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Producers in Charge: Julie Martin and James Yoshimura

Please note this episode starts Day 1 and ends the evening of Day 2. All wardrobe, props, etc. should reflect late Winter in Baltimore. The flashback scenes should reflect various weather conditions.

The following shots of "The Board" should be scheduled:

"ABERNAGI" in RED

"ABERNAGI" in BLACK

This name is written under Pemberton’s name.

"ROSENTHAL" in RED

"ROSENTHAL" in BLACK

This name is written under Munch’s name.

Please note this episode will air after episode 17.
CAST

JOHN MUNCH ........................................ Richard Belzer
FRANK PEMBLETON ................................. Andre Braugher
MIKE KELLERMAN ................................. Reed Diamond
JULIANNA COX ................................. Michelle Forbes
MELDRICK LEWIS .......................... Clark Johnson
AL GIARELLO ................................. Yaphet Kotto
KAY HOWARD ......................... Melissa Leo
J.H. BRODIE ................................ Max Perlich
TIM BAYLISS ................................ Kyle Secor

YOUNG JOHNNY MUNCH ................. Joe Perrino
SARAH LANGDON ............................ Jean Louisa Kelly

SISTER MAGDALENA WEBER ............... Pamela Payton-Wright

SERGEANT MARK DEUTCH ....................... Richard Pilcher
DETECTIVE KATE MCCLENDON .................. Billie Jackson
SERGEANT SALLY ROGERS ..................... Kristin Rohde

YOUNG LARRY BERNSTEIN .............. Michael Crowley
JOE LANGDON ............................... Patrick Trainor
YOUNG BERNIE MUNCH ........................ Seth Cohen
YOUNG HELEN ROSENTHAL ................. Kennen Sisco
DEBBIE STRAUSS ......... Marilyn Hausfeld
YOUNG DEBBIE STRAUSS ................. Kari Ginsburg
GEORGE YOUNG ............................... Robert Riggs
YOUNG GEORGE YOUNG ...... Nathan Stolpman

DREYFUSS .................................. Neil Lewis
FRENCH TEACHER ............................... Madeline DeVan
PRIEST ................................. Rev. Thomas Loftus
RABBI .................................... Rabbi Mitchell Wohlberg
SETS

EXTERIORS
Beth-El Memorial Cemetery
Cooder Plumbing
Parking Lot
Pikesville
  Cherokee Drive
  Naylors Lane
  Rosenthal Home
  Backyard

INTERIORS
Arnold Apartment
  Bedroom
  Living Room
Bar
Cavalier
Downtown
  Parking Garage
Homicide Unit
  "The Box"
  Coffee Room
  Squad Room
Medical Examiner's Lab
  Hallway
Munch Apartment
  Living Room
Munch Home
  Basement
Pembleton Home
  Dining Area
Pikesville High School
  Classroom
  Corridor
  Library
Police Headquarters
  Holding Cell
Rosenthal Home
  Hallway
  Living Room
Sacred Heart of Jesus Church
  Sanctuary
  Vestibule
The Waterfront Restaurant
Young Apartment
  Kitchen
"Kaddish"
12/13/96

TEASER

FADE IN:

INT. PARKING GARAGE/DOWNTOWN - MORNING

Daybreak. The Lot is empty. CAMERA PANS across cold asphalt, empty parking spaces, to FIND the BODY of Helen Rosenthal, fifty-one, sprawled face up at the open door of her car. She wears a long skirt, which is pushed up around her knees and her stockings are torn and blood-stained around her ankles. HEAR Mourner's Kaddish SPOKEN in Hebrew.

RABBI (v.o.)
Yit-gadal ve-yit-ka-dash sh'mei
ra-ba b'al-ma div'ra chi-r'u'tei,
v'ym-lich mal-chu-tei
b'cha-yei-chon u-v'yo-mei-chon
u-v'cha-yei d'chol beit Yis-ra-eil,
ba-a-ga-la u-vi-z'man ka-riv,
v'i-m'ru: A-mein.

RABBI/MOURNERS (v.o.)
Y'hei sh'mei ra-ba m'va-rach
l'a-lam u-l'al-mei al-ma-ya.

PRAYER ends. CAMERA stays on Helen's FACE.

KELLERMAN (o.c.)
God, it's cold in here.

PULL BACK to REVEAL MIKE KELLERMAN and JOHN MUNCH, wearing hat, as they approach with JULIANNA COX, also wearing hat. J.H. BRODIE walks with them, carrying video camera.

MUNCH
Let me give you a hint, Mike. A call comes in -- It's the dead of winter -- What's the first thing you ask?

KELLERMAN
I guess you're gonna tell me.

MUNCH
Indoors or out. The body's in a playground, a park, anywhere remotely rustic, you take a pass. If it's somewhere in-between, say this parking lot, then it's a tough call. But no matter what, if you go out -- Always, always, wear a hat. Am I right, Doctor Cox?

(CONTINUED)
"Kaddish"
12/13/96

CONTINUED:

COX
And a scarf.

BRODIE
You don't wear a hat, you lose ninety percent of your body heat through your head.

KELLERMAN
Yeah, Brodie, I see some coming outta your ears right now.

As KELLERMAN, MUNCH, BRODIE and COX approach BODY, COX leans down, examines.

MUNCH
What've we got?

COX
Looks like a strangulation. Contusions and abrasions on her neck. Ligature marks.
(re: pulled-up skirt)
Possible rape.

MUNCH and KELLERMAN lean down, look at BODY.

MUNCH
You getting all this, Brodie?

BRODIE
I got frost on my lens.

BRODIE breathes on lens, as KELLERMAN points to neck.

KELLERMAN
What're these marks on her neck?

COX
Maybe from the chain of a necklace, dug into the skin.

Sergeant SALLY ROGERS approaches.

ROGERS
I found the victim's purse. Thirty-two dollars and change in the wallet, full set of credit cards. Her name's Helen Rosenthal.

MUNCH suddenly stops, looks at FACE in shock. ROGERS hands wallet to KELLERMAN.

ROGERS (cont.)
She wasn't robbed.

(CONTINUED)
"Kaddish"
12/13/96
3.

CONTINUED: 2

KELLERMANN

Except for the necklace.

MUNCH reaches down, takes Victim's HAND in his, holds it. KELLERMANN opens wallet, reads driver's license.

KELLERMANN (cont.)

Address for Ms. Rosenthal --
Twenty-five sixty Ozark Court.
Probably out in Pikesville or --

MUNCH

I know where it is.

On MUNCH, still holding HANDS with BODY,

CUT TO:

FLASHBACK --

EXT. ROSENTHAL HOME/PIKESVILLE - DAY

1961. HEAR Little Anthony and the Imperials SING "Shimmy, Shimmy, Ko-Ko-Bop". A coaster-brake Huffy rides INTO FRAME. Young JOHNNY MUNCH, sixteen, bespectacled, steers bicycle down sidewalk. He throws the Sun to residential Houses. JOHNNY slows in front of House, dragging sneakers on concrete. He holds onto a paper, not wanting to let go. Finally, he tosses it against the door. Young HELEN ROSENTHAL, sixteen, comes out. She's the picture of Eisenhower-era innocence. HELEN sees JOHNNY, waves sweetly. JOHNNY grins. He tries to act casual, but his feet clumsily move back to the pedals and he slips up. He locks down, finds his footing, then glances back to wave at HELEN, but she's already gone inside. Disappointed, JOHNNY rides on, looking over his shoulder.

BACK TO PRESENT --

EXT. ROSENTHAL HOME/PIKESVILLE - DAY

SONG FADES as we SEE MUNCH with KELLERMANN, in front of the same House. KID on Bike delivers newspaper. As MUNCH stares at this setting from his past,

FADE TO:

MAIN TITLES
FADE IN:

EXT. ROSENTHAL HOME/PIKESVILLE - DAY

KELLERMAN and MUNCH, carrying newspaper, walk up to front door.

KELLERMAN
You grew up in this neighborhood?

MUNCH
Helen and I went to high school together.

KELLERMAN
The girl next door.

MUNCH
The girl around the corner.

MUNCH RINGS doorbell. KELLERMAN reads from notepad.

KELLERMAN
Next of kin is her daughter, Sarah Langdon.

Langdon?

MUNCH
Yeah. Why?

SARAH LANGDON, twenty-four, in t-shirt and robe, opens door.

SARAH
Yes?

MUNCH stares at her silently. KELLERMAN speaks.

Sarah Langdon?

KELLERMAN
That’s me.

SARAH
I’m Detective Mike Kellerman. This is Detective Munch. We’re with the Homicide Unit.

MUNCH
Is your father Joe Langdon?

(CONTINUED)
CONTINUED:

SARAH
Did something happen to my dad?

KELLERMAN
This isn’t about your father --

SARAH
He’s not dead?

KELLERMAN
It’s your mother, Ms. Langdon...
I’m sorry.

SARAH
My mother? My mother’s upstairs, asleep.

SARAH turns, runs inside. MUNCH and KELLERMAN exchange a look.

INT. HALLWAY/ROSENTHAL HOME - DAY

SARAH runs upstairs, calling.

SARAH (cont.)
Mom? Mom?

SARAH opens Bedroom door.
Her POV: Bed is made.

SARAH puts her hands over her mouth, tears up.

INT. LIVING ROOM/ROSENTHAL HOME - DAY

MUNCH examines family photos on the mantel: Black and white portraits of deceased family members; Sarah’s school pictures, her bat-mitzvah portrait; and pictures of another child, Mitchell Langdon. SARAH looks to KELLERMAN.

SARAH (cont.)
That’s all you can tell me? You found her murdered in a parking lot?

KELLERMAN
When was the last time you saw your mother?

SARAH
I came home from class last night. Mom was on her way out.

(CONTINUED)
"Kaddish"
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5 CONTINUED:

KELLERMAN
Do you know where she was going?

SARAH
Dinner with her friend. Debbie Strauss.

KELLERMAN
Did she say which restaurant?

SARAH
No.

KELLERMAN
Okay... Did your mother have any enemies?

SARAH
Enemies?

KELLERMAN
Anyone who might want to hurt her?

SARAH
Everybody loved my mother.

MUNCH
That's true.

SARAH looks at MUNCH, surprised.

MUNCH (cont.)
I grew up on Cherokee Drive.

SARAH
You knew my mom?

MUNCH
And dad. Pikesville High's perfect couple. I shoulda known they'd get married, live happily ever after.

SARAH
They didn't. They got divorced fifteen years ago. Mom and I moved in here, with my grandmother.

MUNCH
How about your father? Where does he live?

(CONTINUED)
"Kaddish"
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CONTINUED:

SARAH
In an apartment complex on Sewell Avenue. Or at least he used to. He may have moved.

MUNCH
You don't see much of each other?

SARAH
We're not close. I guess I should call and tell him.

MUNCH
We can take care of that, if it'll be easier.

SARAH
(nods)
He works over at the high school.

KELLERMAN refers to notes, looks at SARAH.

KELLERMAN
Ms. Langdon, did your mother usually wear a necklace?

SARAH
Yes... She wore a chain with my brother's class ring on it.

Your brother?

SARAH
Mitchell... He died a long time ago.

KELLERMAN nods, writes in notepad. MUNCH picks up picture from mantel -- a young Helen. MUNCH looks at SARAH.

MUNCH
You and your mother, you have the same eyes.

SARAH
I'd like to see her now. Can you take me to see her?

Of course.

MUNCH puts picture frame back on mantel, as THEY head out,
INT. "THE BOX"/HOMICIDE UNIT - DAY

CU on FRANK PEMBLETON, in attack mode.

PEMBLETON
Think about it, Dreyfuss. Try to put yourself in his place.

PULL BACK to REVEAL DREYFUSS, twenties, handcuffed to table, terrified.

PEMBLETON (cont.)
You’re John Abernagi. You’ve been sitting behind the counter all day. Your shift ends in half an hour. You’re tired, hungry. You want to go home and eat, see your wife, Gita, who’s six months pregnant, and your son, Ari, who just turned two... Then I walk in... With my gun. Point it right at you.

PEMBLETON points right index finger at DREYFUSS, like a gun.

PEMBLETON (cont.)
Can you feel the fear? The terror... You start to sweat... Your stomach churns. The panic... You’re gonna die. You’ll never see your sweet wife’s face again. You’ll never play with your son.

DREYFUSS
It wasn’t me --

PEMBLETON
It was you. You walked into that drugstore. You looked into John Abernagi’s eyes, the same way I’m looking into your eyes right now, and you decided he had to die. You aimed your gun and you pulled the trigger and his brains ended up all over the back wall of the store. Brains and blood -- a man’s life. Gone. But before he died, he was afraid, Dreyfuss. Afraid like you are right now.

PEMBLETON pushes his finger into DREYFUSS’ forehead, mimes pulling the trigger. DREYFUSS flinches.

PEMBLETON (cont.)
How does it feel?

DREYFUSS
Please --

(CONTINUED)
CONTINUED:

PEMBLETON
We have witnesses who saw you go into that drugstore.

DREYFUSS
Okay, I was there, but --

PEMBLETON
Ah, so you were there. See how easy that was? To tell the truth?

DREYFUSS
I was in the store, but I didn't shoot anybody --

PEMBLETON
You shot him right in the forehead, Dreyfuss, just like this --

PEMBLETON rises, mock-shoots DREYFUSS in the forehead again, DREYFUSS flinches again, eyes tearing up.

PEMBLETON (cont.)
You did it. You killed him.
(mimes shooting him again)
You pulled the trigger and you shot a man dead.

PEMBLETON is about to point his finger and shoot again, as DREYFUSS, distraught, pulls back in chair, holds up hand.

DREYFUSS
Alright, alright --

PEMBLETON
Alright, what?

As DREYFUSS is about to answer, KAY HOWARD sticks her head in.

HOWARD
Frank, can I see you?

PEMBLETON
I'm working --

HOWARD
I need to talk to you. Now.

PEMBLETON glares at HOWARD, who gives him a look back, she's serious. HOWARD exits.
7 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

PEMBLETON follows HOWARD out of "The Box", SLAMMING door.

PEMBLETON

What?

HOWARD

See that kid?

HOWARD points toward "The Aquarium". A YOUNG MAN, sits at
Howard's desk, rocks back and forth in his chair, head down.

HOWARD (cont.)
Came in ten minutes ago, confessed
to holding up the drugstore on
Eastern Avenue. Says he shot
Abernagi by accident --

PEMBLETON

Dreyfuss shot Abernagi.

HOWARD

This kid brought in the cash from
the register.

PEMBLETON

What?

HOWARD

And the murder weapon.

Beat. PEMBLETON looks from HOWARD to the YOUNG MAN, then
back at "The Box".

HOWARD (cont.)
You want me to tell him?

PEMBLETON turns, re-enters "The Box". Another door SLAM.

8 INT. "THE BOX"/HOMICIDE UNIT - DAY

PEMBLETON walks over to table. DREYFUSS leans away, afraid.

PEMBLETON

Stand up, Mr. Dreyfuss.

DREYFUSS hesitates. PEMBLETON unlocks cuff, steps away.

PEMBLETON (cont.)

Go home.

On PEMBLETON, indicating the open door,

CUT TO:
INT. HALLWAY/MEDICAL EXAMINER'S LAB - DAY

SARAH pulls jacket tightly around herself as she stares at her mother's BODY.

SARAH
How much longer does she need to stay here? We have to bury her by morning.

MUNCH
(to COX)
Jewish law says --

COX
Within twenty-four hours except on the Sabbath. I know.
(to SARAH)
Actually, I'm through. Arrange a time with your funeral home and we'll release the body.

SARAH nods, moves toward her mother's BODY. COX pulls KELLERMAN and MUNCH aside.

COX (cont.)
Cause of death was asphyxiation from strangulation. The hyoid bone was fractured. Whoever did this held on a while... She was also sodomized.

KELLERMAN
You get a semen sample?

COX
At the Lab.

MUNCH
How about time of death?

COX
Minimal rigor, but it was cold outside.

KELLERMAN
Freezing, hat or no hat.

COX
I'd say she died sometime between midnight and two. If they bury her first thing in the morning, that should still be permissible.

MUNCH
Tell me something, Cox, how is it you know more about Judaism than I do?

(CONTINUED)
CONTINUED:

What can I say? I'm no ordinary Shiksa.

MUNCH walks over to SARAH.

Are you ready to go?

No.

You want us to leave you alone?

No.

SARAH moves closer to examining table.

I just want her to wake up.

She reaches out, touches her mother's FACE. On MUNCH, looking down at Helen's FACE,

FLASHBACK --

INT. LIBRARY/PIKESVILLE HIGH SCHOOL - DAY

CU on young HELEN, laughing. PULL BACK to REVEAL Main Room of School Library: Circulation desk, large wooden tables, stuffed chairs and shelves of books lining the walls. HELEN sits between two GIRLFRIENDS, leaning over a National Geographic magazine. They look at the pictures, pointing and giggling. JOHNNY sits across Room, at empty table, pretending to do homework. He steals glances at HELEN over top of textbook. She catches JOHNNY's stare, whispers to her friends, all three explode in LAUGHTER. LIBRARIAN SHHH's them, to no avail. JOHNNY picks up pencil, opens notebook. CU on JOHNNY's hand, as he writes the name "H-E-L-E-N".

BACK TO PRESENT --

INT. SQUAD ROOM/HOMICIDE UNIT - DAY

As a HAND writes the name "R-O-S-E-N-T-H-A-L" on "The Board" in RED under Munch's name,

FADE OUT.

END OF ACT ONE
"Kaddish"
12/11/96

ACT TWO

FADE IN:

FLASHBACK --

12 INT. CORRIDOR/PIKESVILLE HIGH SCHOOL - DAY

1961 again -- JOHNNY stands at his open locker. STUDENTS pass by on their way to class. JOHNNY talks to his friend, LARRY BERNSTEIN. Even at sixteen, JOHNNY has a rap.

JOHNNY
I'm telling you, soon, very soon, there is gonna be like five-hundred channels. Everything you want will be taken care of through the ol' boob tube. You'll see and hear anything you need to see and hear without ever having to rise from your Sealy posture-pedic.

JOHNNY glances down Hallway, sees HELEN with JOE LANGDON, sixteen, BMOC, football player. JOE wears his letterman's jacket. He and HELEN walk hand-in-hand.

LARRY
It'll never happen.

JOHNNY just gawks -- He's not in their league. He SLAMS his locker shut. LARRY notices HELEN and JOE.

LARRY (cont.)
Ugh. Here comes Joe Langdon and Helen Rosenthal.

JOHNNY
Pikesville High's perfect couple.

LARRY
Joe's an idiot. He thinks he's God's gift.

JOHNNY steps to water fountain, about to drink. He looks back to HELEN and JOE, walking away.

JOHNNY
Why do guys like him always get girls like her?

Munch's adult HAND turns knob to make the water flow.

BACK TO PRESENT --
INT. CORRIDOR/PIKESVILLE HIGH SCHOOL - DAY

MUNCHE sips from fountain. KELLERMAN looks at the now aged lockers. They walk down Hall.

KELLERMAN
High school hasn’t changed much since I graduated.

MUNCH
When was that? About two years ago?

KELLERMAN
Nineteen eighty-four.

MUNCH peeks into Classroom.

MUNCH
There he is.

MUNCH opens door. HE and KELLERMAN enter.

INT. CLASSROOM/PIKESVILLE HIGH SCHOOL - DAY

JOE LANGDON, fifty-one, weathered, disheveled, gray, changes fluorescent fixture.

MUNCH (cont.)

Joe Langdon?

LANGDON
Yeah?

MUNCH
(shows badge)
John Munch, Baltimore Police.

LANGDON
Helen’s dead. I heard.

KELLERMAN
How?

LANGDON
Pikesville’s a small town. Munch... Don’t I know you?

MUNCH
We sat in this room together, once upon a time. The Boston Tea Party... The Emancipation Proclamation... Mother Jones.

LANGDON
Oh, yeah. I remember you. The little geek.

(CONTINUED)
14 CONTINUED:

MUNCH
When was the last time you saw your ex-wife, Mr. Langdon?

LANGDON
I don’t remember.

MUNCH
What do you mean, you don’t remember?

LANGDON
We don’t speak.

MUNCH
She lives six blocks away.

LANGDON
Let’s just say we do a good job of avoiding each other.

KELLERMAN
How long have you been working here?

LANGDON
About thirteen years. Used to be the football coach over at Westview High -- before the car accident.

MUNCH
What accident?

LANGDON
You don’t know? Seems to me everyone in Baltimore heard about me killing my own kid.

MUNCH and KELLERMAN exchange a look.

LANGDON (cont.)
It was seventy-nine. I was drunk -- Mitchell, our son, was in the front seat. Went through the windshield. He was fifteen. You understand now why Helen and I don’t speak? She never forgave me.

LANGDON goes back to work.

LANGDON (cont.)
My son, my marriage, my coaching job... Lost. Finally, this place offered a janitorial position. Been here ever since.

(CONTINUED)
14 CONTINUED: 2

KELLERMAN
From coach to janitor. That's gotta be tough.

LANGDON
Some ways cleaning's easier than coaching. I don't have to care. And there's less strain on the vocal chords.

MUNCH
Where were you last night at approximately twelve-thirty?

LANGDON
Where I am most nights, at a bar. Last night I was at Jilly's, closing the place.

MUNCH
Y'know, I remember you in school, Langdon. Varsity Football player... Prom King... Big Man On Campus.

LANGDON
Big Man On Campus... Right.

As LANGDON empties waste basket into barrel,

15 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

CU on the name "A-B-E-R-N-A-G-I" written in BLACK. PICK UP TIM BAYLISS, glancing at "The Board". He sees PEMBLETON at water cooler, walks over.

BAYLISS
Good work, Frank.

PEMBLETON
On what?

BAYLISS
Abernagi. You put that case down.

PEMBLETON
That what you heard? I put it down?

BAYLISS
It's on the "The Board" in black. Why? It's not still open, is it?

(CONTINUED)
PEMBLETON
No.

BAYLISS
So -- good work.

BAYLISS looks at PEMBLETON askance, starts to walk away.

PEMBLETON
What're you doing tonight?

BAYLISS
Tonight? Got to pay my bills, maybe catch "Must See TV" --

PEMBLETON
Do you want to come over for dinner?

BAYLISS
Do I... Wanna what?

PEMBLETON
Have dinner with me. Pasta. Salad. Dinner.

BAYLISS
At your house? You're asking me to dinner at your house?

PEMBLETON looks at BAYLISS, shakes his head.

PEMBLETON
Never mind.

PEMBLETON starts to walk away, BAYLISS stops him.

BAYLISS
No, wait. I'd love to come to dinner.

PEMBLETON
Eight-thirty.

BAYLISS
Okay... Should I bring something? Some wine? You can't drink, I know, but I could pick up a bottle for Mary. She like red or white?

PEMBLETON
Mary won't be there.

BAYLISS
She won't?

(Continued)
CONTINUED: PEMBLETON

No.

Why not? PEMBLETON

Mary left me.

PEMBLETON throws away water cup, goes. BAYLISS looks after him stunned.

INT. COFFEE ROOM/HOMICIDE UNIT - DAY

MUNCH and KELLERMAN at the coffee machine.

KELLERMAN

I spoke to Debbie Strauss. She said goodbye to Helen in front of the restaurant around eleven.

MUNCH

They took separate cars?

KELLERMAN

Strauss parked on the street. Rosenthal in the garage.

Detective KATE MCCLENDON enters.

MCCLENDON

Detective Munch?

MUNCH

Present.

MCCLENDON

Detective Kate McClendon, Violent Crimes. You're the primary on the Rosenthal case?

MUNCH

What can I do for you?

MCCLENDON

I've been working a series of rapes in the Mount Washington area. Three women attacked over the last six months.

KELLERMAN

Your victims sodomized?

MCCLENDON

Yep.

(CONTINUED)
CONTINUED:

MUNCH
Any of them identify the rapist?

MCCLENDON
No one could make a positive ID. The guy came up from behind at night. Usually while they were getting in or out of their car. You didn’t happen to get a semen sample?

MUNCH
We’re waiting on the Lab. What’s your guy’s blood type?

MCCLENDON
"A-B" positive. Call me when you get your results. We may be looking at the same man.

KELLERMAN
You got the file upstairs?

MCCLENDON
It’s on my desk.

KELLERMAN
(to MUNCH)
Think we should check it out?

MUNCH
You two go ahead.

KELLERMAN shrugs at MCCLENDON, they head out. As MUNCH takes sip of coffee,

CUT TO:

17 EXT. BACKYARD/ROSENTHAL HOME - DAY

SARAH sits on lawn-chair, coat on, holding book. MUNCH comes around back of House.

MUNCH
There you are.

SARAH
(looks up)
Detective Munch.

MUNCH
I thought maybe the bell was broken. What’re you doing out here?

(CONTINUED)
CONTINUED:

SARAH
I couldn't stand being inside.

MUNCH
It's three degrees. You prefer frostbite?

SARAH
My mom lived in this house practically her whole life. I keep expecting her to walk in the room, call my name... How am I going to survive in there for seven days?

MUNCH
You're sitting shiva?

SARAH nods. She holds up book.

SARAH
I found this old yearbook of Mom's. Here -- Read what you wrote.

MUNCH
I'll look at it inside. Let's go in.

SARAH
No, I --

MUNCH
C'mon, Sarah. Why sit and shiva before you have to?

SARAH reluctant, smiles, stands, walks toward Back Door. THEY enter.

INT. LIVING ROOM/ROSENTHAL HOME - DAY

MUNCH and SARAH sit on couch. He reads yearbook.

SARAH
See that? You filled up the whole page. I didn't realize you and Mom were so close.

MUNCH
(looks at cover)
Pikesville High... I went back there today. Saw your Dad.

SARAH
Oh.

(CONTINUED)
MUNCH
He told me about the accident.

SARAH
What does that have to do with this investigation?

MUNCH
Given what they went through after Mitchell died, you don’t think he would have --

SARAH
I don’t think he could have. My father’s an alcoholic, Detective. Half the time he’s too drunk to stand up, let alone --

MUNCH
Okay. It’s okay. I had to ask.

MUNCH stands, gets his coat.

MUNCH (cont.)
What time’s the burial?

SARAH
Nine a.m. At Beth Torah.

MUNCH
I’ll try to be there. (walks toward door)
One more question, Sarah.

SARAH
Yeah?

MUNCH
Was your mom involved with anyone recently? She have a boyfriend?

SARAH
George Young. It wasn’t serious, though. They’d been seeing each other for the past few months.

MUNCH
George Young...

MUNCH re-opens yearbook, flips through. He points to picture.

MUNCH (cont.)
This George Young?

(continues)
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18 CONTINUED: 2

SARAH

That’s him.

As MUNCH stares at the photograph,

CUT TO:

FLASHBACK --

19 EXT. CHEROKEE DRIVE/PIKESVILLE - DAY

JOHNNY walks home with LARRY. Johnny’s younger brother, BERNIE MUNCH, eight, tags along, wearing Davy Crockett coon-skin cap.

JOHNNY

I save up enough money from my paper route, I’m gonna buy myself a Mercury Coupe. I’ll be irresistible.

LARRY

When donkeys fly. You comin’ over?

JOHNNY

No, I got geometry homework.

LARRY

Okay. See ya tomorrow.

JOHNNY

See ya.

LARRY turns, while JOHNNY heads forward, picking up the pace. He ignores BERNIE, who trots like a pony to keep up.

BERNIE

I’m going to be a pioneer when I grow up.

JOHNNY

Bernie, don’t be a moron. There’re no more pioneers.

BERNIE

Then what’s all this about a “New Frontier”?

Ahead, JOHNNY sees HELEN with young GEORGE YOUNG, sixteen. He harasses her, grabbing her arm, speaking harshly. JOHNNY gathers up his courage and runs toward them.

JOHNNY

Young, what’d’ya doin’?

GEORGE

Get outta here, Munch.

(CONTINUED)
19 CONTINUED:

JOHNNY
Leave her alone.

GEORGE
This ain't none of your business. We're just talking.

JOHNNY
I said leave Helen alone.

GEORGE lets go of HELEN, grabs JOHNNY, shoves him.

GEORGE
What'd'ya gonna do, Johnny Munch? You gonna do something to me? Huh?... Huh?

GEORGE pushes JOHNNY to ground. He hits the cement hard, dropping his books. GEORGE kicks Johnny's school books.

GEORGE (cont.)
You wanna take a punch, funny boy? Go ahead, get up.

JOHNNY doesn't move. GEORGE turns to HELEN.

GEORGE (cont.)
Get a load of the hero, Helen. Hey, now that you got rid of the big football star, maybe you should go out with this clown... Since you think you're too good for me.
(to JOHNNY)
See ya around, tough guy.

GEORGE walks off, laughing. JOHNNY picks himself up, BERNIE gathers his books. HELEN wants to help, but realizes JOHNNY won't look at her.

HELEN
Thank you, Johnny.

BERNIE
That was so neat. You were just like Rowdy Yates on "Rawhide".

HELEN
I don't know what I would've done if you didn't show up. Are you alright?

JOHNNY's more humiliated than hurt, but touched that he impressed HELEN.
JOHNNY
Me? Never been better.

HELEN and BERNIE giggle. Beat, awkward silence.

JOHNNY (cont.)
What did George mean about Joe?

HELEN
Me and Joe... We... We broke up.
He... He wanted to do things...

JOHNNY knows what she means, wants to say something, but in front of his brother he's tongue-tied. As HELEN picks up a notebook BERNIE missed, hands it to JOHNNY,

CUT TO:

BACK TO PRESENT --

INT. SQUAD ROOM/HOMICIDE UNIT - AFTERNOON

MUNCH sits at his desk, KELLERMAN leans against it. BRODIE fiddles with video camera at desk.

KELLERMAN
You stay in the house for seven days?

BRODIE
It's called sitting shiva.

KELLERMAN
You can't go out?

MUNCH
No.

KELLERMAN
And there's no wake?

MUNCH
No, there's no wake.

BRODIE
The shiva is the wake.

KELLERMAN
Yeah, I got it. I just have one more question.

MUNCH
What?

(CONTINUED)
CONTINUED:

KELLERMAN

Why would Cox say she was no ordinary shiva?

MUNCH

She didn’t say shiva, she said shiksa.

Shiska?

KELLERMAN

Shiksa. Sheesh.

BRODIE

BRODIE goes. KELLERMAN shrugs, opens file.

KELLERMAN

Got your info on George Bertram Young. Inducted into the Army sixty-four, Infantry. Two tours Vietnam, then charged with assault in sixty-eight and sent to Leavenworth. Dishonorable discharge, nineteen seventy-eight. George now works as a plumber. Lives in Pikesville.

MUNCH

(stands)

Am I the only person who moved out of that neighborhood? Let’s go.

MUNCH and KELLERMAN head to coat rack, grab coats.

KELLERMAN

By the way, what’s a shiksa?

MUNCH

You really do live in a big Irish cocoon, don’t you?

As MUNCH and KELLERMAN exit,

CUT TO:

EXT. PARKING LOT/COODER PLUMBING - AFTERNOON

MUNCH and KELLERMAN exit back door of Building. They head toward a sea of plumbing trucks.

MUNCH

C’mon. Lemme hear you say it.

KELLERMAN

I don’t want to.

(CONTINUED)
MUNCH
Just one time. Say it once, and
I'll leave you alone.

KELLERMAN
Oy vey zmere. I'm so meshugginah,
I could plotz.

MUNCH
I love that. Say it again.

KELLERMAN scowls at MUNCH. They reach GEORGE YOUNG,
fifty-one. He wears plumbers overalls, loads tools onto
back of his truck.

MUNCH (cont.)
You George Young?

YOUNG
Yeah.

MUNCH
I'm John Munch.

YOUNG
Why does that name sound familiar?

MUNCH
We went to high school together.

YOUNG
I remember you now, Johnny. What'd'ya want, an alumni donation?

MUNCH
I'm a Homicide Detective. I want
to ask you about Helen Rosenthal.

YOUNG
Well, make it quick. I'm on my
way to a job.

MUNCH
Where were you last night?

YOUNG
Sleeping, like any other guy who
gets up at five a.m. to go to
work.

KELLERMAN
Can you prove that?
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21 CONTINUED: 2

YOUNG
What do you mean? Do I have witnesses?

KELLERMAN
Yeah.

YOUNG
Only my Mickey Mouse alarm clock. I take it you haven't found who killed Helen.

MUNCH
Not yet.

YOUNG
Look, Detective. I get to work early. I go to bed early. I was at work on time this morning. You can ask my supervisor.

MUNCH
We'll do that.

YOUNG
Good. And when you find whoever murdered her, lemme know who it is. 'Cause I'm gonna kill the bastard.

YOUNG turns, goes. KELLERMAN turns to MUNCH.

KELLERMAN
Oy.

As MUNCH and KELLERMAN go,

CUT TO:

22 INT. DINING AREA/PEMBLETON HOME - NIGHT

BAYLISS sits, steaming plate of pasta in red sauce in front of him. High chair is next to table. PEMBLETON brings parmesan cheese, sits.

BAYLISS
This is delicious sauce, Frank. You make it yourself?

PEMBLETON
Mary made it. I defrosted it.

BAYLISS
Oh.

(CONTINUED)
22 CONTINUED:

BAYLISS twirls his fork. PEMBLETON watches.

PEMBLETON
It is good, isn’t it?

BAYLISS
Like I said, delicious.

PEMBLETON
Mary’s a great cook. I can’t even boil water.

BAYLISS
You made the pasta, didn’t you?

BAYLISS continues eating. PEMBLETON, no appetite, puts down fork.

PEMBLETON
You cook for yourself?

BAYLISS
Sometimes. Usually I order take-out. Maybe heat up a can of soup. Frozen dinners.

PEMBLETON
I hate frozen dinners.

BAYLISS
Some of them aren’t so bad.

PEMBLETON
(looks down at plate)
This was the last container of sauce in the freezer.

BAYLISS puts down his fork, looks at PEMBLETON.

BAYLISS
She’ll come back, Frank.

PEMBLETON
I don’t think so.

BAYLISS
She just needs a little time. To think things through.

PEMBLETON
What do I do in the meantime?

BAYLISS
Learn to like frozen dinners.

(CONTINUED)
CONTINUED: 2

PEMBLETON shoots him a look.

BAYLISS (cont.)

She loves you.

PEMBLETON
You’re telling me about my wife? Mary’s gone. Olivia’s gone. I’m left in this empty house -- alone. What am I supposed to do? Spend the rest of my life waiting for my family to come home?

BAYLISS
C’mon, Frank --

PEMBLETON
Frank? Who is that? Who exactly is Frank Pemberton? I used to be so sure. I used to be your partner. Mary’s husband. Olivia’s father. I’m not any of those things anymore. I have no idea who I am.

BAYLISS
You have the job. Being a Homicide Detective. That’s who you are. Find your peace in that.

PEMBLETON
I used to believe in my instincts. That as a detective, I was infallible... I don’t even believe that anymore... I have nothing left.

BAYLISS
What I said before, Frank... You and me, being partners again... If that’s what you need right now...

PEMBLETON
I don’t know what I need.

BAYLISS and PEMBLETON share a look. BAYLISS rises.

BAYLISS
I’m gonna get seconds.

BAYLISS rises, crosses to stove. PEMBLETON sits alone at table. Something catches his eye in the corner of the floor. It’s a baby rattle. PEMBLETON picks up rattle. On PEMBLETON, holding rattle, looking at empty high chair,

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

23 EXT. BETH-EL MEMORIAL CEMETERY - MORNING

CU on HAND holding a small shovel. PULL BACK to REVEAL a group of MOURNERS at Helen's grave site. MUNCH and KELLERMAN stand in b.g., watching the service.

RABBI
Yit-ba-rach v'yish-ta-bach
v'yit-pa-ar, v'yit-ro-mam,
v'yit-na-sei, v'yit-ha-dar,
v'yit-a-leh, v'yit-ha-lal sh'rai
d'kud-sha...

RABBI/MOURNERS

B'reich hu...

KELLERMAN
(whispers)
What're they saying?

MUNCH
It's the Mourner's Kaddish. A hymn in praise of God.

The RABBI continues prayer, MOURNERS join in.

RABBI
I'ei-la min kol bir-cha-ta
v'shi-ra-ta, tush-b'cha-ta
v'neh-chen-ma-ta da-a-mi-ran
b'al-ma...

RABBI/MOURNERS
V'i-m'ru: A-mein.

The RABBI finishes. SARAH wears a two-inch strand of black ribbon pinned to her clothes. She dips the shovel into small pile of soil, takes some dirt and drops it into the grave. SARAH hands the shovel to the next PERSON, who does the same. SARAH walks away from the grave, accepting condolences from other MOURNERS. MUNCH waits his turn.

SARAH
You made it.

MUNCH
I made it.

SARAH and MUNCH watch the CROWD disperse.

MUNCH (cont.)
Your mother went to temple a lot?

(CONTINUED)
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CONTINUED:

SARAH

(nods)
She didn't always... My dad was Protestant. Growing up, the closest we came to religion was watching Rudolph on television.

MUNCH smiles.

SARAH (cont.)
Then the accident happened. The divorce... Once Mom and I moved in with my grandmother, we all went to synagogue together. On Yom Kippur. Passover. Then Mom started going on her own... She said she liked the routine, the ritual. I never really understood, until now...

You're not religious, are you?

MUNCH
The only thing Judaism and I have in common is we both don't like to work on Saturdays.

SARAH laughs. DEBBIE STRAUSS, fifty-one, approaches.

STRAUSS
Are you ready, Sarah? We should head for the house.

SARAH
Debbie, this is Detective --

STRAUSS
Johnny Munch. I'd recognize you anywhere.

As STRAUSS extends her hand,

FLASHBACK --

INT. CLASSROOM/PIKESVILLE HIGH SCHOOL - DAY

CU on teenage hands, exchanging notes. PULL BACK to REVEAL a French class -- TEACHER repeats phrases. Young DEBBIE STRAUSS, sixteen, passes a folded paper to HELEN.

FRENCH TEACHER
Je vous demande pardon. Nous sommes perdus.

(CONTINUED)
JOHNNY sits in the back, watching HELEN and DEBBIE correspond.

FRENCH TEACHER (cont.)

Je ne vous comprends pas. Y a-t-il quelqu'un qui parle anglais.

School bell RINGS. STUDENTS get up, noisily head for the door. HELEN turns to get her forgotten sweater. JOHNNY approaches.

JOHNNY
Helen, can I ask you something?

HELEN
Uh-huh.

JOHNNY
I was wondering, you're not dating George Young, are you?

HELEN
I'll never go out with George Young.

JOHNNY
Well, I was thinking, maybe I could go to the prom... With you, you know, we could go together. I know it's a couple of months away, but... What I mean is, would you like to go to the prom with me? Y'know, if you don't already --

HELEN
Johnny...

JOHNNY
I'm talking too much, huh?

HELEN
I don't know what to say.

JOHNNY
That means no.

HELEN
No, I mean, I can't. Joe and me, we got back together. He came over last night... And he was crying.
JOHNNY steps away. HELEN stops him.

HELEN (cont.)
Joe's the only boy I've ever dated. I never even kissed anyone else, not even at camp. Sometimes things are just supposed to be, you know. It's like I'm supposed to be with Joe for the rest of my life.

JOHNNY
How do you know that for sure?

HELEN
I just know.

JOHNNY looks down.

HELEN (cont.)
Johnny, you're not mad, are you?

JOHNNY
No.

HELEN
Thank you for asking me.

HELEN takes JOHNNY's hand, holds it. JOHNNY is stiff, surprised by this. He looks down at their hands, together for once. HELEN squeezes his fingers, smiles.

HELEN (cont.)
It was one of the sweetest things anyone’s ever done.

JOHNNY returns the smile. Then, filled with a mixture of adolescent joy and disappointment, he pulls his hand away.

JOHNNY
Yeah, sure.

DEBBIE breaks up the moment, calling at the door.

DEBBIE
Helen, come on. We'll be late for class.

HELEN
See you later, Johnny.

HELEN and DEBBIE exit Classroom. PAN BACK to JOHNNY watching HELEN leave. CU on his face.

(CONTINUED)
See you later.

As JOHNNY stands, staring,

CUT TO:

BACK TO PRESENT --

INT. LIVING ROOM/ROSENTHAL HOME - DAY

CU on MUNCH, looking around the house full of PEOPLE.

His POV: Mirrors are covered, wooden crates set-up for mourners to sit on. Against the wall, a buffet is laid out.

MUNCH looks at STRAUSS, across Room, talking with GUEST. MUNCH sees KELLERMAN at buffet, pastry in hand.

MUNCH

Hey.

MUNCH walks toward KELLERMAN, tugs on his arm.

MUNCH (cont.)

Don't eat that.

KELLERMAN

Why not?

MUNCH

It's not allowed. You can't eat until after the Kaddish.

KELLERMAN

Kaddish is what? An appetizer?

KELLERMAN starts to sit on wooden box.

MUNCH

Ah, ah, ah. Don't sit there.

KELLERMAN

What? You're not supposed to sit either? Other people are sitting.

MUNCH

On the chairs. The boxes are meant for the family -- To remind them of their discomfort.

KELLERMAN

Lots of rules in this religion.

(Continued)
MUNCH
And there aren't in yours?

KELLERMAN
When I was growing up, the only god we had was Majestic Distillery.

STRAUSS finishes her conversation with GUEST, approaches.

STRAUSS
John. Is this Detective Kellerman?

KELLERMAN
I'm Kellerman, yeah.

STRAUSS
Debbie Strauss.

KELLERMAN
Right. We spoke on the phone.

STRAUSS
Let me know if I can be of any more help with the investigation.

KELLERMAN
There is something -- Did you know Helen was seeing George Young?

STRAUSS
Did I know? I told her to.

KELLERMAN
You set them up?

STRAUSS
I tried. And Helen went along with it for a while. The truth is, she wasn't much interested in dating, let alone marriage.

MUNCH
George asked Helen to marry him?

STRAUSS
Several times. But she always turned him down.

SARAH approaches, STRAUSS addresses her.

STRAUSS (cont.)
Sarah, are we starting?

(CONTINUED)
"Kaddish"
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25 CONTINUED: 2

SARAH
We need ten men for the Minyan... Detective Munch, do you mind?

MUNCH
Oh no, not me.

SARAH
Why not?

MUNCH
We've got to get back to work.

SARAH
It won't take long.

Go ahead.

KELLERMAN

SARAH
For Mom.

SARAH takes MUNCH's arm, starts to lead him toward the others. He resists.

MUNCH
Really, Sarah. I can't... I don't remember the Kaddish.

SARAH
You will once you try. It's just like riding a bike.

MUNCH
Exactly. I haven't been on a bike since nineteen sixty-five.

SARAH
(beat; steps back)
I'll ask Doctor Weinblatt.

SARAH moves away, approaches middle-aged DOCTOR. He nods. They move to form the Minyan: Ten MEN, mostly unshaven, stand together with the RABBI, who starts to pray in Hebrew.

RABBI
Yit-gadal v'yit-ka-dash sh'ei
ra-ba b'al-ma div'ra chi-r'u'tei,
v'yam-lich mal-chu-tei
b'cha-yei-chon u-v'yo-mei-chon
u-v'cha-yei d'chol beit Yis-ra-eil,
ba-a-ga-la u-vi-z'man ka-riv,
v'i-m'ru: A-mein.

(CONTINUED)
"Kaddish"
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25 CONTINUED: 3

RABBI/MOURNERS
Y'heî sh'meî ra-ba m'vâ-rach
l'a-lam u-l'al-meî al-ma-yâ.

The RABBI and MOURNERS continue. MUNCH stares at picture of Helen on mantel. He turns away, strides across Room and exits. KELLERMAN watches MUNCH leave. As the MINYAN PRAYS,

DISSOLVE TO:

26 INT. SANCTUARY/SACRED HEART OF JESUS CHURCH - DAY

CU on Bavarian stained glass, illuminated from behind.

PRIEST (o.c.)
We believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is seen and unseen.

PULL BACK to REVEAL Morning Mass in progress. PRIEST stands at Pulpit, reciting the Nicene Creed. A dozen or so WORSHIPERS, scattered amongst the pews, read along.

PRIEST (cont.)
We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God.

CAMERA PANS over faces of WORSHIPERS, row by row, to that of PEMBLETON, sitting in pew. He listens, but does not recite.

PRIEST (cont.)
We believe in the Holy Spirit, the holy Catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and life everlasting. Amen.

PEMBLETON
Amen.

PEMBLETON stares up at the PULPIT, his eyes searching. As the MASS continues,
27 INT. CAVALIER - DAY

KELLERMAN drives. MUNCH sits shotgun, eyes on the residential Street.

    KELLERMAN
    What's the story, Munch? Why didn't you want to say the prayer?

    MUNCH
    I don't remember it.

    KELLERMAN
    I don't believe you. I've heard the thing twice now and I've almost got it down. "Yit-gadal ve-yit-ga-do -- "

    MUNCH
    "Ve-yit kadash."

    KELLERMAN
    See, you do know it. Why didn't you want to say it?

    MUNCH
    What are you now, the village rebbe?

KELLERMAN shrugs.

    MUNCH (cont.)
    C'mon, George, where are you?

    KELLERMAN
    Supervisor said he had a job on this street.

They turn a corner.

    KELLERMAN (cont.)
    You really think George Young could have killed Helen Rosenthal?

    MUNCH
    She turns down his marriage proposal and he has a history of violence. Maybe he figured if he couldn't have Helen, no one could.

Through the windshield, SEE a plumbing truck driving toward them. MUNCH and KELLERMAN spot it.

(CONTINUED)
CONTINUED:

That's him.

MUNCH

Turn around.

KELLERMAN turns wheel as MUNCH puts a police light on top of Cavalier. They see the truck pull over to curb. MUNCH opens his door, almost before KELLERMAN stops.

KELLERMAN

John, wait --

MUNCH

I got it.

MUNCH exits Cavalier.

EXT. NAYLORS LANE/PIKESVILLE - DAY

MUNCH approaches truck. YOUNG sits in the driver's seat.

YOUNG

Johnny Munch, Ace Detective. You find Helen's killer?

MUNCH

Maybe. You wanna get out of the truck?

YOUNG

Why?

MUNCH

Step out of the car.

YOUNG

I'm working. You trying to get me fired or something?

KELLERMAN joins MUNCH.

KELLERMAN

Give it a rest, Young. We spoke to your supervisor.

YOUNG

Harrassing people is against the law.

MUNCH

So is murder.

(CONTINUED)
28 CONTINUED:

YOUNG
You're arresting me?

KELLERMAN
No, sir. We just wanna talk to you.

YOUNG
Why would I kill Helen? I loved Helen.

MUNCH
But she didn't love you.

YOUNG exits truck.

YOUNG
Alright, Munch. That's it --

MUNCH
That's Detective Munch, Mr. Young. And this is your choice -- Either you come with us peacefully, or you come with us in cuffs.

YOUNG considers, drops his raised fists. As MUNCH and KELLERMAN lead YOUNG to Cavalier, CUTF TO:

29 INT. SANCTUARY/SACRED HEART OF JESUS CHURCH - DAY

HEAR Organ MUSIC from above. PRIEST stands at Altar, as WORSHIPERS line up for Communion. PEMBLETON exits pew and starts down aisle. He stops, staring up at the lofty ceilings, the burning candles. PRIEST offers wafer to kneeling WORSHIPER.

PRIEST
Body of Christ.

Next WORSHIPER.

PRIEST (cont.)

Body of Christ.

Next WORSHIPER.

PRIEST (cont.)

Body of Christ.

PEMBLETON takes one last look at the Altar. HE turns, leaving the Sanctuary.
INT. VESTIBULE/SACRED HEART OF JESUS CHURCH - DAY

PEMBLETON heads for the exit.

WOMAN'S VOICE (o.c.)
Detective Pembleton?

PEMBLETON turns to see SISTER MAGDALENA WEBER, in modified habit, approaching. She smiles at him.

SISTER MAGDALENA
Sister Madgalena... Do you remember me?

PEMBLETON
The Goodrich case. Of course.

SISTER MAGDALENA
It's been some time since Catherine died.

PEMBLETON
Almost three years.

SISTER MAGDALENA
I have to say, I'm surprised to see you here.

PEMBLETON
Me, too.

(looks around)
I haven't been to Church since we last spoke.

SISTER MAGDALENA
Then I'm glad you're here today. I hope to be seeing you more often.

PEMBLETON
I don't think I'll be back.

PEMBLETON looks around Church. SISTER MAGDALENA listens.

PEMBLETON (cont.)
A year ago, I had a stroke. I almost died. But I didn't. Some would say it was a miracle. I would say I had good doctors, a supportive wife, a new daughter. Work I wanted to get back to. Love -- and luck -- on my side.

(CONTINUED)
SISTER MAGDALENA
But not God?

PEMBLETON
I didn’t think I needed Him. All that time, I only prayed once. To pass a firearms exam.

SISTER MAGDALENA
Did you pass?

PEMBLETON
(nods; beat)
I came to God when I needed something. As a last resort. Maybe He wasn’t even listening. Maybe I passed that exam because of practice, not prayer.

SISTER MAGDALENA
You don’t really believe that. Otherwise you wouldn’t still be looking for Him.

PEMBLETON looks around, then back at SISTER MAGDALENA.

PEMBLETON
He’s not here.

SISTER MAGDALENA
You want bread, you go to a bakery. You want coffee, you go to Starbucks. Finding God’s not so simple. For me, He’s in this church. For you... You’ll know when you see Him.

PEMBLETON
My vision’s not very good these days. Narrow... short-sighted. Yesterday, I accused an innocent man of murder. I didn’t see the truth... You told me once to find God in the love of my wife. For a long time, my wife has been unhappy. I didn’t see that. Now she’s gone... There’s no God for me there. My job, working murders, every day, all I see is death. There is no God there.

(CONTINUED)
SISTER MAGDALENA

Are you sure?

PEMBLETON looks at SISTER MAGDALENA.

SISTER MAGDALENA (cont.)
Your vision's a little narrow. So open your eyes a little wider.
What is holy, what is sacred...
Forgive the expression, but have faith in yourself. You'll recognize God when you see him.

PEMBLETON
Where do I look?

SISTER MAGDALENA
I'm not the one to answer that question... I'm only a nun. You're the detective, Detective.

SISTER MAGDALENA smiles, walks away. On PEMBLETON, looking around the Church,

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

31 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

CU on "R-O-S-E-N-T-H-A-L" on "The Board" in RED under Munch's name. Through blinds, SEE MUNCH, KELLERMAN and YOUNG inside "The Box".

32 INT. "THE BOX"/HOMICIDE UNIT - DAY

YOUNG sits at table. MUNCH and KELLERMAN sit across, vengeance written on MUNCH's face.

MUNCH

Let's face it, George. Helen never cared about you.

YOUNG

Yes, she did.

KELLERMAN

Then how come she turned down your marriage proposal?

YOUNG

You know about that?

MUNCH

Everybody knows you asked Helen to marry you and everybody knows she turned you down.

KELLERMAN

More than once.

MUNCH

She laughed off your proposal.

YOUNG

She didn't laugh it off.

MUNCH

She said no, right?

YOUNG

She said no. But she didn't laugh at me for asking.

KELLERMAN

She didn't think she was too good for scum like you?

(MORE)

(CONTINUED)
KELLERMAN (cont.)
A screwed up ex-G.I., ten years in
Leavenworth, dishonorably
discharged? She didn’t laugh?

YOUNG
Helen would never act like that.

MUNCH
How would she act, George? Mr.
Tough Guy. Mr. "Push-People-
Around". She must have said
something besides just "no".

YOUNG
Is this about high school? You’re
getting back at me because I
knocked you around once or twice?
You want to think about those days,
Munch, think about Helen instead.
You followed her around for four
years straight.

KELLERMAN glances at MUNCH, smiles.

MUNCH
I didn’t follow her around.

YOUNG
You were a lost puppy dog. Not
that I’m judging. All I’m saying
is, you ever felt about Helen a
fraction of the way I felt my whole
life, then you’d know. I could
never hurt her.

On MUNCH, taking this in,

CUT TO:

INT. COFFEE ROOM/HOMICIDE UNIT - DAY

BAYLISS sits at table, reads newspaper. PEMBLETON, coat on,
enters, looks around.

PEMBLETON
Nobody around, huh?

BAYLISS
No. What’s up?

PEMBLETON
Got a call.

(CONTINUED)
33 CONTINUED:

BAYLISS

Oh, yeah?

PEMBLETON

Old lady in a high-rise apartment.

BAYLISS

Uh-huh... And?

PEMBLETON

And... nothing.

PEMBLETON looks at BAYLISS, who reads newspaper.

PEMBLETON (cont.)

You're busy, huh?

BAYLISS

You want me to go with you, Frank?

PEMBLETON

Not if you're busy.

BAYLISS

I'm not busy.

PEMBLETON

Alright, then.

BAYLISS

Alright, what?

PEMBLETON

You're not that busy, you can give me a hand with this old lady.

BAYLISS folds up newspaper, rises.

BAYLISS

You want me to go on a call with you, Frank, why don't you ask me?

* PEMBLETON

I thought I just did.

BAYLISS and PEMBLETON head out.

34 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

BAYLISS grabs coat from coat rack, he and PEMBLETON exit. PICK UP KELLERMAN at desk, as he hangs up phone, walks over to MUNCH, who watches UNIFORM escort YOUNG from "The Box".

MUNCH

Young didn't do it.

(CONTINUED)
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34 CONTINUED:

KELLERMAN
You're right. I just spoke to Cox. Semen sample came back "A-B" positive.

MUNCH
And Young's was?

KELLERMAN
"O" pos.

MUNCH and KELLERMAN watch YOUNG leave with UNIFORM.

KELLERMAN (cont.)
It true he used to beat on you in school?

MUNCH shoots KELLERMAN a look. MCCLENDON enters.

MCCLENDON
Munch, we may have our guy. We got this looney-tune in Holding. Grabbed at a twenty-eight year old woman out in Mount Washington this morning. Had her skirt torn off before a uniform drove by... We found this in his pocket.

MCCLENDON hands MUNCH a Catonsville High School class ring, Class of 1983, hanging on a gold chain.

MUNCH
Catonsville High?

MCCLENDON
Read the engraving.

MUNCH flips the ring to read. Engraved into the metal is the name "Mitchell Joseph Langdon".

MUNCH Mitchell Joseph Langdon.

KELLERMAN
Helen Rosenthal's son. The ring she wore around her neck.

MUNCH (to MCCLENDON)
You get a blood type on this guy?

MCCLENDON
"A-B" positive.

(CONTINUED)
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34 CONTINUED: 2

MUNCH

Where is he?

As the DETECTIVES head out,

CUT TO:

35 INT. HOLDING CELL/POLICE HEADQUARTERS - DAY

MCCLENDON enters, shows MUNCH and KELLERMAN to suspect KARL KLUNG, mismatched clothes, schizophrenic daze.

MCCLENDON

There --

KLUNG is in the center of his Cell as they enter, MUTTERING SOFTLY to himself. MUNCH approaches bars, holding ring. KLUNG ignores him.

MUNCH

Karl Klung, I'm Detective John Munch. I want to know where you got this ring.

KLUNG continues muttering.

MUNCH (cont.)

Were you at the garage Wednesday night?

MUNCH tries to make eye contact, holds up ring.

MUNCH (cont.)

Where did you get this ring?

KLUNG mutters. MUNCH approaches bars.

MUNCH (cont.)

Why did you kill Helen Rosenthal?

KLUNG cowers. MUNCH stares at KLUNG, who looks back, then bows his head again. MUNCH takes a deep breath, then breaks away from the bars, exits. As KELLERMAN and MCCLENDON watch him go,

CUT TO:

36 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

As a HAND erases "R-O-S-E-N-T-H-A-L" and rewrites it in BLACK on "The Board" under Munch's name,
INT. LIVING ROOM/ARNOLD APARTMENT - DAY

PEMBLETON and BAYLISS enter, met by Sergeant MARK DEUTCH.

DEUTCH
Lady's name is Ernestine Arnold. Today's her birthday.

BAYLISS
How old?

DEUTCH
Eighty-nine. The son came by with presents, found her dead in bed.

PEMBLETON
Forced entry? Robbery?

DEUTCH
No signs of either.

COX emerges from Bedroom, pulling off gloves.

COX
Detectives. No need to go in.

BAYLISS
You're saying there's no need for Homicide to look at the body?

COX
That's what I'm saying.

PEMBLETON
I was called to the scene. I'm gonna look at the victim. You don't have a problem with that, do you?

COX
All I'm saying is, you could save yourselves the trouble --

BAYLISS
What, it's a mess in there? She's decomped?

COX sighs, gives up, indicates.

COX
Go ahead. See for yourselves.

COX gestures toward Bedroom. PEMBLETON and BAYLISS enter.
INT. BEDROOM/ARNOLD APARTMENT - DAY

Classical Music PLAYS from small radio on night stand. The BODY of Ernestine Arnold lies on single bed -- crocheted blanket pulled up under her chin, a slight smile on her lips. Mozart Concerto sits open on piano. Afternoon sun shines through lace curtains, bathing the BODY in light. COX leans against door frame. BAYLISS and PEMBLETON walk over to bed and stop, each taking in the peaceful scene. DEUTCH enters. HEAR RAVEL on the stereo.

DEUTCH
I got the son waiting in the kitchen if you wanna --

PEMBLETON
Shh...

DEUTCH stands, awkward. Beat. PEMBLETON looks to BAYLISS.

PEMBLETON (cont.)
Know what that is on the stereo?

BAYLISS
What?

PEMBLETON
Ravel. Pavane for a Dead Princess.

The room is silent, as everyone listens to the MUSIC. PEMBLETON crosses to bed, gently pulls blanket up over BODY's face. A piece of jewelry on the nightstand catches his attention. CU on PEMBLETON's hand, lifting a set of white rosary beads. As PEMBLETON stares at the beads,

CUT TO:

INT. THE WATERFRONT RESTAURANT - DAY

Colored lights reflect on MUNCH's face as he cleans the juke box. KELLERMAN sits at the bar, with a beer.

KELLERMAN
You had a thing for her, didn't you?

MUNCH
Helen?

KELLERMAN
Yeah. You really liked her.

MUNCH
What makes you think that?

(CONTINUED)
39 CONTINUED:

KELLERMAN
Young said so. And besides, I can just tell. Guess I had a few Helens of my own.

MUNCH
Remember when you were young, when the most exciting thing you thought about was the girl in your French Class. You hoped she'd talk to you... Let you walk her home... Maybe even let you hold her hand.

KELLERMAN
Sure... Your face got red every time you even looked at that girl.

MUNCH
You didn't imagine sleeping with her. All you could think about was reaching down for her hand... Weaving your fingers together, feeling her palm touch your palm.

MUNCH works on jukebox.

MUNCH (cont.)
We forget what that was like. We have sex, get married, fight, get divorced... Somewhere along the line we forget how wonderful is just to hold another human being's hand. Why do we take those moments for granted?

KELLERMAN
I don't know. We get older, I guess.

MUNCH
(walks behind bar; fills glass)
We get older. We forget who we used to be, what we used to believe in... Love. Peace. That the Colts would always be in Baltimore.

MUNCH raises glass.

(CONTINUED)
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39 CONTINUED:  2

MUNCH (cont.)
To all the Helen Rosenthals in the world.

They CLINK glasses. As MUNCH and KELLERMAN drink, CUT TO:

FLASHBACK --

40 INT. BASEMENT/MUNCH HOME - NIGHT

Dark except for the blue glow of TV. HEAR Elmer Bernstein-like MUSIC. Still, in the darkness, some things reek of the past: Pine paneling on the walls; couch is a bright shade of sixties orange, brown speckled linoleum floor tiles. JOHNNY lounges on couch, holding a classic coke bottle between his knees. He stares at the black and white TV as if in a trance. BERNIE comes downstairs in a cowboy outfit with sheriff's badge.

BERNIE
Wanna see my new badge?

JOHNNY
With all my heart.

BERNIE
Dad bought it for me today.

JOHNNY
I’ll stop the presses.

BERNIE
Johnny, why don’t you ever wear your cowboy hat anymore?

JOHNNY
Because dressing up is for morons.

BERNIE walks over, sits on couch with JOHNNY, looks at TV.

BERNIE
What ‘cha watching?

JOHNNY
"Johnny Staccato".

BERNIE
Can’t we watch "Rawhide"?

(CONTINUED)
40 CONTINUED:

JOHNNY
No, "Rawhide" isn't on tonight, goofball.

BERNIE
Johnny, do you like girls now, or what?

JOHNNY
Or what.

BERNIE
I think you like Helen Rosenthal.

JOHNNY
Get out of town.

BERNIE
You like her, don't you?

JOHNNY
Shut up and go to bed. It's past your bedtime.

BERNIE
I'm never going to like girls. Only horses.

JOHNNY
You really are a dork, aren't you?

They watch TV. Beat.

BERNIE
Johnny?

JOHNNY
What-ee?

BERNIE
You like Helen, don't you?

JOHNNY doesn't answer, but BERNIE's too young to tell from his older brother's expression, the answer is "yes". Beat.

BERNIE (cont.)
I'm going to be a cowboy when I grow up. What are you going to be when you grow up, Johnny?

JOHNNY
A detective.

BERNIE
Like Johnny Staccato?

(CONTINUED)
JOHNNY
Yeah... A detective, wearing a black suit, hanging out in a jazz bar when I'm not working... Getting all the girls... 'Cept I'm not walking. I'll have a real cool car. My forty-nine Mercury Coupe.

The BROTHERS sit in the dark together. As CAMERA ZOOMS IN on JOHNNY, TV light dancing across his face,

BACK TO PRESENT --

41 INT. CAVALIER - DAY

PEMBLETON drives, BAYLISS stares out window. They sit for a long time without talking, then BAYLISS turns.

BAYLISS
That's the way it's supposed to be.
Huh, Frank?

PEMBLETON doesn't answer.

BAYLISS (cont.)
Dying at home. In bed. Under the covers... Did you see her face?
She was smiling. Like she knew where she was going. Like she'd lived a good life and now she was at rest... Cox was right.

PEMBLETON
What d'ya mean?

BAYLISS
We shouldn't have gone in there.
We were intruders. Alone, and dead, she was peaceful. Sort of... beautiful.

PEMBLETON
Sort of... sacred.

BAYLISS nods. HEAR MUSIC PLAY. On PEMBLETON, a slight smile on his face, hands on the wheel,
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42 INT. LIVING ROOM/MUNCH APARTMENT - DAY

SONG CONTINUES. MUNCH sits on the couch, open beer on coffee table, the Pikesville High yearbook open on his lap. He looks at the picture of Helen Rosenthal, as prom queen, touches the page with his finger. MUNCH reaches forward, lifts smaller book off table, opens it over yearbook. CU on the Mourners' Kaddish. MUNCH runs his finger, right to left, over the Hebrew writing. As HE mouths the words to himself,

CUT TO:

43 INT. LIVING ROOM/ROSENTHAL HOME - DAY

SONG CONTINUES. Several MOURNERS remain. As SARAH lights candles for her mother,

CUT TO:

44 INT. BAR - DAY

SONG CONTINUES. DRINKERS sit at table, laughing, debating. As CAMERA PANS to REVEAL LANGDON, sitting alone at the bar with his only friend, a scotch straight up,

CUT TO:

45 INT. KITCHEN/YOUNG APARTMENT - DAY

SONG CONTINUES. YOUNG looks inside an empty refrigerator. As HE closes the door, stands alone in the half-dark, careworn,

CUT TO:

46 EXT. ROSENTHAL HOME/PIKESVILLE - EVENING

SONG FADES. The front windows are lit from within. A table and water basin sit near the door. MUNCH stands with SARAH in walkway. HE hands her the gold chain and ring.

SARAH
Who was he?

MUNCH
His name is Karl Klung. He raped three other women in Mount Washington. Your mother was the first one he murdered.

SARAH
He didn’t know her?

No.

(CONTINUED)
SARAH
(re: ring on chain)
Mom never took this off. Could you fasten it for me?

MUNCH
I thought you weren’t supposed to wear jewelry during Shiva.

SARAH
I’ll make an exception.

SARAH turns her back to MUNCH, lifts up her hair. MUNCH fastens the chain around her neck. She turns around.

SARAH (cont.)
Are you coming inside?

MUNCH
In a minute.

SARAH walks to front door, enters. MUNCH stands there, looking at House. Then up at the sky -- still blue before the sun goes down. His glance slowly moves downward. The sky, the clouds, the trees, the roof of the old house. Down farther to the doorway. It opens. Out comes young HELEN, again as fresh as a sweet, timeless memory. She picks up a newspaper and in slow motion looks over, smiles and waves.

PAN OVER to MUNCH, not the adolescent, but the man. He looks in Helen’s direction, but she’s no longer there. All that is left is the open doorway, welcoming MUNCH to enter. MUNCH pauses. Pulls a yarmulke out of his coat pocket and places it on his head. He walks toward the door.

RABBI (v.o.)
Y-hei sh’la-ma ra-ba min sh’ma-ya
v’cha-yim, a-lei-nu v’al kol
Yis-ra-el...

RABBI/MOURNERS (v.o.)

MUNCH joins the circle of MOURNERS.

RABBI (v.o.)
O-seh sha-lom bi-m’ro-mav, hu
ya-aseh sha-lom a-lei-nu v’al kol
Yis-ra-el...

RABBI/MOURNERS (v.o.)

And as the door closes behind MUNCH,

FADE TO BLACK.

THE END