

BARNEY MILLER

"FISH"

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FOURTH DRAFT

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BARNEY MILLER

"Fish"

PROLOGUE

FADE IN:

INT. BARNEY'S OFFICE

(BARNEY IS AT HIS DESK
ON THE TELEPHONE. HE IS
IRRITATED)

BARNEY

(INTO PHONE)

-- He wants to work until the
day he retires! He won't take
a terminal leave!... I don't
have to ask him. I know him!...
Yes, I read the medical report --
so what -- !... I know he's got
bad feet! Do you know anybody
that's got good feet?... Yes, I
read the rest of it.

(NODS AS HE ENUNCIATES)

-- gall bladder, kidney stone --
compressed disc -- hernia -- ! I
would think you'd be proud of a
man who can work under those
conditions!... Okay -- fine, if
you insist I'll mention it. I'll
mention it -- but I'm not pushing
him out of here! I need him in
this precinct!...

(MORE)

PROLOGUE

BARNEY (CONT'D)

Okay -- but it's his choice!

(HANGS UP VICIOUSLY)

... Goodbye...

INT. SQUAD ROOM

(THE SQUAD OF THE TWELFTH
PRECINCT ARE PRESENT WITH
THE EXCEPTION OF HARRIS.
YEMANA SITS AT HIS DESK
READING A RACING FORM.
CHANO WORKS AT THE FILES.
WOJEHOWICZ IS READING THE
FRONT PAGE OF THE DAILY
NEWSPAPER. BARNEY IS
STILL IN HIS OFFICE. THE
SQUAD ROOM DOOR OPENS AND
FISH ENTERS. HE IS
UNUSUALLY CHEERFUL)

FISH

Hello -- hello -- ! Good morning.

How's everybody this morning?

CHANO

Hey -- you're feeling pretty
chipper -- !

FISH

I found a great new cereal.

"Doctors Bran". I slept like a
log.

YEMANA

You eat cereal before you go to
sleep?

FISH

What else have I got to do?

WOJEHOWICZ

(REFERRING TO PAPER)

Hey, guys -- three hundred more
cops have been laid off!

YEMANA

Did they print the casualty list?

WOJEHOWICZ

And they expect to lay off 1500
more...

FISH

(TO CHANO)

You want to know what's in it?
Dried fruits and vegetables --
vitamins -- minerals -- It's got
everything the human body needs
to sustain life.

(BARNEY ENTERS FROM HIS
OFFICE. HE CARRIES
SEVERAL DOCUMENTS, WHICH
HE CARRIES TO THE BULLE-
TIN BOARD AND POSTS.
DURING THIS:)

BARNEY

(QUIETLY)

They've closed the Thirty-Third
Precinct.

CHANO

Fish -- maybe you better get
over there with that list.

PROLOGUE

BARNEY

Half the men have been laid off.

The other half have been re-assigned.

(CROSSES INTO THE ROOM)

We're getting one of them.

(INDICATES NOTICE)

Detective Third Grade Arthur
Dietrich.

FISH

(TRYING TO REMEMBER)

Dietrich? I went through the
Academy with a fellow named
Dietrich. That was in 1937.
I wonder if it's the same guy.

WOJEHOWICZ

Probably. The guys that are being
fired weren't even born in 1937!

CHANO

Seniority is the spice of life!
Right, Fish?

FISH

I can think of a few things I'd
trade it for.

WOJEHOWICZ

If a new older guy is comin'
over -- it probably means a new
younger guy is on his way out.

PROLOGUE

BARNEY

Don't be so pessimistic. We've
been through this before.

CHANO

Yesterday, wasn't it?

BARNEY

Well, the city's still having
trouble meeting payrolls. But
they'll work it out. They'll
be another bond issue -- Federal
loans -- Bingo -- !

CHANO

I cannot believe that the biggest
city in the entire world is going
broke!

YEMANA

It's the off-track betting. The
losers are all in New York and the
winners are all in New Jersey.

(SQUAD ROOM DOOR OPENS
AND DETECTIVE THIRD GRADE
ARTHUR DIETRICH ENTERS.
HE IS NICE LOOKING AND
OBVIOUSLY YOUNG)

DIETRICH

(LOOKS AROUND UNCERTAINLY)

Captain Miller?

BARNEY

I'm Captain Miller.

PROLOGUE

DIETRICH

They sent me over from the
Three-three. I'm Arthur
Dietrich.

(THEY ALL STUDY DIETRICH
WITH APPROPRIATE ATTITUDES
CONCERNING HIS AGE, OBVI-
OUSLY HAVING EXPECTED SOMEONE
OLDER)

BARNEY

(SHAKES HIS HAND)

Welcome to the One-Two, Dietrich.

(INTRODUCTIONS)

Chano -- Wojehowicz -- Yemana --
Fish.

(THERE ARE MURMURED "HELLOS")

FISH

(STARING AT HIM)

You must be older than you look.

DIETRICH

I am. I'm twenty-eight.

YEMANA

How many guys were laid off at
the Three-Three?

DIETRICH

About twenty-six uniforms and
nine detectives.

BARNEY

Okay. Get your self a locker.

(MORE)

PROLOGUE

BARNEY (CONT'D)

(LOOKING AROUND)

Harris is in court. So, until
we can get another desk -- you
can use his. Fish, I'm assigning
Dietrich to you.

(TO DIETRICH)

You may as well learn from the
best!

(BARNEY EXITS INTO
HIS OFFICE)

FISH

(TO DIETRICH)

What happened to the older cops
-- the better cops?

DIETRICH

(A BEAT)

Well, I'm afraid we've lost some
of the older cops -- but then
we've lost some of the better
ones, too.

(AS FISH STARES AT HIM,
MALEVOLENTLY AND THE OTHERS
EXCHANGE ANNOYED GLANCES,
WE:)

(FADE OUT.)

END OF PROLOGUE

ACT ONE - SCENE ONE

(FADE IN:)

INT. BARNEY'S OFFICE

(BARNEY IS BEHIND HIS DESK.
FISH STANDS IN FRONT OF IT)

FISH

I want to talk to you about
Dietrich.

BARNEY

Seems like a nice enough fella.

FISH

I expected someone closer to our
age.

BARNEY

(REACTS)

When you say -- our age -- you're
speaking -- poetically --

FISH

I'm speaking nervously! Twenty-
eight is pretty young to show up
here when there are a lot of older
cops on the force.

BARNEY

Well -- they've got to send the
young guys where they can learn
from the vets, right?

FISH

(WATCHES BARNEY CAREFULLY
FOR A LONG BEAT)

So you want me to teach him every-
thing I know.

BARNEY

Who better?

FISH

And after he knows everything I
know -- then what?

BARNEY

Then hopefully -- we'll have
another man as good as you.

FISH

We always got along with one man
as good as me. What do you need
two for?

BARNEY

I'd like to make things easier on
you.

FISH

(BEAT -- KNOWINGLY)

Restricted duty.

BARNEY

(PICKING UP MEDICAL REPORT
FROM DESK)

Look -- ah -- I've got your medical
report here --

(MORE)

BARNEY (CONT'D)

ACT I, SC. 1

(FISH LEANS FORWARD TRYING TO LOOK. BARNEY DELIBERATELY TURNS THE PAPER AWAY FROM HIS VIEW)

So what. So you don't have to work so hard. Is that so terrible?

FISH

Restricted duty would be embarrassing.

(BARNEY RISES FROM BEHIND HIS DESK. THE MEDICAL REPORT IN HIS HAND. HE CROSSES TO FISH)

BARNEY

C'mon, Fish! You've got a year to go. You've earned a chance to relax a little. Now with Dietrich here, we'll have a well-trained man around in case you...

(HESITATES)

... you wanted to take some leave. You've got a lot coming.

FISH

(BEAT)

I don't feel so good.

BARNEY

(SURREPTITIOUS GLANCE AT MEDICAL REPORT)

Well -- that's understandable --

(FISH STARTS OUT OF THE ROOM. HE STOPS AT THE DOOR)

FISH

You know a cereal called "Doctors
Bran" -- ?

BARNEY

I've heard of it.

FISH

Don't eat it. It's bad luck.

(HE EXITS)

INT. SQUAD ROOM

(AS FISH ENTERS AND CROSSES
TO HIS DESK. DIETRICH AND
WOJEHOWICZ RE-ENTER THE ROOM
FROM THE UPSTAGE CORRIDOR)

WOJEHOWICZ

-- storeroom's next to the locker
room.

(INDICATES WASHROOM)

That's the bathroom.

(DIETRICH NODS AND STARTS
TO GO BY -- BUT GOES BACK
FOR ANOTHER LOOK. HE COMES
OUT A BIT STARTLED)

DIETRICH

How long has it been like that?

WOJEHOWICZ

Yeah -- well, it's not so bad since
the bulb burned out.

BARNEY

(COMES OUT OF HIS OFFICE;
HANDS A FOLDER TO DIETRICH)

Dietrich, we're running down a list
of apartment house burglaries.

Here's some latest MO's from
Manhattan South. Fish has got the
rest...

DIETRICH

Okay...

(CROSSES TO FISH)

I got the latest MO's from
Manhattan South on the apartment
house burglaries...

FISH

My, my -- here only five minutes
and you're already burning up the
course --

DIETRICH

Well -- I like to pay my way --

(QUIZZICAL LOOK FROM FISH)

-- pull my weight? -- do my bit??

(FISH RISES, PUTS ON HIS HAT
AND COAT DURING:)

I mean -- I like to do what I can
to help.

FISH

I'm going out for lunch.

DIETRICH

I can handle that, too. Where do
you want to go? It's on me.

FISH

I'm going home -- alone --

(QUIZZICAL LOOK FROM DIETRICH)

-- by myself? Without you -- ?

(FISH EXITS AND DIETRICH
LOOKS ABOUT THE ROOM. NO
ONE OFFERS TO LESSEN THE
STING OF REJECTION BY SAYING
A WORD. HE STARTS BACKING
TOWARD THE DOOR)

DIETRICH

(HOLDING UP HANDS IN APPRE-
CIATION)

No -- no thanks very much -- that's
not necessary. I read a lot at
lunch anyway -- no, thank you -- I
appreciate it -- perfectly all
right -- I'll be fine -- thanks
very much -- that's okay -- thank
you.

(HE GOES OUT OF THE DOOR AS
THE OTHERS WATCH SILENTLY.
WE:)

(DISSOLVE TO:)

ACT ONE - SCENE TWO

INT. FISH'S APARTMENT - DAY

(THE LOWER EAST SIDE OF
MANHATTAN. RENT CONTROLLED,
COMFORTABLE, UTILIZING WARM,
WELL USED PIECES. TYPICAL
OF NEW YORK APARTMENTS
OCCUPIED FOR YEARS BY THE
SAME FAMILIES)

(TO THE RIGHT OF THE LIVING
ROOM, THE KITCHEN, SEPARATED
FROM THE DINING AREA BY A
WINDOWED COUNTER. THE FRONT
DOOR, UPSTAGE CENTER. HALL-
WAYS TO THE LEFT LEADING TO
BEDROOMS AND BATHROOM. TWO
WINDOWS FLANKING A FIREPLACE
UPSTAGE RIGHT CENTER)

(FISH IS STANDING UPSTAGE
STARING OUT OF THE WINDOW.
IN ONE CORNER OF THE ROOM,
IN FRONT OF AN OVER-STUFFED
CHAIR, A TV TRAY STANDS, ITS
FOOD UNTOUCHED. BERNICE
COMES OUT OF THE KITCHEN
CARRYING A COFFEEPOT. SHE
CROSSES TO THE TV TRAY AND
POURS COFFEE INTO A CUP)

BERNICE

You haven't eaten anything.

FISH

I'm not hungry.

BERNICE

But you came home for lunch.

FISH

I went to the mountains for my

health -- did I get any?

ACT I, SC. 2

(FISH SITS DOWN ON THE COUCH.
BERNICE LOOKS AT THE TRAY IN
FRONT OF THE CHAIR. CROSSES
TO IT AND CARRIES IT TO THE
COUCH. SHE PLACES IT IN
FRONT OF FISH)

FISH

What is that?

BERNICE

A tuna fish omelette. Tell me
what happened.

FISH

What makes you think anything
happened?

BERNICE

You've been home for lunch three
times since Roosevelt died.

FISH

I just got tired of sandwiches
all the time and I thought I'd
come home for something different.

BERNICE

I'm very glad.

FISH

(A BEAT)

You got something different?

BERNICE

I'm sorry -- I thought you always
liked tuna fish.

FISH

I could take anything when
Roosevelt was alive. What
time does Beverly get home?

BERNICE

The usual time.

FISH

Bernice, I'm a detective -- I
can't accept an answer like
that. I'm used to details --
four -- six -- two-thirty -- a
quarter to nine! Give me some-
thing to go on!

BERNICE

She teaches her last class at
two o'clock -- she'll be home
by a quarter after three. Is
something wrong with Beverly?

FISH

I was just making conversation.

(A BEAT)

It looks like we're going to
have to learn how to do a lot
of that. Bernice --

ACT I, SC. 2

(THE DOOR OPENS AND BEVERLY FISH ENTERS. IT IS IMMEDIATELY APPARENT THAT BEVERLY IS FISH'S DAUGHTER. THERE SEEMS TO BE A CHARMINGLY HAUNTED LOOK ABOUT THE EYES. SHE IS SENSITIVE, NOT UNATTRACTIVE, IN HER LATE TWENTIES. A TEACHER. SHE STILL LIVES AT HOME. WE WILL DISCOVER WHY AS TIME GOES ON. AT THE MOMENT SHE IS OBVIOUSLY ANNOYED. SHE CARRIES AN UNDERARM BRIEFCASE AND ONE OF HER SHOES, WHICH CAUSES HER TO WALK WITH AN AWKWARD GAIT)

BEVERLY

If anybody calls -- I'm not home. Take a message. Except Howard. If he calls -- say something filthy and hang up.

BERNICE

What happened?

BEVERLY

I don't wish to discuss it. It's painful and tragic and totally unimportant.

(SHE STARTS TOWARD HER ROOM, LIMPING)

BERNICE

What's the matter with your foot?

BEVERLY

Nothing. My back is ready to
go out from tension. One
shoe off keeps my hips level.

(SHE EXITS UPSTAGE)

BERNICE

I never heard of that.

FISH

It runs in some families --
like German Shepherds.

BERNICE

I don't have that.

FISH

You don't need it. I got it.

(THE FRONT DOORBELL
RINGS. BEVERLY APPEARS
UPSTAGE CENTER. SHE
STILL WALKS WITH ONE
SHOE)

BEVERLY

If that's Howard -- tell him

I'm not here!

(SHE CROSSES INTO
KITCHEN)

BERNICE

(GOES TO DOOR)

Howard? Beverly isn't here.

DIETRICH (O.S.)

It isn't Howard. I'm a detective.

My name is Arthur Dietrich.

FISH

Tell him I'm not here.

BERNICE

There's nobody here.

DIETRICH (O.S.)

Okay --

(LONG BEAT)

-- Could I have a drink of
water?

BERNICE

(A BEAT -- TO FISH)

Can I give him some water?

FISH

Let him in, Bernice.

(BERNICE OPENS THE
DOOR. DIETRICH STANDS
IN THE HALLWAY CARRY-
ING A FILE FOLDER)

DIETRICH

Hello -- Mrs. Fish?

BERNICE

Yes -- come in.

DIETRICH

In case you didn't hear me
through the door -- my name
is Arthur Dietrich. I'm a
detective.

BERNICE

How do you do.

(BEVERLY PUSHES THE DOOR OPEN TO THE KITCHEN, PEERS OUT. SATISFIED THAT IT IS NOT HOWARD, SHE COMES OUT INTO THE ROOM)

This is my daughter Beverly.

DIETRICH

I'm Arthur Dietrich. I'm a detective. In case you didn't hear me through the door.

BEVERLY

How do you do.

(BERNICE CROSSES INTO THE KITCHEN)

DIETRICH

Look -- I don't want to intrude --

(TO FISH)

-- but, if you're finished with lunch -- I thought we'd check some of these apartments --

(INDICATING FOLDER)

There's a few in this neighborhood.

FISH

I'm not ready yet.

DIETRICH

Take your time. I don't mind
standing by --

(QUIZZICAL LOOK FROM
FISH)

-- biding my time? Cooling my
heels?

FISH

I got a tuna fish omelette here.

DIETRICH

Oh really -- you could never tell
by looking at it, could you?

(CHUCKLES)

(FISH SITS DOWN AND STARTS
EATING. HE DOESN'T WANT
IT. HE'S JUST STALLING FOR
TIME -- TRYING TO COME TO A
DECISION)

(TO BEVERLY)

I just joined the one-two this
morning. Your father and I are
partners.

BEVERLY

You're very lucky.

DIETRICH

Oh, I know that -- I've heard
a great deal about Detective
Sergeant Philip K. Fish -- !
I hope it will be a long and
profitable association.

(FISH GLANCES AT HIM.
BERNICE COMES INTO THE
ROOM CARRYING A GLASS
OF WATER WHICH SHE
HANDS TO DIETRICH)

DIETRICH

Thank you -- that looks great.

(HE DRINKS A BIT.
BERNICE SMILES AND
SITS TO ONE SIDE)

BEVERLY

Excuse me.

(SHE EXITS ON ONE SHOE)

DIETRICH

(WATCHING HER GO --
TRYING TO BE TACTFUL)

She handles that well, doesn't
she?

(DRINKS AGAIN)

BERNICE

(TO FISH)

You want some ketchup?

DIETRICH

No thanks -- this is fine.

(TO FISH)

Hey, listen -- by the way --
congratulations -- !

FISH

(HIS MOUTH FULL)

I haven't finished it yet.

DIETRICH

I meant about your restricted
duty.

BERNICE

(STARTS)

Restricted duty?

DIETRICH

He's certainly earned it.
Take it a little easier -- no
unnecessary chances -- shorter
hours --

(FISH RISES FROM THE
COUCH, PUTS ON HIS
COAT, GETS HIS HAT
AND STARTS TOWARD
THE DOOR. DIETRICH
FOLLOWING HIM)

Thanks very much for the water,
Mrs. Fish. It's been a pleasure
meeting you all. Say goodbye to
your daughter.

(TO FISH, OPENING
FOLDER)

The first two apartments are
over on Twenty-Third Street.

FISH

Get somebody else to go to
Twenty-Third Street with you!
I'm going for a walk.

DIETRICH

(SHRUGS)

Look, there's no rush. The day's almost over anyway. I'll meet you at the precinct first thing in the morning.

FISH

I won't be there in the morning. I won't be there ever again. I quit.

(FISH GOES OUT THE DOOR)

DIETRICH

(TO BERNICE)

If he keeps doing that -- he's going to bring back my inferiority complex. I just started getting popular a few months ago.

(HE AND BERNICE EXCHANGE A LOOK, AS WE:)

(FADE OUT.)

END OF ACT ONE

ACT TWO - SCENE 1

FADE IN:

INT. FISH APARTMENT - DAY

(DIETRICH IS ON THE PHONE
IN THE LIVING ROOM)

DIETRICH

(INTO PHONE)

I'm not sure where he went
-- he just said he quit and
walked out...

(BERNICE RE-ENTERS THE
ROOM CARRYING A FRESH
GLASS OF WATER ON A TRAY.
SHE HOLDS IT OUT TO
DIETRICH. DIETRICH
COVERS PHONE)

No -- that's okay --

BERNICE

It's fresh.

DIETRICH

(TAKES IT)

Thanks --

(INTO PHONE)

... Yes, Sir -- I'll stick
around.

(HANGS UP; TURNS TO
BERNICE)

The Captain wants me to wait
for him.

BERNICE

He'll be back soon.

DIETRICH

Have you any idea where he
went?

BERNICE

He went to the park. He always
goes there when he quits. He
feeds the pigeons.

DIETRICH

(CONSIDERS)

It's hard to imagine him
feeding the pigeons.

BERNICE

Well -- actually, he buys day
old bread and throws it at
them.

(THE DOORBELL RINGS;
BEVERLY ENTERS THE
ROOM)

BEVERLY

Don't answer it -- it's Howard!

BERNICE

What did he do?

BEVERLY

It's nothing I care to discuss
at the moment.

(DOORBELL RINGS AGAIN)

DIETRICH

Would you like me to handle it?

BEVERLY

Can you say, "Go away, Beverly
is busy" -- in a very masculine
voice?

DIETRICH

(AFFECTING MASCULINE
VOICE)

Go away -- Beverly is busy.

BERNICE

He sounds just like Gregory
Peck.

DIETRICH

I know -- I can't help it.

BERNICE

Do it again.

DIETRICH

Go away -- Beverly is busy.

BERNICE

That's really very good.

(DOORBELL RINGS
AGAIN)

DIETRICH

(LOUDER)

Go away -- Beverly is busy!

BEVERLY

I don't know if he can hear
you from here.

DIETRICH

Okay.

(GOES CLOSE TO THE
DOOR)

Howard -- go away. Beverly
is busy. We've made a lot of
plans and they don't include
you!

BIFF (O.S.)

This isn't Howard, Mr. Peck.

(DIETRICH TURNS AND
LOOKS AT BEVERLY,
WHO LIMPS TO THE
DOOR)

BEVERLY

It's Biff.

DIETRICH

Biff?

BEVERLY

Biff Woltman. He's in my sex
education class.

(BEVERLY OPENS THE
DOOR. BIFF WOLTMAN
IS 14 YEARS OLD AND
OBVIOUSLY VERY TAKEN
WITH BEVERLY. HE
TAKES THEIR CLASS
SERIOUSLY)

What is it, Biff?

BIFF

You said you wanted to see
me after class.

BEVERLY

I meant at school.

BIFF

I thought I'd make it easier
on you.

BEVERLY

This is Biff Woltman -- you
know my mother -- and this is
Mr. Dietrich.

BIFF

Who did Gregory Peck?

DIETRICH

I did.

BERNICE

Wasn't it good?

BIFF

Do it again.

DIETRICH

Okay. "Go away -- Beverly
is busy."

BIFF

That's good. Are you an
actor?

DIETRICH

No, I'm a cop. I thought about being an actor though. In college I played Nick the Bartender in "Time Of Your Life" -- you know the play?

BIFF

Yeah. William Saroyan.

DIETRICH

Right, well -- opening night it rained pretty heavy so we didn't have much of a crowd -- so long about the second act we all got bored... and a few years later I became a cop.

(A SILENT BEAT)

You want some water?

BIFF

No, thanks --- I want to talk to Miss Fish about why I'm giving up my sex education classes.

DIETRICH

Too much homework?

BIFF

No -- I'm just losing interest in everything else...

BEVERLY

You can't just drop the class,
Biff.

BIFF

I was wondering about private
tutoring.

BEVERLY

I don't think that would be
possible.

BIFF

It could be at your convenience
-- and I'll pay whatever you
ask.

DIETRICH

I'll split it with you.

(THE PHONE RINGS.
BERNICE ANSWERS IT)

BERNICE

Hello -- ? Oh -- uh, just a
moment please, Howard.

(COVERS THE PHONE)

It's Howard -- he wants to talk
to you.

DIETRICH

You want me to handle it?

BEVERLY

I'll have to face it sooner or
later -- !

(IRRITATED, BEVERLY
TAKES THE PHONE AND
DURING THE FOLLOWING
CONVERSATION, TRIES
TO GET OUT OF THE
ROOM. THE CORD IS
NOT LONG ENOUGH)

BEVERLY

(INTO PHONE)

Howard, we have nothing more
to say to each other!... I am
not stupid, Howard! I am an
enormously bright and talented
professional with a Master's
Degree, who is responsible for
the minds and bodies of a very
impressionable group of teenage
students -- !

(DIETRICH POINTS AT
BIFF WITH A SMILE.
BEVERLY HAS REACHED
THE END OF THE EX-
TENSION CORD AND
CANNOT GET UP THE
STAIRS AND OUT OF
THE LIVING ROOM.
SHE CIRCLES THE ROOM
AT THE END OF THE
CORD, DURING:)

(INTO PHONE)

You could have been honest
with me! You could have
found a moment somewhere to
say to me -- "Beverly -- I'm
married -- !"

BERNICE

(TO DIETRICH)

I knew it! I knew he was
married. He used to pick
her up for dinner at a
quarter to four.

BEVERLY

(CIRCLING ROOM
TOWARD THE KIT-
CHEN)

That's right, Howard -- you
used me for fourteen months!
And I don't want to be used
anymore.

(APPROPRIATE
GLANCES FROM
BIFF AND DIETRICH
AS SHE MOVES TO-
WARD THE KITCHEN
DOOR)

For fourteen months you used
me shamefully!

(SHE IS NOW FACE
TO FACE WITH DIETRICH
UNABLE TO MOVE PAST
HIM BECAUSE OF THE
LENGTH OF THE CORD.
HELPFULLY, DIETRICH
TAKES THE PHONE CRADLE
MAKING IT POSSIBLE FOR
BEVERLY TO STRETCH THE
RECEIVER CORD AND GO
INTO THE KITCHEN JUST
BEHIND THE SWINGING
DOOR. DURING THIS:)

BEVERLY (CONT'D)

I was always there, Howard...
without question... Trusting...
giving -- whatever you needed...
and you took it all...

(SHE DISAPPEARS BEHIND THE
KITCHEN DOOR)

ANOTHER ANGLE

(THE FRONT DOOR OPENS AND
FISH ENTERS. HE CARRIES A
SMALL BAG OF DAY-OLD BREAD)

FISH

(AN ANNOUNCEMENT)

I went to the park!

BERNICE

Are you all right?

FISH

I'm fine. I took a walk. I
got some fresh air and some
sunshine because I deserve it!

(CROSSES THE ROOM TOWARD
THE WINDOW FROM WHENCE HE
STARTED)

BERNICE

(FOLLOWS HIM)

Beverly is talking to Howard on
the phone. He's married.

FISH

Good. I never liked him anyway.

(SEES DEITRICH)

Why is he still here?

BERNICE

Barney asked him to wait for you.

FISH

(TO DEITRICH)

It won't do any good. I'm not
going back!

(HE STARES OUT OF THE WINDOW)

BERNICE

(A BEAT)

Fish -- it's all right with me.
Whatever you've made up your
mind to do -- wherever you go --
I'm with you one hundred percent.

FISH

Bernice -- don't start up with me.

(BEVERLY COMES OUT OF THE
KITCHEN. SHE PLACES THE
RECEIVER BACK INTO THE PHONE
CRADLE STILL BEING HELD BY
DIETRICH)

BEVERLY

Thank you.

DIETRICH

Any time.

(BEVERLY CROSSES TO WHERE
BIFF WAITS PATIENTLY)

BEVERLY

Biff, you'd better get back to
school. Lunch period is almost
over.

BIFF

I knew it. The way he was sneaking
around the school all the time.

BEVERLY

Why didn't you say something?

BIFF

I should've.

(A BEAT)

I won't make that mistake again.

BEVERLY

I'll see you in class.

BIFF

I'll be looking forward to it.

(GOES TO DOOR)

Goodbye, Mr. Dietrich.

DIETRICH

See ya, Biff.

BIFF

(A LAST LOOK AT BEVERLY --
TO DIETRCCH)

Take care of her.

(BIFF GOES OUT)

DIETRICH

How'd everything go?

BEVERLY

Fine. I think I can put my shoe
back on.

DIETRICH

(NODS SOBERLY)

A miracle.

(BEVERLY CROSSES TO THE COUCH
TO PUT HER SHOE ON AS BERNICE
CROSSES TO DIETRICH, AS HE
PUTS THE PHONE ASIDE)

BERNICE

I think he means it this time. I
think you'd better go.

DIETRICH

Maybe it would do some good if
I talked to him?

BERNICE

(TOLERANTLY)

How long have you known him, Mr.
Dietrich?

DIETRICH

Just today.

BERNICE

(NODS)

Talk to him. He'll listen to you.

(DIETRICH STARTS TOWARD
FISH AS BEVERLY RUNS TOWARD
THE BEDROOM)

BEVERLY

I'll be late for my last class.

(DIETRICH WATCHES HER RUN WITH
BOTH SHOES ON. SHAKES HIS
HEAD -- CONFIRMS)

DIETRICH

A miracle.

(HE PICKS UP HIS FILE FOLDER
AND CROSSES TO FISH WHO
STANDS BY THE OPEN WINDOW
PELTING PIGEONS WITH DAY-OLD
BREAD)

Listen -- I feel badly about
what happened this morning.

FISH

You got nothing to do with it.

DIETRICH

Sure I do. You figured seniority
was going to protect you -- and you
expected an older cop to show up
at the One-Two and instead you got
me.

FISH

Yeah -- well, I guess -- it isn't
your fault.

DIETRICH

No -- but I'm a symbol of your misery -- you know, like the black man after the Civil War.

FISH

(GLARING AT HIM)

How old do you think I am, for God's sake!

(HURLS A PIECE OF BREAD)

DIETRICH

(GLANCES OUT -- A BIRD SHRILLS)

Nice shot.

FISH

They've ruined every hat I got.

DIETRICH

I wonder if I could ask a favor of you?

(FISH PUTS BREAD ASIDE AND CLOSSES THE WINDOW)

You see, they're laying off older cops and younger cops. Depends on your record. They're not going to let you go --

(OPENS FILE FOLDER)

Three commendations -- 1950, 57, 1962.

FISH

Politics.

DIETRICH

Medal of Valor --

(READS)

-- so on -- so on -- " -- conspicuous
bravery and total disregard for
his personal safety in coming to
the aid of his fellow officers --
reflects utmost honor on him and
is in the highest tradition of the
New York Police Department."

February 1, 1961, Douglas M. Kennedy,
Commissioner of Police.

FISH

Where'd you find that?

DIETRICH

Files. I figure after this --
restricted duty is a privilege --
sort of like a Red Badge of Courage.

FISH

So now you got me shmeared pretty
good -- what do you want?

DIETRICH

I want one of these --

(INDICATING FILE)

-- I need this job. I figured
you could help me.

FISH

(LONG BEAT - GOES FOR HIS
COAT)

It's lucky for you I'm a vain man.

(HE STARTS FOR THE FRONT DOOR
AS BERNICE COMES OUT OF THE
KITCHEN WITH A TRAY HOLDING A
TEAPOT AND CUPS)

BERNICE

I made some tea.

DIETRICH

No thanks, Mrs. Fish -- I don't like
to mix cold water with hot.

(VERNICE CROSSES TO KISS FISH)

FISH

Enough already -- we're gonna have
plenty of time for that, I'm afraid.

(HE GOES OUT. BERNICE SMILES
AT HIM. BEVERLY APPEARS AT
THE TOP OF THE STAIRS)

DIETRICH

Goodbye, Miss Fish -- it was nice
to have met you.

BEVERLY

Thank you.

DLETRICH

Listen -- if you and Howard have
called it quits -- maybe the door's
open for me.

BEVERLY

Howard means nothing to me anymore
-- it's Biff you've got to worry
about.

(HE NODS AND EXITS. BEVERLY
LOOKS AFTER HIM)

BERNICE

(STILL HOLDING THE TRAY)

Where do you want to sit?

(DISSOLVE TO:)

ACT TWO - SCENE TWOINT. SQUAD ROOM - DAY

(THE END OF THE DAY. CHANO,
WOJEHOWICZ AND YEMANA ARE
FINISHING THE LAST OF THEIR
ARREST REPORTS AS BARNEY
COMES OUT OF THE OFFICE)

BARNEY

Good news, gentlemen -- the city has
enough money for another day. Duty
roster for tomorrow. Chano, you
and Harris -- Nick and Wojo -- regular
tour. Dietrich will alternate
throughout the rest of the week.

WOJEHOWICZ

I thought he was working with Fish.

BARNEY

According to the last information
I received -- Fish is taking terminal
leave. He apparently prefers that
to restricted duty.

(THERE IS A MOMENT OF SILENCE
AS THEY HAND THEIR ARREST
REPORTS TO BARNEY)

YEMANA

Ain't gonna be the same around
here without him.

CHANO

Yeah -- I'm going to miss that beautiful smiling face across the desk from me.

WOJEHOWICZ

I guess he's about the closest thing I've had to a father since I've been in New York.

BARNEY

We're all going to miss him -- but it's a decision we're all going to have to make some day.

(THE SQUAD ROOM DOOR OPENS
AND DIETRICH ENTERS FOLLOWED
BY A WEARY FISH)

FISH

It's a good thing I got bad feet. The way they feel right now -- if they were good feet -- I'd be worried.

(CROSSES TO DESK AND SITS
PAINFULLY)

It's going to be a pleasure not to have to go through this any more.

DIETRICH

We checked out all the apartments, Captain. The MO's indicate one of three guys. There's a good chance we should get a positive ID by tomorrow.

BARNEY

Fine -- make out a report.

DIETRICH

Right -- ! Oh, one thing I forgot
to tell you -- that I'd rather you
found out now. I'm a lousy typist.

YEMANA

That's okay. You'll be using a
lousy typewriter.

CHANO

(CROSSING TO FISH)

Fish, I want you to know -- that
I think you are the finest cop
I ever worked with.

YEMANA

That goes for me, too.

WOJEHOWICZ

I'll miss you, Fish --

FISH

Who put my medical report up on
the bulletin board?

BARNEY

I told them it looked as though
you were going to be taking your
terminal leave -- and we wouldn't
be seeing much of you.

FISH

Look -- you can't stop the years
from going by -- ! There comes a
time when changes have to be made.

(RISES FROM DESK AND CROSSES
TO ROSTER BOARD & PEGS OUT)

Someone who's younger and stronger
comes along to fill your shoes --
and a person has to gracefully step
aside. Well -- I'm not willing to
do that. The way I figure, I'm
worth more on restricted duty than
all of you put together on full time.

Goodnight, gentlemen!

(HE EXITS. THE OTHERS
EXCHANGE PLEASED GLANCES)

WOJEHOWICZ

Hey, Fish -- wait up! I'll walk
down with you!

(ADDS QUICKLY)

Goodnight, guys.

(EXITS)

CHANO

See you tomorrow, Barney -- !
Goodnight, Dietrich. Come on,
Yemana -- I'll walk you to the
subway.

YEMANA

Yeah, I'd appreciate it. This time
of night I always feel better with
a cop along.

(THEY EXIT. BARNEY LOOKS
OVER AT DIETRICH WHO IS
BENDING OVER HIS TYPEWRITER)

BARNEY

Haven't you had enough for one day?

DIETRICH

I figured I'd get out these reports
-- but there's no "o" on the typewriter.

BARNEY

That's the one where you have to
use the "Q" and erase the tail.

DIETRICH

(NODS)

I was going to fill in the "C"'s --
I guess there's no substitute for
experience.

BARNEY

Well, goodnight, Dietrich.

DIETRICH

Goodnight, Captain.

BARNEY

See you bright and early --

(QUIZZICAL LOOK FROM DIETRICH)

-- crack of dawn? Up with the
birds -- ?

(BARNEY GOES OUT OF THE DOOR.
DIETRICH HITS A FEW KEYS,
STOPS, LOOKS INTO THE
TYPEWRITER AND LIFTS OUT A
LOOSE KEY DISDAINFULLY. HE
THROWS IT ASIDE, AS WE:)

(FADE OUT.)

END OF ACT TWO