HOMICIDE
LIFE ON THE STREET

Episode Fifteen
"Diener"

Teleplay by
Christopher Kyle
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 KELLERMANN 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?

    KELLERMANN
    You should’ve taken better care of your trust fund.

FRANK PEMBLETON enters down the stairs.

    KELLERMANN
    Morning, Frank.

    PEMBLETON
    What are you doing here?

    KELLERMANN
    I’m supposed to give you a hand.

    PEMBLETON
    I don’t want a hand.

    KELLERMANN
    (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:

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 Pemberton 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
"Diener"
10/22/96

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.

Get out.

MCGINN

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:

MCGINN
When I was a teenager I spent three years in this Catholic boarding school. It was like junk, 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


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


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 GIARDELLRO emerges from his office.

GIARDELLRO
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.

GIARDELLRO
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. GIARDELLRO sniffs.

(Continued)
CONTINUED:

GIARDELLI
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.

FEMBLETON 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,
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 Pemberton 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. Pemberton 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.

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

Dietrich
Yes.

Pemberton
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.

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

(CONTINUED)
CONTINUED:

DIETRICH
My mother was generous with everyone.

PFOMBRETON
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.

PFOMBRETON
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.

PFOMBRETON
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:

GIARDELLA (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.

GIARDELLA
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:

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. GIARDELLLO, 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.

(continues)
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
 stil 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,

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:

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
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

PEMLETON 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?

PEMLETON
No.

BAYLISS
And you can't close the case without it?

PEMLETON 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?

What?

PEMBLETON

I need a check.

As PEMBLETON downs the rest of his drink,
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,
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,
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 Pemberton’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)
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