

HOMICIDE

LIFE ON THE STREET

Episode Sixteen
"Kaddish"

Teleplay by
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Story by
Julie Martin & James Yoshimura & Ron Goldstein

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Script #517
FINAL DRAFT
December 5, 1996

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Rev. 12/11 blue
Rev. 12/13 pink
Rev. 12/17 yellow

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LIST OF REVISED PAGES

Revision	Date	Pages in revision:
BLUE Revised pages	12/11/96	Full Script
PINK Revised pages	12/13/96	Cast page, Set page, 1-3, 6, 16, 18, 22, 25-26, 34, 38-40, 44, 51-52
YELLOW Revised pages	12/17/96	Cast page, 21

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 Pembleton's name.

"ROSENTHAL" in RED

"ROSENTHAL" in BLACK

This name is written under Munch's name.

<p>Please note this episode will air after episode 17.</p>

CAST

JOHN MUNCH.....Richard Belzer
FRANK PEMBLETON.....Andre Braugher
MIKE KELLERMAN.....Reed Diamond
JULIANNA COX.....Michelle Forbes
MELDRICK LEWIS.....Clark Johnson
AL GIARDELLO.....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
 Naylor's 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

TEASER

FADE IN:

1 INT. PARKING GARAGE/DOWNTOWN - MORNING

1

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'yam-lich mal-chu-tei
b'cha-yei-chon u-v'yo-meichon
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)

1 CONTINUED:

1

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.

1 CONTINUED: .2

1

KELLERMAN
Except for the necklace.

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

KELLERMAN (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 --

2 EXT. ROSENTHAL HOME/PIKESVILLE - DAY

.2

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 smiles. He tries to act casual, but his feet clumsily move back to the pedals and he slips up. He looks 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 --

3 EXT. ROSENTHAL HOME/PIKESVILLE - DAY

3

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

FADE TO:

MAIN TITLES

ACT ONE

FADE IN:

4 EXT. ROSENTHAL HOME/PIKESVILLE - DAY 4 *

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. *

MUNCH *

Langdon?

KELLERMAN
Yeah. Why?

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

SARAH
Yes?

MUNCH stares at her silently. KELLERMAN speaks.

KELLERMAN *

Sarah Langdon?

SARAH
That's me.

KELLERMAN
I'm Detective Mike Kellerman. This
is Detective Munch. We're with the
Homicide Unit.

MUNCH *

Is your father Joe Langdon?

(CONTINUED)

4 CONTINUED:

4

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.

A5 INT. HALLWAY/ROSENTHAL HOME - DAY

A5 *

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.

5 INT. LIVING ROOM/ROSENTHAL HOME - DAY

5 *

MUNCH examines family photos on the mantel: Black and white
portraits of deceased family members; Sarah's school
pictures, her bat-mitzah 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)

5 CONTINUED:

5

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"
12/11/96

7.

5 CONTINUED: 2

5

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.

KELLERMAN

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?

KELLERMAN

Of course.

MUNCH puts picture frame back on mantel, as THEY head out,

CUT TO:

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

6

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)

6 CONTINUED:

6

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.

"Kaddish"
12/11/96

10.

7 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

7

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

8

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:

9 INT. HALLWAY/MEDICAL EXAMINER'S LAB - DAY

9 *

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)

"Kaddish"
12/11/96

12.

9 CONTINUED:

9

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

MUNCH walks over to SARAH.

MUNCH
Are you ready to go?

SARAH
No.

MUNCH
You want us to leave you alone?

SARAH
No.

SARAH moves closer to examining table.

SARAH (cont.)
I just want her to wake up.

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

CUT TO:

FLASHBACK --

10 INT. LIBRARY/PIKESVILLE HIGH SCHOOL - DAY

10

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", *

CUT TO:

BACK TO PRESENT --

11 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

11

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

ACT TWO

FADE IN:

FLASHBACK --

12 INT. CORRIDOR/PIKESVILLE HIGH SCHOOL - DAY

12

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 --

13 INT. CORRIDOR/PIKESVILLE HIGH SCHOOL - DAY 13

MUNCH 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.

14 INT. CLASSROOM/PIKESVILLE HIGH SCHOOL - DAY 14

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:

14

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 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

14

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,

CUT TO:

15 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

15

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)

15 CONTINUED:

15

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)

15 CONTINUED: 2

15

PEMBLETON
No.

BAYLISS
Why not?

PEMBLETON
Mary left me.

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

16 INT. COFFEE ROOM/HOMICIDE UNIT - DAY

16

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)

16 CONTINUED:

16

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

17 *

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)

17 CONTINUED:

17

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.

18 INT. LIVING ROOM/ROSENTHAL HOME - DAY

18 *

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)

18 CONTINUED:

18

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?

(CONTINUED)

18 CONTINUED: 2

18

SARAH

That's him.

As MUNCH stares at the photograph,

CUT TO:

FLASHBACK --

19 EXT. CHEROKEE DRIVE/PIKESVILLE - DAY

19

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:

19

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.

(CONTINUED)

19 CONTINUED: 2

19

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 --

20 INT. SQUAD ROOM/HOMICIDE UNIT - AFTERNOON

20

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)

20 CONTINUED:

20

KELLERMAN

Why would Cox say she was no ordinary shiva?

MUNCH

She didn't say shiva, she said shiksa.

KELLERMAN

Shiska?

BRODIE

Shiksa. Sheesh.

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:

21 EXT. PARKING LOT/COODER PLUMBING - AFTERNOON

21 *

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)

21 CONTINUED:

21

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?

(CONTINUED)

21 CONTINUED: 2

21

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

22

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:

22

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)

22 CONTINUED: 2

22

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

23

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'mei
d'kud-sha...

RABBI/MOURNERS

B'rich 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)

23 CONTINUED:

23

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,

CUT TO:

FLASHBACK --

24 INT. CLASSROOM/PIKESVILLE HIGH SCHOOL - DAY

24

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)

24 CONTINUED:

24

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.

(CONTINUED)

24 CONTINUED: 2

24

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, y'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)

24 CONTINUED: 3

24

JOHNNY

See you later.

As JOHNNY stands, staring,

CUT TO:

BACK TO PRESENT --

25 INT. LIVING ROOM/ROSENTHAL HOME - DAY

25

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)

25 CONTINUED:

25

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)

25 CONTINUED: 2

25

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.

KELLERMAN

Go ahead.

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'mei
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"
12/11/96

37.

25 CONTINUED: 3

25

RABBI/MOURNERS

Y'hei sh'mei ra-ba m'va-rach
l'a-lam u-l'al-mei al-ma-ya.

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

26

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,

CUT TO:

27 INT. CAVALIER - DAY

27

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)

27 CONTINUED:

27

KELLERMAN

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.

28 EXT. NAYLORS LANE/PIKESVILLE - DAY

28

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:

28

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,

CUT TO:

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

29

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.

30 INT. VESTIBULE/SACRED HEART OF JESUS CHURCH - DAY
PEMBLETON heads for the exit.

30

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)

30 CONTINUED:

30

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)

"Kaddish"
12/11/96

43.

30 CONTINUED: 2

30

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 31

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 32

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)

32 CONTINUED:

32

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:

33 INT. COFFEE ROOM/HOMICIDE UNIT - DAY

33

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:

33

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

34

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)

34 CONTINUED:

34

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 loony-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)

"Kaddish"
12/11/96

48.

34 CONTINUED: 2

34

MUNCH

Where is he?

As the DETECTIVES head out,

CUT TO:

35 INT. HOLDING CELL/POLICE HEADQUARTERS - DAY

35

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

MCLENDON

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 MCLENDON watch him go,

CUT TO:

36 INT. SQUAD ROOM/HOMICIDE UNIT - DAY

36

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, *

CUT TO:

37 INT. LIVING ROOM/ARNOLD APARTMENT - DAY

37

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.

38 INT. BEDROOM/ARNOLD APARTMENT - DAY

38

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:

39 INT. THE WATERFRONT RESTAURANT - DAY

39

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:

39

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 it 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)

39 CONTINUED: 2

39

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

40

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:

40

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)

40 CONTINUED: 2

40

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,

DISSOLVE TO:

BACK TO PRESENT --

41 INT. CAVALIER - DAY

41

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,

CUT TO:

- 42 INT. LIVING ROOM/MUNCH APARTMENT - DAY 42
- 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 43 *
- SONG CONTINUES. Several MOURNERS remain. As SARAH lights candles for her mother,
- CUT TO:
- 44 INT. BAR - DAY 44 *
- 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 45
- 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 46 *
- 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?

MUNCH

No.

(CONTINUED)

46 CONTINUED:

46

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.)

V'im-ru: A-mein.

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.)

V'im-ru: A-mein.

And as the door closes behind MUNCH,

FADE TO BLACK.

THE END