better.

Beat. MARY gets out of bed.

PEMBLETON

Now where are you going?

MARY

I have to check on the baby.

MARY exits. As PEMBLETON stares at the door, dumbfounded,

FADE OUT

END OF ACT ONE



ACT TWO

FADE IN:

INT. NURSERY/PEMBLETON'S HOUSE - DAWN

PEMBLETON, half-dressed for the day, is smiling at OLIVIA PEMBLETON, 10 months. SHE'S sitting up in her crib. Covering his face with both hands, PEMBLETON leans down.

PEMBLETON

Peekaboo.

No response. HE tries it again.

PEMBLETON

Peekaboo, Olivia. Peekaboo.

OLIVIA is non-plussed. SHE stares back at PEMBLETON with curiosity: who is this guy?

PEMBLETON

Come on, honey. Play with  
daddy. Peekaboo. Peekaboo.

PEMBLETON tries to hold OLIVIA'S hands up to her face, but SHE pulls them away. As PEMBLETON sighs,

CUT TO:

INT. KITCHEN/PEMBLETON'S HOUSE - DAY

Breakfast. PEMBLETON eats eggs. MARY feeds OLIVIA from a jar. It's much too quiet. PEMBLETON finally looks up.

PEMBLETON

The silent treatment, eh?

MARY

(without looking at him)  
You shouldn't eat eggs, Frank.  
Too much cholesterol.

PEMBLETON drops his fork with a clatter.

PEMBLETON

Just tell me how long you're  
going to be like this.

Finally, MARY turns to face him. But the look in her eyes is cold, distant.

(CONTINUED)

CONTINUED:

MARY

I don't know. As long as I can  
take it, I guess.

Beat. As PEMBLETON gets up and grabs his coat,

CUT TO:

INT. CAVALIER - DAY

KELLERMAN driving. PEMBLETON looks out the window. Beat.

KELLERMAN

What's the matter? Run out of  
cigarettes to taunt me with?

PEMBLETON

You're divorced, right?

KELLERMAN

Yeah. Hold it-- is this a  
personal conversation?

PEMBLETON

I'm just asking a question.

KELLERMAN

Because that would be virgin  
territory for us, Frank.

PEMBLETON

Did you and your ex-wife go to a  
marriage counselor?

KELLERMAN

So I could share my feelings  
about her screwing around?  
Everybody I know who went  
through counseling got divorced  
anyway. By the time you get to  
a therapist, it's hopeless.

(beat)

You and Mary having problems?

PEMBLETON

No. Of course not.

KELLERMAN

You mean it's none of my  
business.

(CONTINUED)

CONTINUED:

PEMBLETON

I mean-- Wait. Where are we going?

KELLERMAN

Indulge me.

CUT TO:

EXT. SCHOOL 33 - DAY

Establishing.

INT. CLASSROOM/SCHOOL 33 - DAY

MS. LASKA, 40s, leads PEMBLETON and KELLERMAN through an art studio. On the wall are several amateur PAINTINGS depicting street life and the poor.

LASKA

These are by Carol's students. I find such hope in these works. She taught the kids to see beauty in surprising places.

KELLERMAN

Did she ever have any problems with her students?

LASKA

They loved her. She had a gift for teaching young people.

KELLERMAN

What about their backgrounds? Any of these kids violent?

LASKA

I wouldn't know. What I do know is that for most of the children, Carol's class was a window into a better world. Nothing changes in life until we learn to express our desires, Detective. And art is a means for that expression. Carol always went the extra mile for her students. She even had parties for them.

(CONTINUED)

CONTINUED:

KELLERMAN

Parties? Here?

LASKA

No. She invited them to her house.

KELLERMAN

The kids have been to her house?

LASKA

Is there something wrong with that?

KELLERMAN

We're going to need a list of her students, Ms. Laska.

LASKA

Of course.

INT. SQUAD ROOM/HOMICIDE UNIT - DAY

J.H. BRODIE walks around the room, handing sandwiches to JOHN MUNCH, KAY HOWARD and MELDRICK LEWIS. MUNCH opens his and inhales.

MUNCH

Provolone and onion. Bland and zing. Soft and crunch. The yin and yang of sandwich fillings.

BRODIE

I got extra onion like you said.

MUNCH

Many thanks, Brodie.

LEWIS

Only a man with no woman in his life eats onion for lunch.  
(holds up sandwich)  
Check out the breath-friendly toasted cheese.

MUNCH

Did Barbara finally come back from her mother's?

(CONTINUED)

CONTINUED:

LEWIS

I didn't say that. But we're talking again.

HOWARD

Good for you, Meldrick.

TIM BAYLISS enters from the coffee room.

BAYLISS

Is Brodie back yet?

BRODIE hands BAYLISS his sandwich. BAYLISS sniffs the air.

BAYLISS

Who got onion?

MUNCH

Me. No bites.

BAYLISS

The smell of raw onion always makes me think of my first love... Mary Ann Billington.

MUNCH

Must've been some woman.

BAYLISS

She worked the lunch counter at K-Mart. The summer I turned 14 I ate nothing but heroes. She was 17, though, and only dated boys who could drive.

LEWIS

Age differences can be a bitch.

Beat. SNIGGERING erupts around the room.

BAYLISS

Oh, I suppose I'm the only one in this department who's had smell-related flashbacks.

MUNCH

Who knew my lunch could transport you back to childhood, Bayliss? A time machine on rye.

(CONTINUED)

CONTINUED:

BRODIE

My cousin put onions on  
everything. Even her Cheerios.

HOWARD

(shaking head)

I think I'm gonna start eating  
lunch in my car.

PEMBLETON and KELLERMAN enter. KELLERMAN holds a list.

KELLERMAN

They'd been to her house!

PEMBLETON

We've got nothing on these kids  
except that they're poor and  
black.

KELLERMAN

So now I'm a racist.

PEMBLETON

I didn't say that.  
(turns away)  
Messages?

LEWIS

Yeah. Where'd I...

LEWIS starts looking through the papers on his desk.  
KELLERMAN heads for his desk.

KELLERMAN

I'm running priors on the list.

PEMBLETON

I don't care what you do. Just  
stay out of my way.

KELLERMAN

Does it ever occur to you that  
maybe you aren't the only good  
detective in Baltimore?

PEMBLETON

I'm ignoring you.

KELLERMAN

What else is new?

(CONTINUED)

CONTINUED:

HOWARD

Hey-- guys-- come on.

Suddenly GIARDELLO emerges from his office.

GIARDELLO

Do I smell the acrid aroma of discord in my squad room? A breakdown in the collaborative process? Because I'd hate to think that one of my carefully matched detective teams is finding lumps in the honeymoon mattress. I pride myself on my matchmaking abilities.

(no response)

Frank. How are you and Detective Kellerman proceeding on the Dietrich murder?

PEMBLETON

Everything's fine, Gee.

GIARDELLO

Good. "Fine" is good. "Fine" is what I like to hear. As a matter of fact, "fine" sounds almost as good as "arrest."

LEWIS finally finds the messages on his desk.

LEWIS

Here we go.

(hands them to PEMBLETON)

Your wife. Twice. And the M.E. wants to know if you're joining her for the autopsy on Dietrich.

PEMBLETON heads for the door.

PEMBLETON

Autopsy, Kellerman. Let's go.

KELLERMAN

I'd be delighted.

KELLERMAN follows PEMBLETON out. GIARDELLO sniffs.

(CONTINUED)

CONTINUED:

GIARDELLO

That, ladies and gentlemen, is  
the sweet fragrance of teamwork.

(beat)

Whoever has the onion sandwich  
better give me a bite.

As MUNCH holds out his sandwich resignedly,

CUT TO:

INT. AUTOPSY ROOM/MEDICAL EXAMINER'S LAB - DAY

COX and an ASSISTANT have just completed the autopsy on  
Carol Dietrich. In the b.g., MCGINN is wheeling in a new  
body from the freezer.

COX

That should do it.

MCGINN

Got a new contestant for you,  
Dr. Cox.

COX

Can't we take a break?

MCGINN

Last one before lunch.

COX

I hope you realize this is a  
government job, Jim. The  
prospects for advancement are  
minimal.

JIM

I'm just grateful for the  
opportunity, Doctor.

COX

(smiling)

I'm not used to this kind of  
enthusiasm in the morgue. You  
want to close up Dietrich?

MCGINN

Love to.

PEMBLETON and KELLERMAN enter.

(CONTINUED)



CONTINUED:

COX

Detectives. We just finished.

PEMBLETON

You can't wait for me?

COX

Didn't you get my messages?

PEMBLETON

(looking at KELLERMAN)

I was out.

COX

What we have here are 12-15  
blows, any six of which might've  
done the deed. There was a wide  
dispersion of bruising-- I'd say  
the killer was seriously pissed.

KELLERMAN

Murder weapon?

COX

Well, some of the fractures had  
a triangular shape, suggesting  
the object had a corner, and I  
found some small fragments of  
glass in her skull. A glass  
candlestick?

KELLERMAN

The maid said a candlestick was  
missing.

PEMBLETON

In other words, the victim was  
killed with something that was  
already in the house, by a  
person in a rage, who kept  
hitting her after she was dead.  
What does that tell you?

KELLERMAN

So she knew her killer. She  
knew her students.

PEMBLETON

I want to talk to the brother's  
wife again.

(CONTINUED)

CONTINUED:

As PEMBLETON starts off,

CUT TO:

INT. LIVING ROOM/MATTHEW DIETRICH'S HOUSE - DAY

LAURA DIETRICH, late 30s, ushers PEMBLETON and KELLERMAN into her living room.

LAURA

Have you found Carol's killer yet?

PEMBLETON

We're still working on it.

LAURA

Matt thinks it might be one of her students. That would be horribly ironic, wouldn't it? She was devoted to them.

PEMBLETON flips through his notes.

PEMBLETON

You told us before that all the guests went home around eleven. Is there any chance you might've missed someone? Somebody who stayed after you left?

The MAID enters and sets a silver coffee service on the table. SHE pours three cups.

LAURA

I don't think so... But you should ask Matt. He might've seen somebody when he went back.

KELLERMAN

When he went back?

LAURA

Yes. He forgot his briefcase-- they'd been discussing the inheritance that afternoon. After he dropped me off, he ran back for it.

(CONTINUED)

CONTINUED:

KELLERMAN

Why didn't you mention that  
before?

LAURA

I don't know. Is it important?

PEMBLETON

How long was he gone?

LAURA

I'm not sure, really. I fell  
asleep as soon as I hit the  
pillow.

KELLERMAN

Did your husband have a good  
relationship with his sister?

LAURA

Oh, yes. Carol was sort of a  
free spirit-- I don't suppose  
Matt approved of that. But they  
were affectionate.

KELLERMAN

Had there been anything between  
them recently? Any  
disagreements?

LAURA

Just about their mother's  
estate. She died last fall.

PEMBLETON

They argued over money?

LAURA

Not the money. It was the  
sentimental items they couldn't  
agree on. Antiques. Jewelry.  
Carol had no right to some of  
those things. Not after  
everything my mother-in-law had  
given her over the years.

As PEMBLETON throws KELLERMAN a look,

CUT TO:

EXT. UNDERWOOD ROAD/GUILFORD - DAY

PEMBLETON and KELLERMAN walk down to the Cavalier.

KELLERMAN  
You want to pick him up?

PEMBLETON  
I want him in the Box.

EXT. OFFICE BUILDING/DOWNTOWN - DAY

The Cavalier is double-parked out front.

INT. OUTER OFFICE/MATTHEW DIETRICH'S OFFICE - DAY

PEMBLETON and KELLERMAN approach the RECEPTIONIST. They flash their ID.

PEMBLETON  
Detectives Pembleton and  
Kellerman, Baltimore Homicide.  
We need to see Mr. Dietrich.

RECEPTIONIST  
I'm sorry, he's not in.

KELLERMAN  
Not in?

PEMBLETON  
Where is he?

RECEPTIONIST  
He didn't say. He only left a  
few minutes ago.

PEMBLETON  
(to KELLERMAN)  
He's vanished.

RECEPTIONIST  
I'm sure he'll be back.

PEMBLETON  
What makes you so sure?

RECEPTIONIST  
There's a car coming to take him  
to the airport at four.

CUT TO:

INT. CAVALIER - DAY

KELLERMAN is driving. PEMBLETON is fuming.

PEMBLETON

He's long gone.

KELLERMAN

How did he know we were coming?

PEMBLETON

The wife. The wife.

KELLERMAN

We'll find him.

PEMBLETON

He could be anywhere. Damn it.  
We wasted too much time!

KELLERMAN

You were right, Frank. How many  
times do I have to say it?

PEMBLETON

Can't you drive any faster?

INT. SQUAD ROOM/HOMICIDE UNIT - DAY

PEMBLETON and KELLERMAN enter. PEMBLETON makes a beeline  
for HOWARD'S desk.

HOWARD

Hi, Frank.

PEMBLETON

Kay, we've got a suspect in  
flight. I want every available  
patrol car, whatever it takes.  
He's probably still in the city.  
And send a couple of uniforms to  
watch his house.

HOWARD

Whoa, hold on. Are you going to  
give me his name at least?

KELLERMAN

Matthew Dietrich.

HOWARD

Excuse me?

(CONTINUED)

CONTINUED:

PEMBLETON  
Dietrich. D I E T R--

HOWARD holds up a hand.

HOWARD  
I've got good news for you,  
Frank.

SHE nods toward GIARDELLO'S door. There's shouting inside. Suddenly, the door bursts open and none other than MATTHEW DIETRICH comes out, followed by GIARDELLO. Seeing PEMBLETON, DIETRICH points right at HIM.

DIETRICH  
You-- Pembleton! I've been  
looking for you.

Off PEMBLETON'S stunned look,

FADE OUT

END OF ACT II

ACT THREE

FADE IN:

INT. SQUAD ROOM/HOMICIDE UNIT - DAY

CU on a manila envelope as its contents-- a woman's wallet, a gold chain, earrings-- spill onto a desk. PULL BACK to REVEAL DIETRICH emptying the envelope as PEMBLETON and KELLERMAN stand beside HIM. In the b.g., the other DETECTIVES watch.

DIETRICH

You see? There's no ring here.  
I want my ring.

KELLERMAN

You mean your sister's ring.

DIETRICH

It's my mother's ring, actually,  
but I don't see what business  
that is of yours.

PEMBLETON shuffles through the evidence slips.

PEMBLETON

No ring was found at the scene.

DIETRICH

Of course there was a ring-- she  
was wearing it!

PEMBLETON

What makes you so sure?

DIETRICH

Because she always wore it. I  
told her not to-- I told her it  
wasn't safe. I keep my family  
heirlooms in a safe deposit box,  
but not Carol. No. She had to  
flash it around so all the riff-  
raff she associated with could  
see it. But I never expected  
the police to steal from me!

KELLERMAN

You think somebody in the  
department took the ring?

(CONTINUED)

CONTINUED:

DIETRICH

Or lost it. One can never rule out incompetence where public employees are concerned.

DIETRICH glances around, noticing for the first time how large his audience is. HE shifts uncomfortably.

PEMBLETON

Why don't we go in here? It's quieter.

PEMBLETON gestures toward the Box.

DIETRICH

Not until I get my ring, Detective. You want a lawsuit, believe me, I can provide one.

PEMBLETON

Detective Munch is going to run down to Evidence Control and find your ring.

MUNCH

(rising)

Sure, Frank. One priceless heirloom coming up.

MUNCH exits.

PEMBLETON

While we're waiting, I need to ask you a couple of questions.

PEMBLETON opens the door to the Box.

DIETRICH

Questions about what?

PEMBLETON

About the ring, of course. We're going to need a detailed description.

DIETRICH shrugs and heads for the Box.

DIETRICH

I'm not leaving till you find it.

(CONTINUED)



CONTINUED:

PEMBLETON

Care for a cup of coffee, Mr. Dietrich? Detective Kellerman makes delicious coffee. Better than Starbuck's.

DIETRICH grunts. As KELLERMAN heads for the coffee room,

CUT TO:

INT. THE BOX/HOMICIDE UNIT - DAY

DIETRICH sips a cup of coffee. PEMBLETON and KELLERMAN sit across the table from him.

DIETRICH

My father had the ring made at J. Brown. Three diamonds-- one each from my grandmothers' engagement rings plus my mother's diamond-- set in 18 karat gold. It can't possibly be replaced.

PEMBLETON

And when she passed away, your mother left the ring to Carol?

DIETRICH

Yes.

PEMBLETON

Was that a good idea?

DIETRICH

She couldn't very well give it to me. I don't wear diamonds.

KELLERMAN

But you have a wife. A daughter.

DIETRICH

I'm not going to question my mother's wishes.

PEMBLETON

Your mother was generous with Carol, wasn't she?

(CONTINUED)

CONTINUED:

DIETRICH

My mother was generous with everyone.

PEMBLETON

But maybe a little more generous with Carol.

DIETRICH

Carol never had a sense for money. She was reckless. If my mother gave her more, it was only because she needed it more than I did.

PEMBLETON

Was that fair?

DIETRICH

Who knows? It's been my experience that people with a sunny disposition always get more than they deserve. Carol was very upbeat.

PEMBLETON

That's what we've heard.

KELLERMAN nods emphatically.

DIETRICH

You've been talking to her friends, of course.

KELLERMAN

Did she have enemies?

DIETRICH

How could she? She's a wonderfully giving person.

KELLERMAN

She seems to be well-liked. Respected.

DIETRICH

Respected? I wouldn't go that far. She's a gadfly-- took absurd risks.

(CONTINUED)

CONTINUED:

PEMBLETON

And whenever she got in too deep, mommy just wrote her a check.

DIETRICH

More or less.

PEMBLETON

And yet, after all that, she gave Carol the ring, too?

DIETRICH

I wouldn't mind that she gave it to her if Carol would've taken the slightest precautions with it. No one should've worn that ring except for special, family, occasions. But Carol never cared much about family. She was too busy saving the world.

PEMBLETON

She took things for granted.

DIETRICH

Of course she did.

PEMBLETON

That made you angry, didn't it?

DIETRICH

No.

PEMBLETON

It'd make me angry. You were the good son, the responsible one. But for some reason your mother loved Carol more.

DIETRICH looks down at his hands, now clenched into fists.

DIETRICH

You don't know anything about my mother.

PEMBLETON

I think it made you angry, Mr. Dietrich. Angry enough that you just wanted to--

(CONTINUED)

CONTINUED:

DIETRICH

I didn't kill her!

PEMBLETON

Did I say that?

KELLERMAN

You said he was angry, Frank.  
He's the one who brought up the  
subject of killing her.

DIETRICH shifts in his chair.

KELLERMAN (cont.)

Why are you leaving town today,  
Mr. Dietrich?

DIETRICH

It's a business trip; it's been  
planned for weeks.

KELLERMAN

Isn't Carol's wake tomorrow?

DIETRICH

Some things can't be changed.

KELLERMAN

Or maybe you can't bring  
yourself to face her friends.

DIETRICH looks away.

PEMBLETON

Everybody loved Carol.

DIETRICH

She had no right to keep the  
ring! No right!

DIETRICH slams the table. PEMBLETON gets in his face:

PEMBLETON

So you killed her, didn't you?  
You killed your sister!

DIETRICH

No! I didn't! I swear to God I  
didn't.

(CONTINUED)

CONTINUED:

Pause. PEMBLETON sits.

PEMBLETON  
Then explain something to me,  
Mr. Dietrich. How can you be so  
sure the ring was still on her  
body? If a gang member killed  
Carol, don't you think he  
would've taken it?

Off DIETRICH'S worried look,

CUT TO:

INT. OBSERVATION ROOM/HOMICIDE UNIT - DAY

Through the two-way mirror we SEE DIETRICH, sitting alone in  
the box, stewing. As GIARDELLO and HOWARD watch him,  
PEMBLETON and KELLERMAN enter.

PEMBLETON  
He's the man, Gee. You want to  
call Danvers?

GIARDELLO  
Do we have any evidence?

PEMBLETON  
We can place him in the house at  
the time of the murder. He had  
motive, opportunity...

KELLERMAN  
And his statement doesn't add  
up. He knew about the ring.

GIARDELLO  
What ring? Do we have a ring?

KELLERMAN  
Munch is looking for it.

HOWARD  
This guy's from one of the  
richest families in Baltimore.

GIARDELLO  
It would be nice to have the  
ring, Frank. As a matter of  
(MORE)

(CONTINUED)

CONTINUED:

GIARDELLO (cont.)

fact, it would be nice to have a confession. Until we find the former, why don't you keep working on the latter?

PEMBLETON and KELLERMAN exit. Beat.

HOWARD

A guy that rich kills his sister over a lousy diamond ring.

GIARDELLO

It was an act of symbolism, Kay. That ring signified mommy's love. She had it; he didn't. The longer I do this job, the more convinced I become that everything in life boils down to mommies and daddies. A sobering thought, eh?

HOWARD

You don't see me with a kid, do you?

Through the two-way mirror we SEE PEMBLETON and KELLERMAN enter the Box. As soon as they come in, DIETRICH stands.

DIETRICH

I want my lawyer. I'm not saying another word till he gets here.

PEMBLETON and KELLERMAN look at each other: Shit.

INT. SQUAD ROOM/HOMICIDE UNIT - DAY

KELLERMAN comes out of the Coffee Room and almost bumps into MUNCH, who's headed in.

KELLERMAN

You find it?

MUNCH

Bilbo Baggins didn't look for the ring as long I did, Mike, but I'm telling you, it's just not there. The guys in Evidence Control swear they never had it.

(CONTINUED)

CONTINUED:

KELLERMAN

Damn. It's got to be somewhere.

MUNCH

I hate to say it, but maybe it disappeared at the scene. It wouldn't be the first time.

Shaking his head, KELLERMAN goes into the Box.

INT. THE BOX/HOMICIDE UNIT - DAY

DIETRICH and his attorney, DARIN RUSSOM, sit on one side of the table. ED DANVERS sits on the other. GIARDELLO, PEMBLETON and KELLERMAN stand against the wall.

RUSSOM

Come on, Ed. Don't insult my intelligence.

DANVERS

We can place your client at the scene at the time of the murder. We know he'd been arguing with the victim about their inheritance.

RUSSOM smiles.

RUSSOM

Look at your own evidence, Ed. You've got an empty wallet, a missing diamond ring... Sounds like a robbery to me.

DANVERS

A burglar wouldn't hit Ms. Dietrich ten times after she was already dead.

RUSSOM

Depends on the burglar. I understand your detectives have a list of Carol's students. I bet you'll find some real suspects there. Surely you don't intend to hold Mr. Dietrich on this gossamer of innuendo?

(CONTINUED)

CONTINUED:

DANVERS says nothing. RUSSOM and DIETRICH stand.

RUSSOM (cont.)

And when you do find the real  
killer, let me know. My client  
would like to ask him about a  
ring. Good day, gentlemen.

As RUSSOM leads DIETRICH out,

CUT TO:

INT. HALLWAY/POLICE HEADQUARTERS - DAY

PEMBLETON and KELLERMAN walk with DANVERS.

KELLERMAN

We can't even hold him?

DANVERS

Look, if you can find the ring,  
if you can prove it was on the  
body when it was discovered,  
then maybe we have something.

PEMBLETON

Maybe?

DANVERS

He's a pillar of the community.  
With the ring, maybe I can push  
it. But it's still 50-50.  
Without the ring, it's clearly  
reasonable doubt. No chance.  
(shrugs)  
Sorry, guys.

DANVERS heads down the stairs.

PEMBLETON

Where's the ring?

KELLERMAN

Let's talk to the Uniform who  
found the body.

As PEMBLETON nods,

CUT TO:



EXT. STREET - DAY

A parked squad car. Inside, OFFICER MORTON is about to bite into a hot dog with the works. There's a rap on his window. HE turns to find KELLERMAN and PEMBLETON standing outside. PEMBLETON makes a "roll down your fucking window" gesture.

PEMBLETON

Dietrich murder. You were the first on the scene yesterday, right?

OFFICER MORTON

Yes.

PEMBLETON

Was she wearing a ring?

OFFICER MORTON

A ring?

PEMBLETON

Yes. A ring, a ring.

OFFICER MORTON

Uhh... Oh yeah. She was. Big gaudy thing-- three diamonds you could choke a dog with.

PEMBLETON

(to KELLERMAN)

He saw the ring.

KELLERMAN

Tell me, Officer Morton, how come there's no mention of a ring in your report?

OFFICER MORTON

Why? Is it important?

As PEMBLETON tries to keep his blood pressure under control,

CUT TO:

INT. SQUAD ROOM/HOMICIDE UNIT - DAY

LEWIS is on the phone. MUNCH sits across from him, blatantly eavesdropping. In the b.g., HOWARD and BRODIE listen more discreetly.

(CONTINUED)

CONTINUED:

LEWIS

(into phone)

How come you always get to light me up but I never get to-- You changed the subject again! I never said I didn't want to go out tonight. I only said it would be fun to watch-- Because it's a two-day rental!

(looks at phone)

She hung up on me.

LEWIS starts to dial the phone.

MUNCH

Don't call back.

LEWIS

Really?

MUNCH

She hung up on you. Wait.

LEWIS thinks it over, then hangs up.

LEWIS

How sad is that, man? I'm taking matrimonial advice from a three-time loser.

MUNCH

Nobody ever learned anything from success, Meldrick.

LEWIS

We're talking about seeing a movie and all of a sudden she brings up the way I fold her socks. "Ruins the elastic."

HOWARD

You do laundry? I'm impressed.

BAYLISS enters. Passing HOWARD'S desk, he sniffs.

BAYLISS

What's that smell?

MUNCH

Not again.

(CONTINUED)

CONTINUED:

BAYLISS focuses his sniffing on HOWARD.

BAYLISS  
It's Kay. Are you wearing  
perfume, Kay?

HOWARD  
It's deodorant.

BAYLISS  
No, no. Molly Sorenson wore  
that scent. It's got a note of  
bergamot, doesn't it?

BRODIE  
(sniffing)  
I like it.

BAYLISS  
Reminds me of cramped nights in  
the back of a '76 Honda Civic.  
Got a date tonight? Talk, Kay.

HOWARD  
I've got nothing to share with  
you, Bayliss.

LEWIS  
(still brooding)  
You know what "love" spelled  
backwards is? "Evil."

MUNCH  
Wouldn't that be "live" spelled  
backwards?

LEWIS  
Why don't you cut me some poetic  
license?

LEWIS reaches for the telephone. MUNCH puts out a hand to  
stop him. PEMBLETON and KELLERMAN enter. Passing them, on  
his way out, BRODIE hands PEMBLETON a message.

BRODIE  
Your wife called.

PEMBLETON starts to put the note in his pocket, but he finds  
several other notes saying "your wife called" in there. HE  
crumples them into a ball.

(CONTINUED)

CONTINUED:

MUNCH

You find the ring yet?

KELLERMAN

We're closing in. It looks like somebody at the scene stole it.

MUNCH

You know, I just remembered: I had a case a couple of weeks ago-- Bedwell-- her jade anklet disappeared. It was a little thing-- I assumed it just got lost.

LEWIS

Yeah, that happened to me too-- last week. The Hagermeyer girl. Two silver skull earrings.

PEMBLETON

Is there a connection? Same reporting officer?

MUNCH

(shaking head)

Don't think so...

BAYLISS

A Cap'n Crunch coin purse! It's a collector's item. I remember putting it back in the kid's pocket right before the M.E.'s assistant zipped up the bag.

KELLERMAN and PEMBLETON share a look.

KELLERMAN

They've all got the M.E.'s office in common.

PEMBLETON

Come on.

PEMBLETON and KELLERMAN exit.

HOWARD

(to BAYLISS)

A Cap'n Crunch coin purse?

(CONTINUED)

CONTINUED:

BAYLISS

It's one of those things you have as a kid and twenty years after you throw it out, you find out it's worth a hundred bucks.

(shakes head)

Regrets. I've had a few.

As HOWARD rolls her eyes,

CUT TO:

INT. COX'S OFFICE/MEDICAL EXAMINER'S LAB - DAY

PEMBLETON and KELLERMAN talk to COX.

COX

What makes you so sure it's one of my crew? It's just as likely one of the uniforms at the scene took the stuff.

KELLERMAN

It's looks like these things were taken after your people picked up the bodies.

COX

Look, I know how cops stick together.

KELLERMAN

That has nothing to do with it, Julianna.

COX

The last place you look is in the mirror.

PEMBLETON

The thefts were recent. Do you have anybody new on your staff?

COX

I've got several new people on my staff. There was a lot of dead wood in this department.

PEMBLETON

Can we have their names?

(CONTINUED)

"Diener"  
10/22/96

45.

CONTINUED:

COX

I'll look into it.

KELLERMAN

What does that mean?

COX

It means I'll look into it. If  
I have a thief on my staff,  
you'll be the first to know.

SHE opens her door. PEMBLETON and KELLERMAN don't move.

COX

Was there anything else,  
Detectives? Because I've got a  
lot of work to do.

Beat. As PEMBLETON and KELLERMAN grit their teeth and turn  
to exit,

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

INT. BRODIE'S DEN/HOMICIDE UNIT - EVENING

BRODIE is putting away his gear. COX enters, glancing over her shoulder as she does.

COX

Hi, Brodie. Can I talk to you a minute?

BRODIE

Sure, Dr. Cox.

COX

You can keep a secret, right?

BRODIE

Is this about Lieutenant Giardello's birthday?

COX

No. I want you to put a camera in my lab. There's a possibility someone's been... taking things.

BRODIE

Stealing?

COX

I need to get the facts.

BRODIE

Surveillance cameras, huh? Is that totally legal?

COX

I don't know. Can you help me?

BRODIE

I need some gear.

COX

How soon can you do it?

BRODIE

Tonight, if you want. I've got a light social schedule.

(CONTINUED)

CONTINUED:

COX  
Thanks. I'll be in my office  
all evening.

SHE starts to go. Stops.

COX  
Just between us, right?

BRODIE  
Of course.

As BRODIE gives COX a reassuring wink,

CUT TO:

EXT. STOREFRONT/SEEDY NEIGHBORHOOD - EVENING

The sign says, "Spy Right: Baltimore's Best in Security and  
Surveillance Equipment".

INT. FRONT COUNTER/SPY RIGHT - EVENING

CU on an array of tiny VIDEO CAMERAS on a black pad. PULL  
BACK to REVEAL the OWNER, late 50s, standing proudly in  
front of a signed picture of Roy Cohn.

OWNER  
I call these two Ozzie and  
Harriet. Installed correctly,  
they'll give you 100 percent  
coverage of any room.

BRODIE picks up one of the cameras and handles it like a  
tiny jewel.

BRODIE  
Are these legal?

OWNER  
Oh, yeah. Now audio taping is  
another matter-- conversations  
are constitutionally protected.  
Video you can go hog wild.

BRODIE  
(frowning)  
Does that make sense?

(CONTINUED)



CONTINUED:

OWNER

Do I look like Thomas Jefferson  
to you?

BRODIE

I guess I'll take Ozzie and  
Harriet.

OWNER

A wise choice.

HE rings up the purchase.

BRODIE

You ever get any real-life spies  
in here?

OWNER

That's classified information,  
my friend. But the truth is,  
most of my customers are two-  
earner couples looking to keep  
an eye on the nanny. Can't be  
too careful with your kids these  
days.

(confidentially)

Your average au pair couldn't  
detect one of my cameras if you  
gave her a map.

HE laughs.

INT. THE WATERFRONT - NIGHT

PEMBLETON sits at the end of the bar, staring at his wedding  
ring. BAYLISS, tending bar, approaches.

BAYLISS

Hey, Frank. You guys ever find  
that ring?

PEMBLETON

No.

BAYLISS

And you can't close the case  
without it?

PEMBLETON shakes his head.

(CONTINUED)

CONTINUED:

BAYLISS (cont.)

(thoughtful)

Sometimes there are bigger  
forces at work, you know?

(beat)

You, uh, want another club soda,  
Frank?

PEMBLETON

I'm fine.

BAYLISS hesitates, then:

BAYLISS

I've been meaning to say...

PEMBLETON

What?

BAYLISS

I think you're, well...right,  
Frank. I mean, I really think  
you're yourself again. After  
the stroke and everything.

PEMBLETON

Thanks, Bayliss.

Beat.

BAYLISS

You're out kind of late for a  
family man, aren't you?

PEMBLETON just looks at him and sighs.

PEMBLETON

You know something, Bayliss?

BAYLISS

What?

PEMBLETON

I need a check.

As PEMBLETON downs the rest of his drink,

CUT TO:

"Diener"  
10/22/96

50.

INT. BEDROOM/PEMBLETON'S HOUSE - NIGHT

MARY is asleep. PEMBLETON undresses in the dark and gets in bed. As HE stares up at the ceiling,

CUT TO:

INT. FREEZER/MEDICAL EXAMINER'S LAB - DAY

ON BLACK & WHITE VIDEO:

MCGINN looks around the room, then unzips a body bag. HE slips a bracelet off the BODY'S arm, slides it on his own arm, then pulls his sleeve down to cover it. Finished, HE zips the body bag shut again.

CUT TO:

INT. COX'S OFFICE/MEDICAL EXAMINER'S LAB - DAY

ON FILM:

A small TV on a stand is playing the videotape of MCGINN stealing. COX and BRODIE are watching.

COX

Thanks, Brodie.

BRODIE

There's more.

COX

I've seen enough.

BRODIE shuts off the TV.

COX

It's always the ones you like.  
Have you ever noticed that?

BRODIE

What's that, Dr. Cox?

COX

I guess I have a habit of liking  
the wrong people.

BRODIE

Who doesn't?

As BRODIE hands her the videotape,

CUT TO:

INT. LOCKER ROOM/MEDICAL EXAMINER'S LAB - DAY

CU on a CROWBAR prying open a padlocked locker. PULL BACK to REVEAL a UNIFORM doing the prying. Behind HIM stand COX, PEMBLETON and KELLERMAN. To the side is MCGINN-- a SECOND UNIFORM holding his arm.

MCGINN

You know, the combination might be coming back to me.

The LOCK pops off. The UNIFORM stands aside and PEMBLETON and KELLERMAN rifle the locker. KELLERMAN finds a Jetsons lunchbox. HE shakes it.

KELLERMAN

Bingo.

KELLERMAN opens the lunchbox. Inside are several items of jewelry, cash, collectibles-- but no diamond ring.

KELLERMAN

No ring.

Furious, PEMBLETON wheels on MCGINN.

PEMBLETON

Where's my ring?

MCGINN

(shrugs)  
Ancient Chinese secret.

PEMBLETON grabs him by the shirt and shakes him.

PEMBLETON

Where's my ring?

MCGINN

Chill, man. I already sold it.

PEMBLETON

Where?! I want a name.

MCGINN wags a finger.

MCGINN

Ah, ah, ah-- not till I consult with my attorney. I'm willing to make a deal.

Disgusted, PEMBLETON releases his grip.

(CONTINUED)

CONTINUED:

PEMBLETON

Lock him up.

MCGINN holds out his hands to UNIFORM #2.

MCGINN

Book me, Dan-O.

MCGINN grins at COX. SHE looks at him sadly.

COX

Why?

MCGINN

As the great Oscar Wilde said, I  
can resist everything except  
temptation.

(beat)

I got that off "Jeopardy".

As the UNIFORMS drag MCGINN away,

CUT TO:

INT. HALLWAY/POLICE HEADQUARTERS - DAY

PEMBLETON and KELLERMAN walking.

KELLERMAN

That ring's probably melted down  
and halfway to Belgium by now.

PEMBLETON

Sometimes when I'm in a room  
with a punk like that, breathing  
the same air, I wonder what it'd  
be like to just...hold my  
breath.

KELLERMAN

Look, I'm sorry, Frank. Maybe  
if we hadn't wasted time on the  
kids we would've gotten to  
Dietrich sooner.

PEMBLETON

I've got no problem with you,  
Kellerman. Anybody would've  
checked out those kids.

(CONTINUED)

CONTINUED:

KELLERMAN

Anybody but you.  
(PEMBLETON shrugs)  
You ever guess wrong?

PEMBLETON

I don't guess.

EXT. CLAY'S PAWNSHOP/RUN-DOWN NEIGHBORHOOD - DAY

We HEAR Smashing Pumpkins SING "Tonight, Tonight". A black Lexus is parked in front of the store.

INT. CLAY'S PAWNSHOP - DAY

SONG CONTINUES. CLAY, 40s, examines a photograph of a ring with three large diamonds. HE nods to a MAN in a suit, opens a velvet box and takes out a ring. CU on RING: it's the one we saw on the finger of Carol Dietrich. The MAN takes it and gives CLAY a large wad of cash.

CLAY

Been looking for that?

MAN

All over town. But I haven't been here.

CLAY nods. As the MAN hands him several more bills,

CUT TO:

EXT. FRONT ENTRANCE/POLICE HEADQUARTERS - DAY

SONG CONTINUES. COX faces down a group of CAMERAMEN and REPORTERS pushing microphones under her nose.

REPORTER

Is it true these thefts led to a suspected killer being set free?

COX

I can't comment on that.

REPORTER TWO

Were you aware the thief had a criminal record?

(CONTINUED)

CONTINUED:

COX

As Medical Examiner I take full responsibility for everything that happens in my office. I promise you-- this will never happen again.

REPORTER THREE

How can you be so sure?

CUT TO:

INT. AUTOPSY ROOM/MEDICAL EXAMINER'S LAB - DAY

SONG CONTINUES. BRODIE helps WORKERS install video monitoring cameras at strategic points around the room. As a WORKER flips on a monitor with a crisp image of the lab,

CUT TO:

INT. DANVERS' OFFICE - DAY

SONG CONTINUES. MCGINN sits next to his ATTORNEY. DANVERS slides a piece of paper across the table to him. MCGINN confers with his ATTORNEY, smiles, and signs the paper.

MCGINN

Clay's Pawn Shop.

As DANVERS picks up the phone,

CUT TO:

INT. CLAY'S PAWN SHOP - EVENING

SONG CONTINUES. KELLERMAN and PEMBLETON are talking to CLAY. HE shakes his head, perplexed. HE sells so many things, you know, it's impossible to remember all his customers. CLAY shrugs. PEMBLETON pounds the counter in frustration. CLAY backs off, nervous.

KELLERMAN

Come on, Frank. I'll give you a ride home.

As KELLERMAN leads PEMBLETON out,

CUT TO:

EXT. COURTHOUSE STEPS - EVENING

SONG CONTINUES. MCGINN comes out the front door with his ATTORNEY and is pleasantly surprised to find several TV cameras and REPORTERS waiting for him. As MCGINN flashes a big smile,

CUT TO:

INT. PRIVATE CUBICLE/BANK - EVENING

SONG CONTINUES. CU on a large safe deposit box. We SEE a pair of HANDS put the ring inside a velvet pouch and nestle it among jewelry, papers and family photographs. The HANDS remove an old (1950s) PHOTOGRAPH of a young woman with a little boy. PULL BACK to REVEAL MATTHEW DIETRICH as he regards the picture-- obviously of his mother and him. As his eyes well with tears,

CUT TO:

INT. THE WATERFRONT - EVENING

SONG CONTINUES. MUNCH and LEWIS are eating onion rings and intensely debating the finer points of dealing with wives. As BAYLISS pours them another round,

CUT TO:

INT. BEDROOM/HOWARD'S APARTMENT - EVENING

SONG CONTINUES. HOWARD is sitting, alone, on the bed. There's a tape in the VCR, a bag of microwave popcorn in her lap. SHE sniffs the collar of her blouse. As SHE smiles at her pleasing scent,

CUT TO:

INT. THE BOARD/HOMICIDE UNIT - EVENING

SONG CONTINUES. The name "Dietrich" is still in red. It's the only victim in red in Pembleton's column.

EXT. STREET/PEMBLETON'S HOUSE - EVENING

A CAR with the trunk lid open. Several SUITCASES set on the street behind it. MARY leans in through the back door, strapping OLIVIA into her car seat. The Cavalier pulls up behind. PEMBLETON jumps out of the passenger side. HE looks at the suitcases.

PEMBLETON

What's this?

(CONTINUED)



CONTINUED:

MARY emerges from the back seat. SHE gives PEMBLETON a long look. KELLERMAN gets out of the driver's side of the Cavalier and stands by uncomfortably.

MARY

I guess you didn't get my messages.

PEMBLETON

Where are you going?

MARY

I'm going to stay with my sister for awhile.

MARY starts putting the suitcases in the trunk.

PEMBLETON

You're going? That's it?

MARY

I'm tired, Frank.

(beat)

Since the stroke everything I've done has been about getting you back. Getting your strength back, your speech, getting you back to work. Well, now that you're back, maybe I wonder why I bothered.

PEMBLETON

Is this about the counselor?

MARY

(sighs)

I don't think there's any point in that. It's been a long time since you were a husband-- a father.

PEMBLETON

That's not true.

MARY

How many teeth does Olivia have? What's her favorite game? What foods does she like? What am I doing all day and night while you're gone?

(CONTINUED)

CONTINUED:

Beat. PEMBLETON looks away.

MARY (cont.)

Those are important questions,  
Frank. And you don't know the  
answers.

PEMBLETON

What do you expect from me?

MARY

I don't know, Frank. More.

MARY slams the trunk shut.

PEMBLETON

So you're just going to run  
away.

MARY

I stayed with you to see you  
through the stroke. Now that  
you're better... I realize I've  
stopped loving you.

Beat. MARY opens the front door of the car. Suddenly it  
hits PEMBLETON:

PEMBLETON

You're taking the baby?!

MARY

Would you know what to do with  
her, Frank?

MARY gets in the car and shuts the door. The engine starts.  
PEMBLETON stares in the side window at OLIVIA, who's looking  
back at him. OLIVIA puts her hands up to her face, then  
pulls them away with a giggle. SHE'S playing peekaboo. The  
car pulls out from the curb and drives away. Beat.  
PEMBLETON takes a cigarette out of his pocket.

PEMBLETON

You have a light?

KELLERMAN, who's been standing by the Cavalier all this  
time, mortified but unable to leave, pats his pockets.

KELLERMAN

Sorry. I quit.

(CONTINUED)

"Diener"  
10/22/96

58.

CONTINUED:

PEMBLETON throws down the cigarette.

PEMBLETON  
Damn it! Damn it, damn it, damn  
it!

PEMBLETON kicks the curb.

KELLERMAN  
Frank. Let me buy you a drink.

PEMBLETON  
She took my baby. Did you see  
that? She took my baby.

KELLERMAN nods. What can he say? As PEMBLETON thrusts out  
his arms, looking up at the heedless sky,

FADE TO BLACK

THE END