

TELEVISION WRITING

The Daily Beat

Homicide: Life on the Street

A look into walking the beat

Written by

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ON BLACK

The SOUND of an automobile idling. A few seconds pass then

A THIN ray of LIGHT disrupts the darkness. More light pours in which reveals the INSIDE of a GARAGE enveloped with what looks like a thick pume of marine haze. The haze is actually car exhaust.

ON THREE FIGURES who stand at the entrance of the garage, silhouetted in the light. BRODIE turns on his camera. DETECTIVE MELDRICH LEWIS and DETECTIVE MIKE KELLERMAN stand to his side.

LEWIS

Maybe we should let it air out.

KELLERMAN

What are you talking about? There's a body in there. Let's get it over with.

BRODIE

What's the rush? She looks dead to me.

KELLERMAN and BRODIE walk toward us, attacked by the fumes. They use their hands and clothing as a protective shield as they approach the driver's side door.

INSIDE the CAR is the BODY of HELEN PETROSKI, late 70's, slumped over the wheel. An apparent suicide.

KELLERMAN quickly opens the door. He leans in and ever so carefully, as not to disrupt the crime scene, maneuvers his upper torso underneath the steering wheel to turn off the ignition. BRODIE is close behind as he captures his every move on video.

ON LEWIS who searches the walls for a light switch. He finds it. He stands proud and tall.

LEWIS

Does the light help? It should help you out.

ON KELLERMAN who manages to sneak a peek at LEWIS through the dirty windshield.

ON KELLERMAN'S FRUSTRATED LOOK

KELLERMAN
(shouts)
Do you mind giving me a hand here?

LEWIS
Looks like you're doing fine to me.

KELLERMAN shakes his head in disgust. At this same moment, he feels the COLD HAND of HELEN PETROSKI slap his back. KELLERMAN jumps backward into BRODIE who loses his balance and

BRODIE CAMERA POV - the inside of the garage becomes a whirlwind of moving images, including the noisy SOUND of BRODIE crashing into a metal storage shelf.

EXT MANSION - DAY

Overhead, the sprawling grounds are littered with FLASHING lights.

ON SEVERAL UNIFORMED OFFICERS as they search the grounds for clues.

ON MOVING CAR which makes its way up the long driveway. The car comes to a stop. Out steps

DETECTIVE FRANK PEMBLETON and DETECTIVE TIM BAYLISS who quickly move toward a GROUP of HOMICIDE PERSONNEL who hover over the mutilated, bloodied body of SAMANTHA ROTHENBERG. CHIEF MEDICAL EXAMINER JULIANA COX examines the body.

PEMBLETON
(to Juliana)What do you have
for me?

COX
One hell of a mess. Multiple stab
wounds on the neck and torso. Face
is unrecognizable. Trying to
establish a time of death.

PEMBLETON
If you had to take a guess.

COX
I don't usually like to guess but
it could have been two or three
hours ago.

BAYLISS turns toward a UNIFORMED OFFICER.

BAYLISS
Any witnesses?

UNIFORMED OFFICER
None. Her father's the one who
found her. He's in the house. He's
not doing so good.

BAYLISS
Robbery?

UNIFORMED OFFICER
Nothing was taken.

ON BAYLISS and PEMBLETON as they walk toward the house.

INT. MANSION - FOYER - DAY

BAYLISS and PEMBLETON make their way through a sea of
OFFICERS to

INT. MANSION - LIVING ROOM - DAY

where they approach a distraught DR. JONATHAN ROTHENBERG who
is slouched on a sofa. JONATHAN does not even acknowledge
their presence. BAYLISS and PEMBLETON break the silence.

BAYLISS
Dr. Rothenberg?

An ashen-faced JONATHAN ROTHENBERG looks up.

BAYLISS
I'm Detective Bayliss. This is
Detective Pembleton. Sir, I'm
terribly, terribly sorry.

PEMBLETON
Dr. Rothenberg, we'd like to ask
you a few questions.

ON JONATHAN'S EMPTY STARE - too incoherent to respond to
PEMBLETON's inquiry. PEMBLETON pushes again.

PEMBLETON
Dr. Rothenberg?

BAYLISS jumps in.

BAYLISS
We can do this later Frank. He's in
no shape for this right now.

PEMBLETON gives BAYLISS a disapproving look. BAYLISS ignores PEMBLETON.

BAYLISS
(to Jonathan)
Dr. Rothenberg, if it's alright
with you, we'd like to take a look
around.

ON JONATHAN ROTHENBERG who nods his approval.

INT. SAMANTHA ROTHENBERG'S ROOM - DAY

BAYLISS and PEMBLETON stand in the middle of what looks like a dressed-up mausoleum. The room emits a cold chill which the officers feel as they begin their investigation.

BAYLISS walks toward a DRESSER on which stands a number of FRAMED PHOTOS. BAYLISS picks up one of a younger SAMANTHA ROTHENBERG and an UNIDENTIFIED WOMAN.

BAYLISS
Such a beautiful kid. Look how full
of life she was.

PEMBLETON couldn't be bothered. He sifts through a closet door. Without turning his back

PEMBLETON
They always are.

BAYLISS places the photo back on the dresser. He picks up another one of an INFANT, the UNIDENTIFIED WOMAN and JONATHAN ROTHENBERG.

BAYLISS
Interesting, out of all of these
pictures - there's only one with
her father.

PEMBLETON approaches BAYLISS and looks at the PHOTO of the threesome.

BAYLISS
Looks just like her mother, doesn't
she?

PEMBLETON
(beat)
The ex Mrs. Rothenberg.

PEMBLETON studies the photo. BAYLISS glances at another one.

A UNIFORMED OFFICER enters the room.

UNIFORMED OFFICER
Sorry to disturb you but we have a
woman downstairs who's demanding to
see Dr. Rothenberg.

PEMBLETON
Is she family?

UNIFORMED OFFICER
No she's not - but she's hysterical
and I don't know what to do with
her.

PEMBLETON
We'll be right down.

The UNIFORMED OFFICER exits.

EXT. HELEN PETROSKI HOUSE - DAY

To Establish. Curious neighbors crowd the streets and gaze
upon the CORONER'S VAN as it pulls away.

INT. HELEN PETROSKI HOUSE - LIVING ROOM - DAY

BRODIE videotapes KELLERMAN who interviews ROSE RABINOWITZ,
a colorful sixty five year old neighbor of Helen Petroski.

BRODIE CAMERA - POV - ROSE RABINOWITZ

KELLERMAN
(os)
How long did you say you knew Helen
and her husband?

ROSE
I can't remember. It's been too
long. (looks around room) My God
this place is a mess. Poor Helen.

KELLERMAN
Tell me about Henry.

ROSE
What's there to tell? I never knew
the man.

KELLERMAN

Mrs. Rabinowitz. I'm confused. I thought you told me you knew Mr. Petroski.

ROSE

... I did?

ON BRODIE'S FASCINATED LOOK

BRODIE

Wow!

ON LEWIS who stands in the background - frustrated at the snail-paced progress of the investigation. His patience wears thin.

LEWIS

So ma'm, you're not the one who made the call?

ROSE

What call? I didn't make any call.

LEWIS

... I give up.

LEWIS walks out of the room. KELLERMAN is about to give up too when

ROSE

I didn't know Henry personally. What I knew of him was through Helen and the typical neighborhood gossip. I'll tell you this much, Henry was never around. He spent most of his time at the park - he liked to feed the birds.

ROSE (CON'T)

From what I understand he always had a brown baggie - if you know what I mean...

KELLERMAN

So he liked his booze...

ROSE

Yes, he was a drinker. Helen had a tough time with this. It's what drove them apart. You know how the bottle changes a person. Helen lost the old Henry - didn't care for the new one.

KELLERMAN

Did they ever fight?

ROSE

Depends on what you call fighting. Everyone argues. From what I know, he never hit her. Just your typical love spats.

KELLERMAN

Thank you for your time Ms. Rabinowitz. We'll contact you if we need any further assistance.

ROSE

You're a really nice boy. Your parents must be proud. When you're old like me, you miss your children. They never come around anymore. That's what happened to Helen. She hasn't seen Laura in over fifteen years. That's what killed her.

KELLERMAN

Who's Laura?

ROSE

You don't know? That's Helen's daughter.

ON KELLERMAN who lets this valuable information soak in.

INT. PRECINCT - DAY

It's a busy atmosphere. Phones RING in the background. UNIFORMED OFFICERS cross paths with DETECTIVES as they move at a frenetic pace toward their destinations.

ON LT. AL GIARDELLO who walks tall amongst this crowd toward SERGEANT KAY HOWARD who is seated at her desk.

GIARDELLO

Any word yet?

HOWARD
Haven't heard from anyone.

GIARDELLO
I'm getting a lot of heat from
upstairs on this Rothenberg case.
'Haven't heard from anyone' isn't
good enough. I don't want this to
be a media event. Make some calls.
Get me some answers.

GIARDELLO walks away. DETECTIVE JOHN MUNCH and HOWARD share
a look.

MUNCH
What's eating him?

HOWARD
You know...

MUNCH ...
no I don't.

HOWARD
His car was stolen.

MUNCH
No kidding. (then) How does that
happen?

HOWARD
You just turn on the ignition.

MUNCH smirks. HOWARD enjoys the moment.

The phone RINGS. MUNCH answers it.

MUNCH
(into phone)
Detective Munch. Well it's about
time. Sure. I'll meet him there in
about forty five minutes.

MUNCH hangs up.

HOWARD
What did they say?

MUNCH hesitates before

MUNCH

I'm not sure whether to tell you or not but since I'm a good sport, I will. (beat) They didn't say much.

MUNCH grabs his jacket off the back of his chair and exits.
HOWARD relinquishes her throne - feels defeated.

INT. MANSION - LIVING ROOM - DAY

GLORIA DUQUESNE comforts a distraught JONATHAN ROTHENBERG. JONATHAN sits on the same couch. Seated across from them is BAYLISS. PEMBLETON paces the room. BAYLISS leans toward JONATHAN.

BAYLISS

Dr. Rothenberg. Can you think of anyone from your daughter's past, whether it was a jealous

BAYLISS (CON'T)

boyfriend or girlfriend, from high school, from college - anyone who stood out as a threat.

JONATHAN thinks hard for a moment. He shakes his head.

JONATHAN

(distant)

I never met any of her friends. She was very independent.

GLORIA

Sam had a lot of friends. She was a very popular girl.

BAYLISS

Dr. Rothenberg, I understand what you're going through right now but there are some questions I need to ask that might make you feel uncomfortable. Do you know if your daughter was involved with any kind of drugs?

JONATHAN, without hesitation

JONATHAN

(defensive)

None whatsoever.

GLORIA jumps in.

GLORIA

Detective, what are you trying to imply here?

PEMBLETON

What we're trying to do is our job. What I want to know is how you fit into all of this?

GLORIA is stunned from PEMBLETON's harsh delivery.

GLORIA

Detective Pembleton, I've known Jonathan for years - since Samantha was a young girl. He is my closest and dearest friend.

PEMBLETON

Ms. Duquesne, what was your relationship like with Samantha?

GLORIA

To be quite honest we didn't have one. After the divorce, I tried to be her friend but Sam told me she didn't want anyone to replace her mother.

PEMBLETON

Dr. Rothenberg, how long have you been divorced?

JONATHAN

(beat)

It's been a long time.

PEMBLETON

How close were you with your daughter?

ON JONATHAN who has neither the physical nor mental capacity to answer anymore questions. BAYLISS notices.

JONATHAN

I could have been a better father.

PEMBLETON

What do you mean by that sir?

JONATHAN

I wasn't there for Samantha when she was a child - when she needed me. I devoted my life to my patients - to build my practice. My career came first - not my family. It cost me my marriage and my only chance to be a father.

PEMBLETON

How do we get in touch with Samantha's mother?

JONATHAN

She passed away three years ago. If you don't mind, I'd like to go upstairs and get some rest. I have appointments tomorrow morning.

JONATHAN rises.

BAYLISS

We understand. (hands Rothenberg a card) If anything comes to mind, give us call.

GLORIA

(to Rothenberg)

I'll be up in a second.

GLORIA and the DETECTIVES watch JONATHAN as he slowly walks upstairs.

GLORIA

I'm worried about Jonathan.

BAYLISS

Why?

GLORIA

Well - in the last several days Jonathan's received a lot of threats - which is not uncommon in his profession - but with Samantha's murder the threats are more real and I'm afraid Jonathan is in danger.

PEMBLETON

Threats. You mean threats by patients?

GLORIA

Yes.

PEMBLETON

How do you know? I thought that kind of information was confidential.

GLORIA

I told you Jonathan and I are close. I'm the only one he trusts.

PEMBLETON

Tell me about the threats.

GLORIA

I don't know where to start. There's been so many. The other day he received a letter which was slipped underneath his office door. It described in gory detail how Jonathan is going to die. Then recently Jonathan found a package outside his front lawn - inside was a dead cat.

PEMBLETON

Was this reported to the police?

GLORIA

No.

PEMBLETON

Why not?

GLORIA

... I don't know.

PEMBLETON

Where's the letter?

GLORIA

Jonathan threw it away.

PEMBLETON is disappointed. This was an important clue.

PEMBLETON

Does Jonathan have any idea who's making the threats?

GLORIA

No, but I do.

Beat.

PEMBLETON
Let's hear it.

GLORIA
Carl Jetts. He's Jonathan's most
violent patient...

PEMBLETON and BAYLISS listen intently to what GLORIA has to
say.

DISSOLVE TO:

INT. CORONER'S OFFICE - DAY

DR. SCHEINER, KELLERMAN and LEWIS hover over the body of
HELEN PETROSKI.

KELLERMAN
What do you have for us doc?

SCHEINER
Well, you can rule out suicide.
Poor Helen here was dead before she
reached the garage. You see the
abrasions on her legs? It appears
she was dragged to the car. I also
found no trace of carbon monoxide
in her body.

KELLERMAN
Any signs of a struggle?

SCHEINER
There's no possible way she had the
strength to engage in any kind of a
struggle. She suffered from
osteoporosis. All of the bones in
her body were brittle - almost
decayed. She was in real bad shape
guys.

KELLERMAN turns to LEWIS.

KELLERMAN
Are you thinking what I'm thinking?

LEWIS
Munch is there if he shows.

INT. PETROSKI HOUSE - DAY

BRODIE peruses the unkempt and pitiful condition of this residence. MUNCH looks extremely bored and in dire need of something to do.

MUNCH

What if this guy doesn't show? We can be here for days. We can catch some bacterial germ

MUNCH (CON'T)

that can be floating in the air. This is the type of environment deadly viruses like to commingle in.

BRODIE

This isn't too bad. Just needs a little cleaning up.

MUNCH

The only thing that can save this place is napalm.

BRODIE

I'm getting kind of hungry. Do you think there's anything to eat around here?

MUNCH

How can you even think of food in a place like this.

BRODIE

I'm going to see what's in the kitchen.

MUNCH

Be my guest but don't say I didn't warn you.

ON BRODIE who enters

INT. PETROSKI KITCHEN - DAY

BRODIE checks the cupboards. Empty. He opens the refrigerator. INSIDE is the sight of a science experiment gone awry. BRODIE is overcome by the fumes from rotten, spoiled food. He has to cover his mouth and force himself not to vomit. BRODIE runs out of the kitchen.

ON MUNCH who looks at BRODIE's crippled form.

MUNCH

So, either you didn't find anything
appetizing in there or you were
exposed to some kind of toxic
waste.

BRODIE

I don't feel so good.

BRODIE looks like he's about to faint.

MUNCH points BRODIE to the

MUNCH

Bathroom's over there.

BRODIE sprints to the restroom. As soon as BRODIE closes the door, we HEAR the sound of the front DOORKNOB being turned. MUNCH anticipates the arrival of

ON HENRY PETROSKI who enters. Both HENRY and MUNCH are at a standstill. HENRY appears to be drunk.

MUNCH

Mr. Petroski?

HENRY

Who the hell are you? And what are
you doing in my house?

MUNCH

(flashes badge)

I'm Detective John Munch. I'd like
to ask you a few questions.

HENRY

Get out of here before I call the
police.

MUNCH

Mr. Petroski. I am the police. I
need you to cooperate and answer
some questions down at the
precinct.

OFF HENRY PETROSKI who has no choice but to cooperate with
MUNCH.

FADE OUT.

END OF ACT ONE**INT. PRECINCT - DAY**

THE BOARD screams the names 'S. Rothenberg' and 'H. Petroski' in red.

ON GIARDELLO who sits in his office. He looks up and we follow his gaze toward

GIARDELLO'S POV - BAYLISS and PEMBLETON who seem to be in mid conversation. GIARDELLO quickly rises from his chair.

ON BAYLISS and PEMBLETON

BAYLISS

You know Frank, a lot of people find therapy to be very beneficial. It's important to have someone outside the family look at the big picture. We're all consumed with our own problems.

PEMBLETON

Let me tell you something. If I have a problem or any member of my family has a problem, the last person I'm going to see is a psychiatrist. I'm not going to lie down in some stranger's office, sportin' his pretty degrees all over the walls, tellin' me the magical solution to all of my problems.

BAYLISS

Frank, I think you're missing the point here.

GIARDELLO approaches.

GIARDELLO

Bayliss, Pembleton, what's the latest?

BAYLISS

Well G., not much. We only have one name.

GIARDELLO
I'm listening.

PEMBLETON
I don't know if I trust the source.
Ms. Duquesne was hiding something.

BAYLISS
Frank, let's wait until we hear on
that background check before we
come to any conclusions.

GIARDELLO
Whatever you have to do, let's wrap
it up quickly. I don't want this
animal on the streets.

GIARDELLO walks away. BAYLISS and PEMBLETON find their
seats. BAYLISS sifts through papers on his desk. PEMBLETON
is in deep thought.

The phone RINGS. BAYLISS picks it up.

BAYLISS
(into phone)
Bayliss... okay, shoot. How long
ago? Five years. Did he do any
time? Interesting. Thanks for
getting back to me.

BAYLISS hangs up. He turns toward PEMBLETON.

BAYLISS
Seems like our boy Carl was quite
the ladies man. He really knew how
to treat a woman. He was convicted
on two counts of physical assault
and rape.

BAYLISS waits for PEMBLETON's reaction. He doesn't get one.
PEMBLETON is still in his own world.

BAYLISS
Frank! Didn't you hear what I said?

Beat.

PEMBLETON
The photo of Rothenberg with his
wife and the baby, tell me about
it.

BAYLISS takes a moment to think.

BAYLISS
There's nothing to tell. They
seemed like a happy family to me.

PEMBLETON
What color eyes and hair did the
baby have?

BAYLISS
Well, Samantha had blonde hair and
blue eyes.

PEMBLETON
I know that. But what color did the
baby have?

BAYLISS
What are you talking about Frank?

PEMBLETON
The baby in the photo had brown
hair and brown eyes.

ON BAYLISS whose reaction tells us he is more than impressed
with his partner. We leave the both of them as they soak in
this chilling revelation.

CUT TO:

INT. THE BOX - DAY

ON HENRY PETROSKI who sits alone, hunched over a table,
cradles a stale cup of coffee. He stares into the black
liquid. He slowly brings the mug upward but the
uncontrollable shaking makes it extremely difficult for him
to drink.

REVERSE ANGLE

through the two way mirror we find KELLERMAN, LEWIS and
MUNCH who observe this lifeless figure.

LEWIS
Poor guy's spilling coffee all over
himself.

MUNCH

You should've seen him when I brought him in. He was so tanked he could hardly stand. The coffee will do him good.

KELLERMAN

No it won't.

MUNCH

Yes it will if he manages to get it in his mouth.

KELLERMAN

I don't think anything is going to help the old man.

LEWIS

Why do you say that Mike?

KELLERMAN

Look at him! Have you taken a good look at him? I don't know about you but I see a man whose life was sucked out from underneath him.

KELLERMAN (CON'T)

This guy probably busted his ass for fifty years trying to make a decent living off of some blue collar job. He saves his whole life for his golden retirement years and look what happens. His wife gets sick. The insurance runs out. His daughter disappears.

I mean - come on - you saw the way they were living. It was a g-damned mess.

LEWIS

So what do we do with him?

MUNCH

Hey, if he whacked the old lady, he's gotta do the time.

This is a dilemma and our boys know it.

OFF THEIR CONCERN we

INT. DR. JONATHAN ROTHENBERG'S OFFICE - DAY

Mahogany furniture and dim lights is the look and feel of this spacious living room-like setting. There are FIVE PATIENTS present as JONATHAN leads the group.

Our focus is on a weathered, unkepmt MAN whose dark eyes penetrate the ground beneath him. This MAN is CARL JETTS.

JONATHAN
What about you Carl?

CARL
I got nothing to say.

JONATHAN
There must be something you'd like to share with the group.

CARL looks up at JONATHAN with dagger eyes.

CARL
Not today doc.

ON JESSICA SIMMS, a blonde twenty something with a tight figure who sits in a seductive pose - her short miniskirt reveals a great set of legs.

JESSICA
(motherly)
Carl, you know that's not fair.

CARL
(firm)
Me being here is not fair.

JONATHAN chimes in.

JONATHAN
Tell us about that Carl.

JESSICA
Yeah Carl, why don't you enlighten us.

CARL
You're pushing me Jessica - back off!

JESSICA

My, my, aren't we sensitive. What happened? You got stood up again last night?

CARL

That's none of your damn business you bitch! Who made you the expert? At least I have the decency to remember someone's name.

A feeble-looking ANOREXIC WOMAN speaks out.

WOMAN

(stammers)

We're trying to get better Carl and you always make this so difficult.

CARL

What the hell are you talking about?

WOMAN

You always hurt us Carl - especially Jessica.

CARL explodes. He rises from his chair.

CARL

(to woman)

I hurt you! You hurt yourself! You don't even eat! You don't care if you live or die! When's the last time you looked in the mirror?!

The WOMAN bursts into tears.

WOMAN

I can't take this!

JESSICA embraces the WOMAN. She looks up at CARL with hatred in her eyes.

JESSICA

You are such an asshole!

JONATHAN decides to break his silence.

JONATHAN

Why don't we call it a session. Maybe this wasn't a good day for any of us.

CARL

It's never a good day when I have to spend my time with the likes of them.

JESSICA

One of these days you're going to pay.

CARL

Hey, I'm already serving my life sentence. You're too blind to see it.

JESSICA

You have no idea Carl.

JESSICA continues to comfort the WOMAN. Two of the patients linger out of the office. CARL takes his time to gather his belongings - at the same time he keeps an evil eye on JESSICA.

ON JESSICA who approaches a physically and emotionally exhausted JONATHAN ROTHENBERG.

She places her hand on his shoulder.

JESSICA

I know how hard this must be for you Jonathan. I admire the devotion you have for all of us. Samantha was very lucky to have you as a father.

JONATHAN looks up at JESSICA - acknowledges her support.

ON CARL who notices the exchange - his eyes burn with rage.

INT. THE BOX - DAY

KELLERMAN and LEWIS sit across from HENRY PETROSKI. HENRY's head is buried in his hands - oblivious to their presence. KELLERMAN eases into the interrogation.

KELLERMAN

Mr. Petroski, would you like some coffee?

No response. KELLERMAN pauses a moment - shares a quick glance with LEWIS.

KELLERMAN

Mr. Petroski, do you know why
you're here?

Still no response.

KELLERMAN

We're investigating the unfortunate
circumstances surrounding your
wife's death.

HENRY

What unfortunate circumstances?

LEWIS

That's what we're trying to figure
out Mr. Petroski. It looks like
suicide but there's evidence which
points to something else.

HENRY

She wanted to die for years.

It's what KELLERMAN and LEWIS wanted to hear.

KELLERMAN

So you knew she wanted to take her
own life?

HENRY

Nobody could bear the pain she was
in.

KELLERMAN

It must have been hard for you to
see her suffer like that.

HENRY

It was hard for both of us. It was
especially hard on me.

KELLERMAN

What do you mean by that?

HENRY

You're not much of a whiz kid, are you? My wife was incapable of going to the bathroom. There was crap all over the place. I was like a prisoner in that shit hole. She couldn't do anything without me carrying her around everywhere. It was a living nightmare. My life was hell.

Beat.

KELLERMAN

Mr. Petroski, did you participate in your wife's death?

HENRY

No. I did everything I could to make her comfortable.

LEWIS

I'm not sure if I quite understand you. First you tell us how much of a burden she was - then you say you did everything to make her comfortable. Do you want to explain that?

HENRY

Do you know what it's like to take care of someone twenty four hours a day? Without any sleep? The hell with it - you wouldn't understand.

KELLERMAN

I'm hearing a lot of resentment here Mr. Petroski. I'm going to ask you again - did you have anything to do with your wife's death?

HENRY

I don't think you heard me the first time. The answer is no. I was the one who took care of her.

OFF THEIR FRUSTRATED REACTION

INT. MOVING CAR - DAY

PEMBLETON is behind the wheel - smokes a cigarette. BAYLISS is agitated by the smell. He turns toward

BAYLISS
Frank, if you're not going to stop
for me at least do it for Mary and
the baby.

PEMBLETON takes in a long drag before he FLICKS the stub out the window.

PEMBLETON
(bites)
Are you happy now?

BAYLISS
I'm happy.

Silence for a moment.

BAYLISS
Frank, you have to take better care
of yourself. You know what happened
last time.

PEMBLETON
I don't need to hear this from you
too!

BAYLISS
I'm just trying to help. From now
on, I'm not going to say another
word because you never listen.

PEMBLETON
Good!

PEMBLETON lights up another cigarette. BAYLISS can only maintain his silence.

The car comes to a grinding stop. They both exit without saying a word to each other.

ON BAYLISS and PEMBLETON as they climb the stairs to a three story brownstone. BAYLISS studies the PHONE DIRECTORY on the wall.

BAYLISS
Number 3A. Carl Jetts.

BAYLISS presses the buzzer.

CARLS VOICE
Who is it?

BAYLISS
Detectives Tim Bayliss and Frank
Pembleton - Baltimore homicide.

CARLS VOICE
Come on up.

The SOUND of a buzzer grants our detectives access to the building.

EXT. CARL JETTS STUDIO APARTMENT - DAY

BAYLISS is about to knock on the door when it swings open, reveals a spunky and jittery CARL JETTS.

CARL
You know I'm going to be late for
work.

PEMBLETON
I'll write you a note.

CARL lets them in.

INT. CARL JETTS STUDIO APARTMENT - DAY

One spacious room. On one wall is an extensive porn video collection. Other small pieces of furniture fill in the rest of this cramped space.

CARL
So what do you want to talk about?

BAYLISS
Why don't you tell us about your
record?

CARL
Hey, I already did time for that.
What do you guys want anyway?

BAYLISS
You are a patient of Dr.
Rothenberg. Correct?

CARL
Yes unfortunately.

BAYLISS

You were assigned to him after your conviction. That's about five years ago. You feel he's helped you?

CARL

Dr. Quackenberg! I would've been better off behind bars. He's got me on more drugs than a guinea pig at a pharmaceutical company! He's no doctor! He's a joke!

PEMBLETON

Tell us about your sessions with Dr. Rothenberg.

CARL They're awful.

PEMBLETON

Would you like to elaborate?

CARL

Not really. Every time I'm in one of those group meetings I elaborate to the point where I have nothing to elaborate about. I've had it up to here with elaborations.

BAYLISS

You're confusing me Carl.

CARL

Well welcome to my world detective.

PEMBLETON

Did you know Samantha Rothenberg was found murdered two nights ago at her father's estate?

CARL

So, what does that have to do with me?! (off their look) Hey, the doctor and I had our differences - I might hate the guy but - murder his daughter? No way!

CARL reaches into his pocket. He pulls out a prescription bottle, flips the lid and pops a few pills. BAYLISS and PEMBLETON observe. CARL takes in their accusatory look.

CARL

Hey guys, if I don't take these I might do something crazy like kill myself.

We're not sure if he's serious or just kidding around.

BAYLISS

Carl, did you have a thing for Samantha?

CARL

I didn't even know her!

PEMBLETON

Where were you on the night of the 28th between six and nine o'clock?

CARL

I was - busy.

BAYLISS

Doing what?

CARL

I was on a date, alright?

BAYLISS

With who? (re pornos) One of your dream girls from your collection here?

CARL

Who I go out with is none of your damn business!

BAYLISS

Yeah, but who you beat up is our business!

CARL

Okay. I took this chic to some X-rated joint down on sixth street. We came back to my place and she spent the rest of the night.

BAYLISS

How can we get a hold of her?

CARL

I don't know! I just picked her up!

BAYLISS

This isn't looking good Carl.

CARL

You can ask the manager at the theatre! I was there!

PEMBLETON and BAYLISS are not convinced.

CARL

I'm telling you guys the truth.
(then) I don't know who you talked to but I can only guess it was the other patients from the group. I don't really care what they said about me but I can tell you that I was a saint compared to those lunatics. You had to be in those meetings to know what I'm talking about. A lot of strange shit was going on.

PEMBLETON

Like what.

CARL

Let's just say the shrink likes to get kind of close to his patients. If I was the doc and I had a patient like Jessica, man there's no tellin' what might happen.

PEMBLETON and BAYLISS share a look - whether or not to believe this patient of Jonathan Rothenberg.

INT. RESTAURANT/BAR - NIGHT

ON JONATHAN ROTHENBERG and GLORIA DUQUESNE who share a quiet evening together. They are seated in a booth tucked away from the robust crowd at the bar. A candle burns between them. They seem to be in the midst of an intimate conversation.

ON A SULTRY BRUNETTE who watches this exchange from across the restaurant. She is seated at the bar and by her look, she disapproves of JONATHAN and GLORIA.

There's a familiarity to this WOMAN as we get closer to her. We've seen her before. Maybe it's the face or maybe it's the eyes but we have definitely seen this WOMAN before.

A MAN approaches this WOMAN.

MAN
Can I buy you a drink?

The sudden inquiry has broken her concentration - a bit startled but receptive.

WOMAN
Sure.

MAN
What's your name?

WOMAN
Tiffany.

Or is it...

OFF HER DEVILISH SMILE WE

FADE OUT.

END OF ACT TWO

INT. PRECINCT - DAY

The usual activity. Seated in the middle of it all is our DETECTIVES where we focus in on SERGEANT KAY HOWARD who is in mid conversation with MUNCH.

HOWARD
... it doesn't make any sense.
Think about what you're saying.

MUNCH
What doesn't make sense? It's obvious. The guy was driven to the edge. No matter what he did to help, the fact was that she was never going to get better. He had to do something about it and what did he do - a little bit of arsenic to put the old lady down.

HOWARD

I don't know if I buy that. He was committed to her for over forty years - they were committed to each other. Til death do us part - in sickness and in health. Remember that Munch? You build your life together and your relationship is at a point where you support and respect your partner's every wish. This is a classic case of assisted suicide.

MUNCH

Assisted suicide! It's murder Kay! No matter how you look at it! (to Kellerman and Lewis) Will you guys help me out here?!

ON KELLERMAN and LEWIS who at this point haven't said a word.

KELLERMAN

The question we have to ask ourselves is what are they going to do with him if he's found guilty?

This is a burning issue and it looms over the heads of our DETECTIVES.

SMASH CUT TO:

PEMBLETON and BAYLISS bury themselves in the paperwork that starts to accumulate on their desks. GIARDELLO approaches.

GIARDELLO

Are we any closer gentleman?

He gets his answer from their deadpan look.

GIARDELLO

So you have nothing.

BAYLISS

Well G., you can rule out suspect number one. His alibi checked out but he did give us some information we're following up on.

GIARDELLO

Let me know as soon as something breaks.

BAYLISS

Will do G. (then) Any news on your car?

One look from GIARDELLO gives us our answer before he strides back to his office.

PEMBLETON

So what do we have?

BAYLISS looks him straight in the eye.

BAYLISS

Absolutely nothing.

PEMBLETON

Not true. There's a strong possibility that our killer knew the victim.

BAYLISS

Gloria Duquesne.

PEMBLETON

No. I mean the patients.

BAYLISS

Frank, all we have is a patient who made an accusation toward another patient. Look where we ended up with Carl.

PEMBLETON

What intrigues me is what he said about the intimacy. Who did he say was intimate in those meetings with the doctor?

BAYLISS

It's an accusation Frank.

ON PEMBLETON who isn't ready to denounce CARL's credibility.

INT. CORONER'S OFFICE - DAY

DR. JULIANA COX examines a body when PEMBLETON and BAYLISS enter this frigid atmosphere. COX pulls a tarp over the cadaver as they cross toward her. As she looks up

COX

It wasn't easy to give this poor girl dignity. I've never seen such - brutality. Are you ready to take a look?

They're ready. As we follow them

COX

This was personal. Whoever did this was filled with a tremendous amount of rage. Most likely built up over a long period of time.

They approach the body of SAMANTHA ROTHENBERG - laid out on a cold metal slab.

DR. JULIANA COX removes the tarp. PEMBLETON and BAYLISS wince at the sight revealed before them.

PEMBLETON

You said this was personal.

COX

Extremely. This was not a lover's quarrel. This was betrayal. Jealousy. A hatred so deep it most likely burned the insides of the killer. You don't need to stab someone thirty four times to kill them. (then) A quarter of the wounds were on the face. A sign the murderer wanted to erase her identity.

BAYLISS

Possibly an ex lover who stalked his mate.

COX

What makes you assume it was a 'he'?

BAYLISS

C'mon. You expect me to believe a woman did this?

COX

No but I'm telling you it's a possibility.

BAYLISS Frank!

A moment before

PEMBLETON
Rage is rage. No matter who it's
coming from. Man or woman.

OFF PEMBLETON's look we

CUT TO:

EXT. MANSION - NIGHT

PEMBLETON and BAYLISS approach the front door. BAYLISS rings the doorbell. The door opens - reveals GLORIA DUQUESNE.

OFF BAYLISS' SURPRISED LOOK

INT. MANSION - LIVING ROOM - NIGHT

GLORIA DUQUESNE is seated across from PEMBLETON and BAYLISS.

PEMBLETON
Ms. Duquesne, we'd like to ask Dr.
Rothenberg a few questions. Is he
in?

GLORIA
No. He's speaking at the Medical
Board's Psychiatric Convention
downtown.

BAYLISS
It's good to see the doctor is able
to work so soon.

PEMBLETON
Would it be alright to ask you some
questions Ms. Duquesne?

GLORIA
Anything to help detective.

PEMBLETON
How did you and Dr. Rothenberg
meet?

GLORIA DUQUESNE hesitates before

GLORIA
I was a patient of his.

PEMBLETON

For how long?

GLORIA

About three years.

PEMBLETON

During that time, did you have a relationship with Dr. Rothenberg?

GLORIA

... I'm not proud of this but yes. When the relationship started, I stopped seeing him as my doctor.

BAYLISS

So you continued having an affair with him as opposed to cutting off all ties.

GLORIA

Yes, that was the decision I made.

PEMBLETON

A decision you made? What about the doctor? Didn't he feel this was highly unethical?

GLORIA

Yes but like I said before, I'm not proud of my actions and neither was Jonathan. We both had a very hard time dealing with the situation.

BAYLISS

Was Mrs. Rothenberg aware of her husband's infidelities?

GLORIA

No, this happened after they separated.

PEMBLETON

You told us you and Samantha didn't have much of a friendship. What was her relationship like with her mother?

GLORIA

They were very close but they didn't see much of each other. Jonathan had full custody.

PEMBLETON

Did Samantha get along with her father?

GLORIA

She hated him.

PEMBLETON

Why?

GLORIA

She blamed Jonathan for driving her mother out of the house. She blamed him for the divorce and she blamed him for her mother's death.

BAYLISS

How did she die?

GLORIA

Cancer... but Samantha was convinced she died of a broken heart.

PEMBLETON

What happened to Samantha's brother?

GLORIA is shocked by PEMBLETON's inquiry.

GLORIA

How did you know?

PEMBLETON

I'm a detective Ms. Duquesne. What happened?

GLORIA

It was a freak accident. Zack was playing outside. Margaret had to run to the store. Jonathan was inside the house. When she backed the car down the driveway, it was too late. Jonathan lost his only son and he never forgave Margaret.

PEMBLETON

What can you tell us about Jonathan's other patients besides Carl?

GLORIA
Nothing. Jonathan kept all of his
work confidential. The only reason
I know about Carl is because
Jonathan told me he threatened him
several times.

BAYLISS
There's no one else you can think
of?

GLORIA shakes her head

GLORIA
No.

PEMBLETON
Thank you for your time Ms.
Duquesne. You've been very helpful.

OFF GLORIA DUQUESNE'S TROUBLED LOOK

EXT. MANSION - NIGHT

BAYLISS and PEMBLETON walk toward their car as GLORIA stands
in the background.

ON THE DETECTIVES CAR as it slowly makes its way down the
driveway. GLORIA keeps her eyes on the CAR as it exits
through the gates.

We get the feeling someone else watches our boys because
something catches our eye - MOVEMENT behind some bushes
against a far wall.

ON AN UNIDENTIFIED FIGURE who watches GLORIA from their
vantage point.

HOLD ON THIS SHOT before we

INT. MOVING CAR - NIGHT

BAYLISS writes in his notepad as PEMBLETON gazes out the
window.

PEMBLETON
So now what do you think about
Baltimore's highly renowned
psychiatrist?

BAYLISS is submersed in his notes.

PEMBLETON

I'm curious. Who does a psychiatrist see when they're confronted with personal problems? Do they consult another psychiatrist? Or do they look in a mirror and try to work it out themselves?

BAYLISS looks up at PEMBLETON.

BAYLISS

What? What are you mumbling about?

PEMBLETON

Nothing. I'm just thinking out loud.

BAYLISS

Well while you're thinking you want to let me know what your thoughts are on this case because I'm drawing blanks.

PEMBLETON

We have a doctor who cheated behind his wife's back with one of his own patients. A doctor who drove his wife out of the house and away from her daughter because of their son's accidental death. The mother never recovered because the doctor managed to reinforce her guilt.

BAYLISS

Where are you going with this Frank? Tell me something I don't know.

PEMBLETON

The man is a bastard Tim. You heard what Gloria said about the threats and Carl about the intimacy. The doctor's up to no good.

OFF BAYLISS we

INT. HOTEL - NIGHT

A crowded HALLWAY outside of a banquet/meeting room. We find DR. JONATHAN ROTHENBERG surrounded by a number of distinguished GENTLEMAN who offer their appreciation for his extensive work to the field of psychiatry.

ON PEMBLETON and BAYLISS who slowly make their way through the congested hall toward JONATHAN and his group. BAYLISS and PEMBLETON wait patiently for JONATHAN to break away from his peers but it's obvious the doctor is in no rush to speak to our detectives. BAYLISS interrupts JONATHAN's fan club.

BAYLISS

Excuse me Dr. Rothenberg. I realize you are very busy but there are some pressing issues we need to discuss with you.

JONATHAN

Can't this wait Detective Bayliss?

PEMBLETON

No doctor, it can't.

JONATHAN ROTHENBERG excuses himself from the crowd and follows PEMBLETON and BAYLISS to

INT. HOTEL LOUNGE - NIGHT

where PEMBLETON and BAYLISS sit with JONATHAN at a quiet table.

JONATHAN

What is so important gentleman that this could not have waited until tomorrow?

PEMBLETON

What other patients have you slept with besides Gloria Duquesne?

JONATHAN is jolted by the sudden inquiry - not sure of how to respond.

PEMBLETON

Do you want me to repeat the question?

JONATHAN

No, I heard you the first time.
(beat) Gloria is not a patient of mine.

PEMBLETON

She was a patient of yours when you had an affair with her. Now please answer the question!

JONATHAN

No. I wouldn't have jeopardized my practice.

PEMBLETON

Are you sure about that doctor?

JONATHAN

Yes I'm sure.

PEMBLETON contemplates JONATHAN's response before he

PEMBLETON

Tell us about your patient Jessica Simms.

JONATHAN

What do you mean?

PEMBLETON

Are you or have you had an affair with Ms. Simms?

JONATHAN's stature changes - he becomes defensive from PEMBLETON's hard line of questioning because he knows his world has been rocked.

JONATHAN

What does this have to do with my daughter's murder?

BAYLISS

We are concerned with the hostility some people have toward you.

JONATHAN

Who? What people?

PEMBLETON

For starters, Carl Jetts. This guy wants to tear your head off.

JONATHAN

Was Carl on or off medication before you spoke to him?

PEMBLETON

I couldn't tell you doctor but nonetheless his feelings are quite evident and he accuses you of having an affair with Jessica Simms.

JONATHAN

Carl is a very sick man. I've been working with him for years in trying to help him overcome his many complexities. Carl has a way of distorting reality - he chooses to interpret what he wants to see. He has fantasized about every female patient I've had in group therapy and when he was rejected by these women he would place the blame on me - believing that I purposely seduced these women away from him.

BAYLISS

So that's why he thinks you had an affair with Jessica Simms.

JONATHAN

Precisely.

PEMBLETON

How long has Ms. Simms been a patient of yours?

JONATHAN

I don't know. It's been a long time.

PEMBLETON

What? Two years? Three years? Four years?

JONATHAN

No, it's been more like fifteen years.

BAYLISS and PEMBLETON are surprised by his answer.

PEMBLETON

How old is Ms. Simms?

JONATHAN

I believe she's twenty six.

PEMBLETON

So she's about eleven years old when she came under your care. What happened to her that an eleven year old needed a psychiatrist in her life?

JONATHAN

That's confidential.

BAYLISS

Dr. Rothenberg, we are trying to solve your daughter's murder. You can make it easy on us or you can make it hard. It doesn't matter. We'll find out one way or another. But I would think you'd want us to find the person who stole Samantha's life.

JONATHAN

More than anything. (beat) Jessica was the eldest of two children. When she was assigned to me, she had been severely abused and molested by her father. Her brother received all of the love and attention. Jessica was angry. She was jealous, confused and alone. She was denied her father's love. This conflict caused Jessica to develop a dual personality that was violent and irrational. She grew to hate her brother and eventually took his life. Over the years, I have made progress in refining Jessica's alter side.

PEMBLETON

Would you consider Ms. Simms to be a threat?

JONATHAN

No. Jessica is not a threat. She has worked very hard to make peace with her past.

PEMBLETON

So do you still maintain that you never slept with her?

JONATHAN

She was strictly a patient of mine.

PEMBLETON

Okay doctor.

OFF PEMBLETON, disbelieving

EXT. HOTEL - NIGHT

JONATHAN ROTHENBERG exits the front lobby doors and walks alone down the sidewalk.

He is suddenly approached by

JESSICA

Good evening Jonathan.

JONATHAN turns around, startled to see JESSICA SIMMS.

JESSICA

Don't be so surprised. I was worried about you.

JONATHAN

What are you doing here?

JESSICA

You cancelled our appointment, remember?

JONATHAN

Yes, but I -

JESSICA

I was in the neighborhood. I thought we could make it up. Go to our favorite piano bar. I know how much you enjoy the piano.

JONATHAN
That's extremely thoughtful of you
Jessica but I had a very long day.
I'm exhausted. You can understand.

ON JESSICA who becomes upset. Her demeanor slightly changes.

JESSICA
No I can't Jonathan.

JONATHAN
Jessica please.

She gets more upset.

JESSICA
What has happened to you?! There
used to be a time you cared for me!

JONATHAN
Jessica, I do care for you. It's
just that so much has happened.

JESSICA
Nothing has happened! Nothing has
changed between us! Right Jonathan?

JONATHAN
I really have to go Jessica. I have
to get some rest.

JESSICA becomes suspicious of JONATHAN's itinerary.

JESSICA
Are you meeting Gloria? Is that who
you're running off too?

JONATHAN
Jessica, no -

Something inside JESSICA SIMMS snaps, an evil twin erupts
from within.

JESSICA
Don't you lie to me you bastard!
Don't you ever lie to me!

ON JESSICA as she storms off down the street.

OFF JONATHAN ROTHENBERG who realizes the complex web he his
caught in.

EXT. NEIGHBORHOOD - DAY

This is suburbia with tree lined streets and perfectly groomed landscape.

A CAR pulls up to a modest size home. Out steps

KELLERMAN and LEWIS who doublecheck the address written on a piece of paper.

LEWIS
This is it. 2156.

ON KELLERMAN and LEWIS who make their way up to the front door.

ON LEWIS who KNOCKS on the door.

The door opens. A little GIRL gazes upward at LEWIS.

LEWIS
Is your mommy home?

Before the GIRL responds, a WOMAN appears from behind. This WOMAN happens to be

LEWIS
Ms. Laura Desante?

ON LAURA's concerned look.

LAURA
Yes?!

LEWIS
(flashes badge)
I'm Detective Lewis. This is
Detective Kellerman.

LAURA
What is this about?

LEWIS
We're here regarding your mother,
Helen Petroski.

LAURA
What about my mother? What
happened?

LEWIS
Unfortunately Ms. Desante we have
some bad news. Your mother passed
away and we're holding your father
down at the station.

OFF LAURA who is bewildered and shocked from the double
impact of this news.

FADE OUT.

END OF ACT THREE

INT. PRECINCT - DAY

ON LAURA DESANTE who nervously sits in the WAITING AREA -
anticipates her encounter with her father HENRY PETROSKI.

KELLERMAN approaches.

KELLERMAN
We're ready now.

LAURA takes a deep breath

LAURA
Okay.

LAURA rises. KELLERMAN leads her down the hallway to

INT. HOLDING CELL - DAY

where HENRY PETROSKI sits on a hard cot.

LAURA stands frozen, her eyes locked on the frail and
ghostly appearance of her father. HENRY doesn't acknowledge
her presence.

KELLERMAN opens the cell door. LAURA enters. KELLERMAN
closes the door behind them and exits.

HOLD on this shot of LAURA and HENRY before

LAURA
(faint)
Dad?

ON HENRY PETROSKI who can barely look her in the eye. He
swallows. He tries to wet his parched throat in order to
squeeze out a few words.

HENRY

I'm sorry it had to come to this.

LAURA slowly approaches her father and sits next to him.
This is an emotional moment.

LAURA

I don't know what to say.

HENRY manages to meet her gaze. His eyes start to fill with tears.

HENRY

You have grown up to be such a
beautiful woman. You look just like
your mother.

LAURA can't contain her emotions. She too shares her tears
with her father.

HENRY

I wish things could've been
different between us. I didn't know
how to be a friend to you.

LAURA

That was a long time ago dad.

HENRY

Your mother and I missed you.

LAURA

... what happened?

ON HENRY who takes some time to collect his thoughts.

HENRY

Your mother was very sick Laura.
She suffered a great deal.

LAURA

Enough to take her own life?

ON HENRY who is confronted with an issue he'd rather forget.
He knows he must tell his daughter the truth.

HENRY

You weren't there. You wouldn't
understand.

LAURA

You're right. I'm sorry I let the both of you down. I was just a kid. I was lost. I thought I had all the answers. It was cruel of me to leave the way I did. I'm sorry dad.

HENRY

Laura, that's not what I'm talking about. Imagine the most simple task - like combing your hair or brushing your teeth. For your mom, it became the most excruciating pain imaginable. The last five years were the worst - the pain slowly destroyed her will to live.

This is hard for LAURA to hear - angry at herself knowing that she should've been there for her mother.

LAURA

Did she want you to end the pain?

ON HENRY who slowly nods his head - acknowledges his participation in HELEN's death.

HENRY

I had so many plans. There was so many things I wanted to do with her.

LAURA drapes her arms around her father.

LAURA

I can't wait for you to see your grandchildren.

OFF LAURA and HENRY as they hold on to each other - never to let go again.

CUT TO:

INT. PRECINCT - DAY

PEMBLETON and BAYLISS sift through papers scattered on both of their desks. BAYLISS lifts a sheet

BAYLISS
Listen to this Frank. (reads;then)
My G-d! She butchered him. They
found over twenty stab wounds on
her brother.

BAYLISS looks up at PEMBLETON - a sudden revelation.

BAYLISS
It was in front of us the whole
time! I can't believe we missed
this!

ON MUNCH who approaches PEMBLETON.

MUNCH
Here. I forgot to give this to you.

MUNCH hands PEMBLETON a piece of paper. PEMBLETON reads the message.

ON PEMBLETON's livid reaction

PEMBLETON
When did he call?!

BAYLISS
What Frank?!

MUNCH
I don't know. An hour and a half
ago. He said it was urgent.

PEMBLETON
Damn!

PEMBLETON explodes out of his chair and rushes out. BAYLISS quickly follows his lead but not before shooting MUNCH a baneful look.

INT. PRECINCT - CONTINUOUS ACTION - DAY

ON KELLERMAN who walks away from the holding cell area. He passes "THE BOARD" where a SECRETARY erases the name 'H. Petroski' and replaces it with black letters - case solved.

CUT TO:

A BLACK LEATHER BRIEFCASE as it is closed tightly. We pan upward to REVEAL an ASSISTANT D.A. who finishes business with LEWIS and MUNCH. KELLERMAN stands next to the D.A.

D.A.
There's not a jury in this state
that would convict him.

MUNCH
So he's just going to walk.

D.A.
That's right.

The D.A. exits. MUNCH is flabbergasted.

MUNCH
I don't even know why we bother.

KELLERMAN
Let it go. The old man's been
through enough.

EXT. CARL JETTS APARTMENT - DAY

We find PEMBLETON and BAYLISS with the APARTMENT MANAGER who opens the door for them.

MANAGER
Never see him much. He's the loner
type - just keeps to himself.

BAYLISS
Thanks.

BAYLISS and PEMBLETON enter

INT. CARL JETTS APARTMENT - DAY

There's no sign of life. BAYLISS approaches the bathroom door which is closed. BAYLISS knocks.

BAYLISS
Carl, are you in there?

No answer. BAYLISS slowly pushes the door open to reveal

CARL JETTS with a noose around his neck. His body hangs from the shower.

BAYLISS
Ah no! (then) Frank! In the
bathroom!

PEMBLETON enters - takes a look at CARL then hands BAYLISS a note.

PEMBLETON
Here, take a look at this.

BAYLISS reads the note. He looks up at PEMBLETON.

BAYLISS
She's mentioned three times.

CUT TO:

INT. MOVING CAR - DAY

PEMBLETON is behind the wheel. BAYLISS reads from his notepad.

BAYLISS
Jessica's place is on Washington Avenue. It's about five minutes from here.

PEMBLETON
I told you psychiatry doesn't work.

BAYLISS
Frank, let's not get into it now.

PEMBLETON drives in silence when the car phone RINGS. BAYLISS picks it up.

BAYLISS
Bayliss. (beat;then) We're on our way. (to Frank) We got a 911 at the Rothenberg estate.

OFF THEIR LOOK we

EXT. MANSION - DAY

PEMBLETON and BAYLISS race down the street followed close behind by two black and whites. Their car travels up the driveway and comes to a screeching stop. PEMBLETON and BAYLISS rush out - weapons drawn.

They approach the front door which is opened. They enter with caution.

INT. MANSION - FOYER - DAY

PEMBLETON points to the floor - DROPS OF BLOOD paint the marble. We hear MUFFLED SOUNDS deep from within the house.

PEMBLETON and BAYLISS move down the hall until the SOUNDS become more distinct. Another hallway intersects their path.

ON BAYLISS who signals for PEMBLETON to cover the second hallway. BAYLISS continues down the main hall toward

INT. ROOM - DAY

where we find JESSICA SIMMS who holds a gun to GLORIA DUQUESNE's head. JONATHAN ROTHENBERG stands to the side - he holds his arm which bleeds profusely.

JONATHAN

Jessica, can you please put the gun down? I can't help you unless you put it down.

JESSICA

(to Gloria)

You're not the only one he's sleeping with you whore.

JONATHAN

Jessica please!

JESSICA

No Jonathan. It's Tiffany. Tiffany's the one you wanted - you desired and you used but now I'm the one in control. And now it's over.

JONATHAN

It doesn't have to be this way.

JESSICA

Yes it does. There's no other way.

JESSICA presses the gun further into GLORIA's head. She's about to pull the trigger when

BAYLISS

(os)

Drop the gun Jessica!

ON BAYLISS who trains his weapon on his target.

JESSICA is startled at first but is furthered influenced to carry out her actions.

JESSICA
(firm)
I'm the one in charge here.

BAYLISS doesn't flinch. It doesn't go unnoticed by JONATHAN.

JONATHAN
Don't push her detective.

BAYLISS
Stay out of this doctor.

It's a standoff between JESSICA and BAYLISS.

JESSICA
You don't know who you're dealing
with. I'll kill her if I have to.
Won't I Jonathan?

BAYLISS
Just like you killed Samantha?

Silence. A moment of truth.

JESSICA
That spoiled little bitch deserved
it. (re Gloria) Just like this one.

BAYLISS
No one deserves to die.

JESSICA
She did. The little brat made his
life miserable. (then) She treated
him like a leper. She made him feel
worthless. And who was there to
comfort him? I was. I was there to
ease the pain - wasn't I Jonathan.

JONATHAN doesn't respond. From somewhere within the room we
hear

PEMBLETON
(os)
Did your baby brother deserve to
die?

JESSICA whips around and FIRES off two rounds at PEMBLETON
who sails backwards from the impact of the bullets.
PEMBLETON CRASHES through a wall of glass - falls to the
ground outside.

At this same moment BAYLISS pulls the trigger and plants a bullet in JESSICA's left shoulder. She is knocked backward and even though off balance continues to FIRE her gun aimlessly.

With GLORIA out of harm's way BAYLISS continues to unload his weapon until he silences JESSICA.

ON BAYLISS who rushes toward

BAYLISS
(shouts)
Frank!

BAYLISS kneels down and holds PEMBLETON in his arms.
PEMBLETON is alive but in severe pain.

BAYLISS
How bad are you hit?

PEMBLETON
(struggles)
First time I wear the vest and look
what happens - I get shot.

BAYLISS
Thank God.

PEMBLETON looks uncomfortable from the way BAYLISS cradles him.

PEMBLETON
You can put me down now.

BAYLISS adheres to his request.

HOLD on this tender moment before we

FADE OUT.

THE END