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COLD CASE

"Fly Away"

Written by
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Directed by
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PRODUCTION #176-708
Episode Eight

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COLD CASE

"Fly Away"

Script Revision History

DATE

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COLOR

FULL BLUE

PAGES

1-57

COLD CASE

"Fly Away"

CAST LIST

LILLY RUSH
JOHN STILLMAN
NICK VERA
WILL JEFFRIES
SCOTTY VALENS

ROSIE MILES
TOYA MILES
ANITA KHOSLA
JED FREELY
IRENE JABLONSKI
TAMMY HYSKA
TOM STERLING
ANGEL RIVERA
MCLEAN WYKOWSKI
PHILIP WILLIAMS

COLD CASE

"Fly Away"

SET LIST

INTERIORS

HOMICIDE

Cold Case Room *

Interview A/Observation Room

ROSIE'S APARTMENT

Bedroom/Hallway/Basement

REHAB HOSPITAL/ROSIE'S ROOM

OFFICE OF CHILDREN, YOUTH, FAMILY

ELEMENTARY SCHOOL CLASSROOM

Auditorium/Hallway

POOL HALL

RUSH'S APARTMENT

PPD LOBBY

BAR

EXTERIORS

ROSIE'S APARTMENT - DAY/NIGHT

Backyard

*

MCLEAN'S CAR - NIGHT

PPD

Food Cart

ROSIE'S NEIGHBORHOOD (STOCK) *

COLD CASE

"Fly Away"

TIME SPAN

Scenes 1-13	Day 1
Scene 14-19	Night 1
Scene 22-34A	Day 2
Scene 36-45	Night 2
Scenes 46-66	Day 3
Scenes 67	Night 3

"FLY AWAY"

FADE IN:

MUSIC: "BEAUTIFUL DAY" (U2)

1 INT. ROSIE'S APARTMENT - BEDROOM - NIGHT - 2001

1

May. Wind chimes tinkle in the open window. ROSIE MILES, 23, in cut offs and cheap mascara, enters the dark bedroom. In her arms is TOYA MILES, 6, adorable, pink pajamas.

ROSIE

You gonna sleep with Mama tonight,
'kay?

They crawl into the single bed, Toya's eyes darting around fearfully.

TOYA

Mama?

ROSIE

Huh?

TOYA

It's dark.

ROSIE

Shhhhh. It's gonna be okay, baby.
Know why?

TOYA

Cuz Mama says so?

Something in Rosie's eyes: tears? She blinks them away.

ROSIE

(whisper)

Yeah. Cuz Mama says so.

TOYA

(sleepy)

Mama?

ROSIE

Huh?

TOYA

He ain't comin' back, right?

ROSIE

(tight)

No, he ain't. Now go to sleep.

(CONTINUED)

1 CONTINUED:

1

TOYA
Mama?

ROSIE
What, Toya?

TOYA
You don't gotta cry no more.

And with that, Toya drifts off. For a beat, Rosie stares into the dark. Then her eyelids flutter, close.

From outside the bedroom comes the sound of the front door CREAKING OPEN. Approaching FOOTSTEPS. Rosie slowly opens her eyes. Afraid --

2 EXT. ROSIE'S APARTMENT - BACKYARD - ANGLE ON WINDOW - LATER 2

Music crescendos as a SCREAM rips through the night. The 3rd floor bedroom window shatters, Rosie and Toya flung through it in slow motion. Their bodies plummet slowly towards CAMERA, picking up speed, hurtling faster and faster towards the hard, unforgiving ground, as they slam straight into camera--

3 INT. HOMICIDE - DAY 3

On a fresh brown box. A hand writes in black marker: "Miles, T. M01-179. May 2001"

4 EXT. PPD - PRESENT DAY - 2003 (DAY ONE) 4

November. Cold weather clothes. RUSH and STILLMAN chomping hot dogs at a food cart -- *

STILLMAN
... Kid died on impact. Mom survived only to lapse into a coma a few hours after the attack. Going on two years.

RUSH
Two years in a coma?

VALENS arrives, hurried. Goes to buy his own hot dog --

VALENS
(to Rush)
Just saw your boy Kite at the courthouse.

STILLMAN
A.D.A. Kite?

Rush shrugs, blows it off. Still talking about the case --

(CONTINUED)

RUSH

That was Billy Markins' job, right?

STILLMAN

(nods)

Thirty three years on and then this
hummer comes in. Never got the doer.

Rush explains to Valens --

RUSH

Dead kid and her mom thrown out a
window.

VALENS

How old's the job?

RUSH

2001.

Valens nods, absorbing; then --

VALENS

He asked about you. Kite.

(then)

Yo, hand me that ketchup?

RUSH

(gives it to him, to
Stillman)

Remember that picture Markins had on
his wall?

STILLMAN

(nods)

Mom and kid makin' a snowman.

RUSH

That's the job?

STILLMAN

Yup. Only case he left open when he
retired.

VALENS

So the assigned worked it good but
got nada for his efforts?

STILLMAN

(shrugs)

His only witness was in a coma.

They head in. Rush glances at Valens; can't help it --

(CONTINUED)

4 CONTINUED: (2)

4

RUSH
What'd he ask? Kite.

*

VALENS
Where you were.

She nods, tries to act neutral. Stillman looks at her, feigns alarm --

STILLMAN
You getting a social life going or something?

RUSH
(light)
No way.

STILLMAN
Good. 'Cause this Miles case has new direction.

RUSH
Yeah? Why're we interested now?

STILLMAN
(beat)
Because Mom just woke up.

Off which --

5 INT. REHAB HOSPITAL - ROSIE'S ROOM - DAY

5

Sterile, white room. In the bed, tubes running into her atrophied body, lies Rosie. We see a *flash of her younger self: long hair, make up, bursting with a young girl's glow*. Now gone for good: all bony angles, pallid skin, cropped head.

Rush and Valens approach with DR. ANITA KHOSLA, 40's, clinical, stern --

RUSH
... How long has she been awake?

KHOSLA
Eighteen hours.

VALENS
She talking?

*

KHOSLA
(nods)
She's cognizant of her environment, lucid, but minimal verbal function.
(MORE)

*

(CONTINUED)

5

CONTINUED:

5

KHOSLA (CONT'D)

She hasn't spoken of the incident
with her daughter yet.

(to Rosie)

Some people here to see you, Miss
Miles.

*

*

Rosie stares up at the ceiling. Catatonic-like.

VALENS

Can she hear you?

KHOSLA

She was responding before.

RUSH

(gentle)

Hi, Rosie. I'm Detective Rush,
Detective Valens. How you doin'?

No response. Rosie continues to stare blankly. Rush and
Valens exchange a look.

RUSH (CONT'D)

Rosie? We're here to help you, okay?
With what happened to you and Toya.

Rosie's eyes focus slowly on Rush.

RUSH (CONT'D)

Your little girl?

Rush holds out a tattered PHOTO of Toya and Rosie: noses
red, laughing at camera, arms around a snowman.

A flicker of recognition. Then, suddenly, Rosie's eyes bulge:

ROSIE

(whisper)

Toya...

RUSH

Toya? Is that what you're saying?

ROSIE

Butterflies. Toya and butterflies...
I see her...

5A

ROSIE'S POV - BEHIND RUSH

5A

[Fragmented Flashback: brief, distorted, surreal, terrifying
a la "Jacob's Ladder." All Rosie's f.b.'s in this style where
noted]

(CONTINUED)

5A CONTINUED:

5A

Standing behind Rush is Toya: deathly pale, eyes blood shot, arms livid with dark, horrible bruises. Crumpled, paper butterfly wings on her shoulders.

TOYA
(out of sync)
It's dark in here, Mama.

6 BACK TO SCENE

6

Toya gone in the blink of an eye. Only Rush, leaning forward, worried:

RUSH
Toya had butterfly wings? And bruises?

ROSIE
On her arms... He bruised her...

VALENS
Who did?

ROSIE
The man.

RUSH
What man, Rosie?

ROSIE
The one... in the bedroom.

Rush and Valens exchange a look: ka-ching.

VALENS
What can you tell us about him?

ROSIE
He... put bruises on her...when she wouldn't smile at him. *

RUSH
Did you know him before that night? *

ROSIE
(puzzled)
What... night?

RUSH
The night you and Toya... the night of the accident, Rosie.

ROSIE
What accident?

(CONTINUED)

6

CONTINUED:

6

Rush and Valens react: holy shit. Turn to Khosla:

RUSH
Doesn't she know?

KHOSLA
I... I'm not sure--

*

ROSIE
Know what?

Her eyes fixed on Rush: blank.

*

ROSIE (CONT'D)
What am I supposed to know?

Off this, we--

CUT TO:

7

OMITTED

7

MAIN TITLES.

FADE OUT.

ACT ONE

8

INT. COLD CASE ROOM - DAY

8

Rush and Valens sift through the murder box, Stillman looking on --

STILLMAN

Bruises and butterflies?

VALENS

That's what Rosie remembers 'bout Toya.

RUSH

... She's got retrograde amnesia. Long term memory's intact but whatever went down that night...

VALENS

(snaps fingers)

Gone. She didn't even know Toya was dead.

STILLMAN

Gone forever?

VALENS

If she starts rememberin', it'll come piece meal. *

RUSH

This type amnesia's emotional, not physical. She should be able to remember. *

VALENS

Question is: does she want to?

Rush is looking at the photo of Rosie and Toya in the snow. Little girl. Big, bad world.

RUSH

Rosie said the man in the bedroom bruised up Toya when she wouldn't smile.

STILLMAN

Implying they knew him.

VALENS

Markins, the assigned? He thought the doer was a stranger.

(CONTINUED)

8

CONTINUED:

8

STILLMAN

(to Rush)

You trade thoughts with Markins yet?

RUSH

(nods)

Caught him between tee times in Myrtle Beach. His theory was a burglary gone bad. The doer's on crack, PCP -- breaks into the apartment, not expectin' Rosie to wake up. She does, he panics, kills 'em both.

VALENS

(from report)

911 call came in five minutes after Rosie and Toya hit the ground. Voice was a black male, never ID'd. Plus the victims' building manager reported a black male running from the scene.

STILLMAN

Black male haulin' ass in lily white Port Richmond? Stands out like Vera in a bikini.

VALENS

Theory's decent.

(from report)

Forced entry, struggle in the bedroom, missin' VCR.

RUSH

Street value twenty bucks.

STILLMAN

Wouldn't be the first time a kid lost her life for pocket change.

RUSH

I don't know what the butterflies mean -- and I don't see any bruises on Toya.

She holds up Toya's AUTOPSY PHOTO: bare, unmarked arms.

STILLMAN

Let's find out who this man in the bedroom was.

A moment as they take in the autopsy photo. Toya so small on the slab. Rush nods --

(CONTINUED)

8 CONTINUED: (2)

8

RUSH

'Cause maybe he's coming back.
(off their looks)
He doesn't know Rosie can't remember.
All he knows...is he left a witness
behind.

Off Rush--

9 INT. OFFICE OF CHILDREN, YOUTH AND FAMILY - DAY

9

In a cluttered cubicle, Rush and Valens with JED FREELY, 42,
crew cut, clean cut, Employee of the Year PLACARDS:

FREELY

... Case number 3579. I was Rosie
Miles' court ordered supervisor for
ten months.

*

VALENS

Court ordered, Mr. Freely?

FREELY

Rosie got a DUI three years ago.
Judge didn't take the kid away, but
assigned me as her case worker.

*

*

Rush is ill-at-ease in this place. Valens notices.

RUSH

Rosie have a drinking problem?

*

FREELY

Pregnant at seventeen, dad's MIA
before her kid's born. When she
realizes all she's got to look forward
to in life is Pampers and
stretchmarks? She finds God at the
bottom of a forty.

RUSH

Did she ever hit Toya? Ever notice
any bruises?

FREELY

No. Never. Court woulda taken Toya
away if she did. That's what I was
there for.

VALENS

(from pad)

You were at Rosie's apartment the
day of the murder, right?

*

*

(CONTINUED)

9

CONTINUED:

9

FREELY

(nods)

We call them unannounced home visits. Rosie's snorin', TV's blasting, kid's eatin' Ho Hos for breakfast. The usual.

RUSH

But you said in your report, everything was satisfactory.

FREELY

According to department guidelines, it was.

VALENS

She have a boyfriend mighta hurt Toya?

*
*

FREELY

(beat)

I don't think Rosie liked men all that much.

VALENS

That a fact.

FREELY

I don't mean gay. Just...

(shrugs)

Most of these girls give it up for a Big Mac and super size fries. But Rosie? It was like she shut that door forever.

*
*
*

Off this--

10

INT. ELEMENTARY SCHOOL - CLASSROOM - DAY

10

Faded paper angels flutter in the open window. Years of grime. Inner city public school.

JABLONSKI (O.S.)

Toya loved to draw....

JEFFRIES and VERA sit with IRENE JABLONSKI, 39, frazzled hair, fluttering hands, kindergarten teacher. A box of scribbled drawings on the table.

JABLONSKI (CONT'D)

I never had the heart to throw them away.

(CONTINUED)

10

CONTINUED:

10

JEFFRIES

You saw Toya and her mother on the
day of the murder. At a school play?

(CONTINUED)

10 CONTINUED: (2)

10

JABLONSKI

Yes. We do that play every year.
The Flight of the Monarch Butterflies.

VERA

(surprised)

The play was about butterflies?

JABLONSKI

It was, yes.

Jeffries and Vera exchange a look.

JEFFRIES

Can you tell us what you remember
from that day?

JABLONSKI

(bittersweet smile)

Toya knew all her lines. She was
the only one...

PRELAP AUDIO: Children SINGING. As CAMERA TRACKS past
Jablonski, past paper angels in the window, we drift back in
time...

11 INT. ELEMENTARY SCHOOL - AUDITORIUM - DAY - 2001

11

*A gaggle of 6-year olds in leotards and butterfly wings crowd
the stage, flubbing up lines of the song. Toya in the center:
full of spunk, radiant. Singing:*

TOYA

(to Twinkle Twinkle
Little Star)

*... Little monarch butterfly/Spread
your wings and flutter high/Touch
the sun and kiss the sky/Fly away,
my butterfly...*

*A beaming Jablonski checks out the audience of gaga parents.
She sees someone and her smile fades. Rosie. Staring up at
Toya. Weeping...*

12 INT. ELEMENTARY SCHOOL - CLASSROOM - RESUME

12

Jeffries, Vera and Jablonski scrunched at a kid's table.

JEFFRIES

... Why was Rosie crying?

JABLONSKI

I don't know.

(CONTINUED)

12

CONTINUED:

12

JEFFRIES

Did you ever see any marks on Toya's arms, Mrs. Jablonski?

VERA

Bruises? Signs of abuse?

JABLONSKI

No. We're trained to look for those things. That's not something you forget, detective.

VERA

Two years is a long time to remember.

JABLONSKI

(firm)

Toya always came to school with a lunch. Clean clothes. She was a happy child. Loved. That's not something you forget either. Not around here.

Off which --

12A

EXT. ROSIE'S NEIGHBORHOOD - DAY

12A*

To establish. Philadelphia stock of Port Richmond --

*

13

INT. ROSIE'S APARTMENT - BEDROOM - DAY

13

Abandoned. Fresh paint. *A flash of the bedroom from the teaser: cluttered with toys, clothes, color, life.* Now only a single white curtain blows in the wind like a ghost.

TAMMY (O.S.)

No renter since Rosie...

Rush and Valens wander through with TAMMY HYSKA, mid 40's, bad dye job, heavy Polish accent. Through the wall, the sound of dogs madly barking.

TAMMY (CONT'D)

Peoples afraid. Don't wanna livin' no house with dead kid. My brother he come from Poland. Stay here. Leave.

(banging on wall)

Shut it, damn dogs...!

As she yells at the dogs, Rush scopes out the bedroom. Notes a distinct 5-inch hole in the bedroom wall, near the ceiling.

(CONTINUED)

13

CONTINUED:

13

RUSH

(takes a photo)

That wasn't in the crime scene photo.

VALENS

What is it? Cable line?

(CONTINUED)

13

CONTINUED: (2)

13

RUSH

Too big. And you're not gonna run a cable line that high up.

Rush checks the crime scene photo of the bedroom: a large armoire obscures the hole.

RUSH (CONT'D)

What happened to this armoire, Tammy?

TAMMY

In my place.

VALENS

Oh yeah?

TAMMY

I keep it for Rosie. So what?

VALENS

(amused)

Ever see any bruises on Toya?

TAMMY

Bruises? No, no. Rosie, she no touch that girl. Never. Never.

RUSH

Maybe a boyfriend then?

(off report)

Says here you witnessed someone running from the house that night.

TAMMY

(eyes flashing)

Black. He run and run.

RUSH

Maybe he was Rosie's boyfriend?

For the first time, a sunny crack in her sour mug.

TAMMY

When pigs fly.

VALENS

Rosie got a problem with black men?

TAMMY

I gotta problem, know what I mean? My house. My rules. Men at Rosie's that night maybe boyfriend? Yes. Black maybe boyfriend? No.

(CONTINUED)

13 CONTINUED: (3)

13

RUSH
(surprise)
Men at Rosie's? What night?

TAMMY
Night Toya fall. I hear men voices
all night. *

VALENS
(surprised)
The night she died? *

TAMMY
In, out, clomp up, down stairs. No
black boyfriend --

RUSH
You didn't mention this in the
previous investigation.

TAMMY
(perplexed)
I see black run. I tell black run.
Black did it. Yes?

Rush and Valens exchange a look.

RUSH
You see men go up in her place a
lot, Tammy?

TAMMY
No. But one bedroom apartment?
Toya sleep on couch I think. Rosie
keep bedroom for self for a reason,
no?

Rush reacts.

TAMMY (CONT'D)
But I don't make judgment.

VALENS
(turning to go)
Thanks for your time, Tammy --

TAMMY
Like you are.

Rush turns to see Tammy eyeing her. Making her.

TAMMY (CONT'D)
Like now.

Off Rush. Tammy's right --

14

INT. HOMICIDE - NIGHT

14

CLOSE ON BLACK MARKER pointing to words on a board: "9 AM"

RUSH (O.S.)

... Nine AM. Social worker visits
Rosie's apartment...

Stillman, Valens, Vera stand around the dry erase board. A
timeline marked "DAY OF MURDER". Rush at the head of the
class:

RUSH (CONT'D)

(pointing to board)

Three PM. Rosie's at Toya's school
play.

VALENS

From eight to ten that night, Rosie's
building manager hears an undetermined
number of men entering the apartment.

RUSH

(pointing)

At eleven PM, Rosie and Toya are
thrown from the bedroom window.

VALENS

Tammy sees the black male running.
Five minutes later, a black male
makes the 911 call.

A beat as they take in the timeline --

STILLMAN

We still got a uniform posted at the
hospital?

RUSH

Yeah. No visitors for Rosie yet.

VERA

(surprised)

No family?

VALENS

Social worker says Rosie's folks
died when she was young. She got
nobody.

RUSH

(frustrated)

Kinda like us. We got even less
than Markins did two years ago.

(CONTINUED)

14 CONTINUED:

14

VALENS

'Cept now we got a witness.

RUSH

Whose hard drive's been erased.

VALENS

She's remembering things.

RUSH

The bruises didn't pan out.

STILLMAN

The butterfly wings meant something.
Keep looking for what the bruises
mean.

JEFFRIES (O.S.)

CSU came back 'bout the hole in the
wall.

Jeffries approaches, holding out a PHOTO.

JEFFRIES (CONT'D)

Rosie's bedroom. And a photo of the
other side of the hole leading into
the living room.

In his other hand, he holds up another PHOTO: Rosie's empty
living room. Black streaks on the wallpaper around the hole.

RUSH

(pointing)

What's that black stuff?

JEFFRIES

CSU guys say it's rubber -- the same
type of rubber used in VCR cables.
They were pressed up against the
living room wall by a home
entertainment system.

RUSH

Connected to?

JEFFRIES

On one side, a VCR.

VALENS

On the other side?

JEFFRIES

What's small enough to fit into a
five inch hole in the wall?

(CONTINUED)

14 CONTINUED: (2)

14

RUSH

(beat)

A video camera.

Jeffries nods. Off Stillman, Vera, Valens --

RUSH (CONT'D)

What was Rosie doing with a video
camera in her bedroom?

Off which --

END ACT ONE

ACT TWO

15 INT. HOMICIDE - NIGHT

15

Rush, Valens, Stillman, Vera and Jeffries powwow:

VALENS

... A video camera in her bedroom?

VERA

She makin' porn?

JEFFRIES

Blackmailing someone?

VALENS

(going with that)

Doer's married, having a fling.
Rosie threatens to tell the wife.

STILLMAN

(off paper)

Except Rosie's bank account totaled
a whopping 121 dollars, fifteen cents.
Does that spell extortion to you?

RUSH

On public assistance, you can't have
more than a few hundred bucks in the
bank.

VERA

(sarcastic)

That makes savin' easy.

RUSH

Welcome to welfare. If Rosie was
squirreling away a stash, she'd have
to hide it real good. Or else lose
the food stamps.

STILLMAN

We check her belongings for video
tapes?

VALENS

No tapes. 'Cept for The Lion King.

STILLMAN

Go through her stuff again. Maybe
we find something that connects.

(to Jeffries and Vera)

Check pawnshops in the area for the
camera, VCR.

(CONTINUED)

15 CONTINUED:

15

The troops rise. Ready to roll.

VERA
How 'bout Rosie, boss?

VALENS
(checks watch)
Visiting hours are long over.

STILLMAN
Focus on the videotape. We find
that, maybe we get our killer.

Off this--

16 INT. ROSIE'S APARTMENT BUILDING - BASEMENT - LATE NIGHT

16

Rush and Valens on the mucky floor, open boxes everywhere.
Exhausted, on edge, been at it for hours.

VALENS
... Real nice of Tammy to let us in.

RUSH
Real nice she kept all Rosie's
furniture.

VALENS
What was that all about back there?
(off her look)
The hard drive erased bit.

RUSH
(tight)
DUI with her kid in the car? Bet it
happened before. She just got caught
that one time.

VALENS
So? She shaped up after that. Paid
the price.

RUSH
Only one that paid was her kid,
Scotty.

Something of her own past here. Off limits --

*

VALENS
(quiet)
I think Rosie paid, too.

He's staring down at an album. PHOTOS of Rosie and Toya: at
the beach, at the fair, at the park. Lots of love.

(CONTINUED)

16

CONTINUED:

16

On Rush: taking in the photos. Moved despite herself.

VALENS (CONT'D)

Look what I found.

He flips through a cheap, dimestore address book.

VALENS (CONT'D)

Blank pages, all of 'em. *

RUSH

So what?

Valens holds up the address book to a place where a page has clearly been torn out:

VALENS

Wonder why this page's missing?

Off which--

17

OMITTED

17

18

OMITTED

18

19

INT. HOMICIDE - CRIME SCENE UNIT - LATE NIGHT

19

Valens with TOM STERLING - early 30s, humorless, dorkxpert - as he fiddles with a big metal box.

STERLING

... As luck would have it, we purchased this model six months ago.

VALENS

What does it do?

STERLING

Clarifies residuum otherwise imperceptible to the naked eye.

VALENS

I have no idea what you just said.

STERLING

It sees the imprint from your missing page. Hit that light?

Valens does. Semi-darkness descends. Sterling hits the lightswitch on what looks like a flashlight. Scans it over the address book.

In luminol-like purple, numbers across the previously blank page: "555-0100". Valens smiles:

(CONTINUED)

19 CONTINUED:

19

VALENS
And TV cop rubs his pencil against
the pad...

Off which--

20 OMITTED
AND
21

20
AND
21

22 INT. PPD - LOBBY - DAY (DAY TWO)

22

Rush and Valens come off the escalator as Vera and Jeffries approach, coming from outside, taking off scarves and gloves -- *

VERA
Hope you got gloves, it's freezing
out there. *

RUSH
(holds hers up) *
Any luck in the pawn shops? *

JEFFRIES
We tracked a VCR and camera, same
make and model as Rosie's. Pete's
Pawnshop in Port Richmond.

VERA
Rosie's hood. Guy dumped it almost
a year after the murder.

VALENS
Heat was off by then.

VERA
Petey had a slip for some guy named
Angel. No last name.

RUSH
Angel?

Rush and Valens exchange a look --

JEFFRIES
Could be a dead end...

VALENS
Or not.
(holds up address
book)
Traced a missing page in Rosie's
address book. Disconnected pager
number... for an Angel Rivera.

(CONTINUED)

22

CONTINUED:

22

RUSH
Probably not a coincidence.

VERA
Who's this Angel?

(CONTINUED)

22 CONTINUED: (2)

22

VALENS

The janitor at Toya's school.

RUSH

And maybe the man in the bedroom.

Off this --

23 INT. ELEMENTARY SCHOOL - HALLWAY - DAY

23

CLOSE ON a mop mucking over tiles.

VALENS (O.S.)

Angel Rivera?

Rush and Valens approach mop wielder: ANGEL RIVERA, mid 20's, cute, baggy jeans, poser in his prime.

ANGEL

(slow, sexy, to Rush)

I am him.

RUSH

Detectives Rush, Valens. Homicide.
You know a Rosie Miles, Angel?

He drops his Don Juan fast. All attitude:

ANGEL

(hand to ear)

Who?

RUSH

(to Valens)

Wonder why she'd have his pager number
he not knowing her and all.

VALENS

(to Rush)

Maybe cuz he's lyin'?

He smirks, gives them the hand:

ANGEL

Yeah. Whatever.

RUSH

So who's Jasmin Cordoba?

ANGEL

(thrown off)

What's she gotta do with it?

RUSH

That your girlfriend, Angel?

(CONTINUED)

23

CONTINUED:

23

VALENS

Hear she pays your rent, utilities.
Your car. You make your woman pay
the bills?

RUSH

Must be packin' some kinda punch in
those baggies, huh, Angel?

ANGEL

(sullen)

You wanna find out. Make a move.

VALENS

(to Rush)

'Cept Jasmin ain't his girlfriend.
She's his mama.

Rush and Valens laugh. Calculated. Just as planned: Angel
turns beet red.

VALENS (CONT'D)

She do your laundry, too? Wash your
diapers, papi? Help you make number
two on the potty--

ANGEL

I live with my ma, so what?

RUSH

Your mother's here illegally.

He pales. Valens smiles.

VALENS

We ain't gonna let immigration know.
You help us out.

ANGEL

(resigned)

Me and Rosie, a few times...

(hand gesture: fucking)

It wasn't nuthin'.

RUSH

She feel the same way?

ANGEL

She wanted this, wanted that... keep
an eye on my kid, Angel, make sure
she don't fall off the jungle gym,
Angel. I was in it to get sumpin,
sumpin. Not to be playin' Poppy.

(CONTINUED)

23 CONTINUED: (2)

23

VALENS

You seein' Rosie 'round the time her kid got killed?

ANGEL

Kicked it to the curb way back when. After I hooked up with Consuela? I gave white girl the boot.

VALENS

Then what were you doin' in white girl's apartment that night?

He shifts uncomfortably.

RUSH

We got your prints on her video camera, Angel. The one you pawned?

A look between Rush and Valens: a lie. It works --

ANGEL

That day her kid was, whatever, I see Rosie in the school. Cryin'.

RUSH

At Toya's butterfly play?

ANGEL

Yeah. But she was down there...
(points down hall)
Cryin' and actin' stupid...

As he remembers...

MATCH DISSOLVE TO:

23A INT. ELEMENTARY SCHOOL - HALLWAY - DAY - 2001

23A

Rosie, back to camera, AD LIBS angry, unintelligible conversation on the payphone. A younger-poser Angel - fade, goatee, wife beater - mop in hand, turns the corner, trying to sneak by unnoticed.

And that's when we see Rosie's face: tear-streaked. And afraid--

23B INT. ELEMENTARY SCHOOL - HALLWAY - RESUME

23B

VALENS

Rosie was making a phone call?

ANGEL

Yeah.

(MORE)

(CONTINUED)

23B CONTINUED:

23B

ANGEL (CONT'D)

Then she sees me, hangs up, starts blubberin' in my face about butterflies, how some guy's gonna hurt her, blase blah.

Rush and Valens exchange a look.

VALENS

What guy?

ANGEL

I told her to step off. Not my problem. Rosie freaks, starts screamin' about some tape she's got, us in bed, if I don't help her she's gonna tell Consuela, blase blah.

RUSH

Pissed you off, huh?

ANGEL

Hell yeah.

RUSH

So you went over that night. Taught her a lesson.

ANGEL

(beat)
Hell. Yeah.

Off Angel, fuming, remembering--

24 INT. ROSIE'S APARTMENT - HALLWAY - NIGHT - 2001

24

"Hemorrhage (In My Hands)" blasts in the hallway. The younger Angel approaches the rickety front door. With one shove, the cheap lock bursts open...

25 INT. ROSIE'S APARTMENT - MOMENTS LATER

25

Angel storms in. Terrified, Rosie on the bathroom floor holding Toya in a towel.

ROSIE

Angel! Jesus!

Wordlessly, Angel storms through the apartment, searching for the video camera. Rosie runs at him, pissed.

ROSIE (CONT'D)

Get outa here! You're scarin' Toya--

(CONTINUED)

25

CONTINUED:

25

He pushes her violently. Rosie careens into the coffee table, knocking it over.

TOYA

Mama!

Angel stomps into the bedroom, spots the camera.

ROSIE

I'm callin' the cops on you!

He rips out the camera, heads back to the living room this human tornado, knocking things over, yanking the VCR out of its shelf.

ROSIE (CONT'D)

No! Not that, Angel--!

Wordlessly, he pushes her aside.

ROSIE (CONT'D)

Not that...!

26

INT. ELEMENTARY SCHOOL - HALLWAY - RESUME

26

ANGEL

... And then I left. Truth is -- I didn't care enough to kill 'em.

VALENS

Cared enough to hit her.

A flash of younger Angel, fuming, in his wife-beater:

ANGEL

I didn't hit her, I pushed her.

RUSH

You pushed her? Out the window?

ANGEL

I didn't do nuthin! I got the tape to prove it, too!

RUSH

(beat)

What tape?

ANGEL

From that night! I ain't on it! So it's proof I didn't do nuthin'!

Rush and Valens exchange a look: what a dumb fuck.

(CONTINUED)

26 CONTINUED:

26

VALENS
Nothin' but pawn her VCR and camera
a year later.

On Angel: deer caught in the headlights. A real dumb deer.

RUSH
Where's this tape you got, Angel?

Off this--

27 INT. HOSPITAL - ROSIE'S ROOM - DAY

27

CLOSE on TV screen. It flickers, comes to life.

RUSH (O.S.)
... This was recorded in your
apartment.

Rosie, cranky, fiddling with her blanket, propped up in bed.
Rush and Valens at her side. A UNIFORM in the doorway.

ROSIE
(re: Uniform)
He gotta be out there all the time?

VALENS
It's for your protection.

RUSH
(nods to TV)
You okay with this, Rosie?

ROSIE
Do I have a choice.

RUSH
Please, Rosie. Just take a look.

28 INSERT - TV SCREEN

28

A black and white image of the bedroom. Toya runs in.
Laughing soundlessly. The image jumps frames, like an ATM
camera.

29 BACK TO SCENE

29

A sharp intake of breath from Rosie. Tears in her eyes.

VALENS
It's a security camera.

She doesn't hear him. Stares hungrily at the TV, at her
child.

30 INSERT - TV SCREEN 30

A MAN WITH A PONYTAIL - his features badly blurred - enters the bedroom. Approaches the bed. Toya. The image freezes. End of the tape.

31 BACK TO SCENE 31

Rosie, transfixed by the frozen image:

ROSIE
Who's that man?

RUSH
That's what we were hoping you'd tell us.

ROSIE
I... I don't know.

VALENS
You remember this camera, Rosie?
You had it in your bedroom.

Rosie leans back, closes her eyes. Exhausted.

ROSIE
I did?

RUSH
You remember someone named Angel?

ROSIE
(shakes head)
I think I need to sleep --

RUSH
You told him someone was out to hurt you--

ROSIE
If I don't remember him, how am I gonna remember what I said to him? *

Their eyes lock for a beat. Then Rosie leans back, resigned.

VALENS
(placating)
We're just trying to help.

ROSIE
(fading)
What for.

(CONTINUED)

31 CONTINUED:

31

RUSH
So you can get your memory back.

ROSIE
Like I said. What for. *

Her eyelids flicker, close. Out for the count. On Rush:
conflicted. Staring at Rosie --

VALENS
(rising)
Let's go. *

ROSIE
(whisper)
It's not mine.

Rosie struggling against sleep:

ROSIE (CONT'D)
It's hers...Toya's....

RUSH
What is, Rosie?

ROSIE
(beat; fades out)
The bedroom. It's Toya's bedroom.

Off Rush --

32 INT. HOMICIDE - DAY

32

Valens, Rush, Stillman, Vera and Jeffries caucus around the
timeline board:

RUSH
... Rosie was the one who slept on
the couch. Gave Toya the bedroom.

STILLMAN
So why does she have a security camera
in her daughter's bedroom?

RUSH
Worried something's happening to
Toya there.

VERA
(off report)
Nothing in the autopsy report 'bout
sexual abuse. *

(CONTINUED)

32

CONTINUED:

32

RUSH

Maybe the abuse was just starting.

*

VALENS

That's why the camera. Rosie knew what he was doing. She was tryin' to stop him.

*

JEFFRIES

And maybe he's tryin' to stop her from ratting him out...

Jeffries holds up bank documents:

JEFFRIES (CONT'D)

Ten g's. Buys a lot of don't ask don't tell.

RUSH

Where'd you find the money?

JEFFRIES

A bank account under Rosie's social security number. And her name.

VALENS

(surprised)

The assigned missed that?

*

VERA

(shakes head)

It didn't exist 'til three days ago.

VALENS

When Rosie woke up.

*

STILLMAN

So he figures it's time he make his move. Shut her up.

*

*

RUSH

Who set up the account?

JEFFRIES

(off pad)

McClean Wykowski. 54 years old. Foreman at Mills Lightman Construction, no record.

STILLMAN

And what's his connection to Rosie?

VERA

His wife's maiden name was Miles. Lorraine Miles.

(CONTINUED)

32 CONTINUED: (2)

32

RUSH

(beat)

McLean is Rosie's father?

Off which--

33 INT. OFFICE OF CHILDREN, YOUTH AND FAMILY - DAY

33

Rush and Valens walk with social worker Freely -- flustered, overworked - past rows of old, metal filing cabinets.

VALENS

... Rosie tells you her folks died and you don't check that out?

*

FREELY

The number of cases I got, it comes down to triage: keep a roof over their heads, food stamps comin' in.

VALENS

(impatient)

So where do we look for suspected physical, sexual abuse?

*

*

FREELY

(points)

Hospital admissions. Foster care reports. Miscellaneous stuff we didn't get to.

*

*

*

VALENS

This row?

FREELY

This room.
(off their looks)
Only so many hours in the day.

RUSH

And so many kids.

*

*

FREELY

(heading off)

Gotta get back.

*

He goes. Valens is overwhelmed, and a little ticked --

*

VALENS

How do we find Toya in all this?

*

RUSH

M for Miles.

Rush already at work, pulling out files. He joins her --

(CONTINUED)

33 CONTINUED:

33

VALENS
Familiar territory?

RUSH
Yeah.

VALENS
You knew the food stamp drill pretty good.

RUSH
Case number 4228. Ellen Rush and two dependents.

Valens glances at her. She's done talking about it. His cell phone RINGS. The moment's over --

VALENS
(into cell phone)
Valens.
(beat)
McLean? You bringin' him in? Good.

He hangs up.

VALENS (CONT'D)
Jeffries and Vera picked up Rosie's dad at the shipyard.

Rush: staring at a file --

VALENS (CONT'D)
What do you got?

RUSH
M for Miles.

Rush holds out a file and an 8 x 10 PHOTO:

34 INSERT - PHOTO

34

Black and white Close Up of A LITTLE GIRL on a hospital bed. Staring straight into CAMERA.

Dark, livid BRUISES running up and down her arms.

34A BACK TO SCENE

34A

RUSH
That's why Rosie saw the bruises.

VALENS
(perplexed)
That picture don't look like Toya.

(CONTINUED)

34A CONTINUED:

34A

RUSH

It's not Toya.

(beat)

It's Rosie.

*

Off the photo--

END ACT TWO

ACT THREE

35 OMITTED 35

36 INT. HOMICIDE - INTERVIEW ROOM A - NIGHT 36

MCLEAN WYKOWSKI, 44, older than his years, massive dockyard worker, slouched at the table. Rush across from him.

RUSH

... When was the last time you saw your daughter, McLean?

MCLEAN

Five, six years. Lost track.

RUSH

And you never visited all the time she was in the hospital. *

McLean shrugs. Indifferent.

MCCLEAN *

I called in, time to time. *

RUSH

What about your granddaughter? Ever visit her?

MCLEAN

Don't like graveyards.

On Rush: what a prick.

RUSH

Then why'd you set up an account for Rosie? You not givin' a crap and all.

MCLEAN

I'm her pops. It's my job to help her out.

RUSH

Or shut her up.

(beat)

You know how Toya died? Backbone busted to bits. Skull, too. No open casket for her. Violent guy who'd do something like that, huh?

MCLEAN

I wouldn't know.

(CONTINUED)

36

CONTINUED:

36

RUSH

Really.

A beat. McLean looks away. Rush leans across the table.

(CONTINUED)

36

CONTINUED: (2)

36

RUSH (CONT'D)

Hit me.

Something dangerous flares in his eyes.

RUSH (CONT'D)

Show me what you did to Rosie when she was little. Come on. You like hittin' girls.

(whisper)

Hit me.

McLean leans forward. Itching to do it.

RUSH (CONT'D)

Gonorrhoea when Rosie was eight. Again when she was ten. You did more than just hit Rosie. Didn't you, McLean?

Her question hangs like a scream in the air. McLean slumps back. Something broken inside.

RUSH (CONT'D)

Day of the murder, Rosie made a call from the school. We traced it to the shipyard. To you. What'd she call you about?

MCLEAN

(beat)

Talkin' crazy, like she was drunk, like she was... crazy. Butterflies, she kept talkin' about butterflies.

Rush reacts.

RUSH

What else?

McLean won't look at her. Can't.

RUSH (CONT'D)

She told you someone was gonna hurt Toya. That's why she called, isn't it? To ask for your help.

MCLEAN

I... I didn't believe her then.

RUSH

How 'bout now?

(beat)

So what'd you do after Rosie called? Beggin' for your help?

(CONTINUED)

36

CONTINUED: (3)

36

MCLEAN

I went home.

Rush props a PHOTO we do not see on the desk. McLean flinches: it is the photo of Rosie and Toya, noses red, laughing, arms around a snowman.

RUSH

You tell that to them.

MCLEAN

(shaky; to Rush)

I went home.

RUSH

Don't look at me. Look at them.

Against his will, McLean's eyes return to the photo.

RUSH (CONT'D)

You tell Toya how you went home after her mother called, beggin' for help. You tell that to Toya. To Rosie. Not me.

A single tear tracks down McLean's sunburnt cheek. As he stares at the photo.

MCLEAN

I sat there. Outside her place. In the dark...

As he remembers...

37

OMITTED

37

38

OMITTED

38

39

INT. MCLEAN'S CAR - NIGHT - 2001

39

Parked on the street, a younger, beefier McLean stares up at a lighted window on the third floor of Rosie's apartment building. On his car radio, "The Space Between" plays.

McLean goes for his car door, but, just then, a MAN IN A HAT, in what looks like a pizza delivery uniform, his back to camera (nothing visible of his face or head), approaches Rosie's building. Enters.

*
*
*
*

And the moment is over for McLean. He slumps back in his seat, covers his eyes with a trembling hand...

40

INT. HOMICIDE - INTERVIEW ROOM A - RESUME

40

McLean, shell of what he used to be, trembling hand over his eyes:

(CONTINUED)

40

CONTINUED:

40

MCLEAN

... And then I went home.

On Rush: not believing a word.

RUSH

So you go to help Rosie. You see a
guy go into her place.... And you
drive away. That makes sense.

*

MCLEAN

Didn't think nothin' of the guy.
Pizza delivery boy, so what?

*

*

(beat)

I didn't go there cuz I thought she
was in trouble.

RUSH

Then why'd you go?

A flash of younger, beefier McLean:

MCLEAN

(quiet)

To say I was sorry. For when she
was little.

He looks up: older, lost. To Rush:

MCLEAN (CONT'D)

For what I done.

RUSH

But you never told her.

MCLEAN

(shakes head)

Just myself. Over and over.

A beat. Rush rises:

RUSH

What'd this guy look like?

*

MCLEAN

Young guy... black.

*

Holy fuck. Off Rush--

41

OMITTED

41

42

INT. HOSPITAL ROOM - NIGHT

42

Rosie in a wheelchair, staring blankly out the window.

(CONTINUED)

42

CONTINUED:

42

RUSH (O.S.)

... Do you remember a man that night,
Rosie? Black. Delivered a pizza?

*
*

Rush and Valens sit by the TV: ponytail on screen. Rosie
shakes her head, blank --

*
*

VALENS

How 'bout this ponytail guy? Maybe
you were seeing him?

*
*

RUSH

Maybe you were seeing the black guy?

*

Nothing. They're looking for anything --

*

VALENS

You go to any bars in the
neighborhood? Clubs? Places to
meet men?

*
*
*

ROSIE

(quietly)

That wasn't me. What you're saying.
That wasn't...how it was.

*

Her voice sad, vulnerable. Young.

RUSH

Then you tell us, Rosie. How was
it?

*

ROSIE

I remember it snowed one morning and
me and Toya made Mister Snow Man.
And we didn't have no carrots to
make a nose. So he was Mister Snow
Man with no nose. And it didn't
matter. Cuz we had the snow. And
we had each other.

Her words striking a deep chord in Rush.

(CONTINUED)

42

CONTINUED: (2)

42

ROSIE (CONT'D)
And that's how it was.

RUSH
(gentle)
And that's why you put the camera in
her room. To protect Toya. *
(beat)
From who, Rosie?

Rosie's eyes widen:

42A

ROSIE'S POV - HALLWAY

42A

*[Fragmented flashback: brief, surreal, a la "Jacob's Ladder."]
Toya: worse for wear. Her eyes blood shot, torn butterfly
wings. Broken pieces of wind chimes underneath her feet.*

TOYA
(out of sync)
He broke my wind chimes, Mama.

43

BACK TO SCENE

43

Rosie pinches her eyes shut. Can't take it anymore.

RUSH
Who broke Toya's wind chimes?

ROSIE
(breaking down)
I don't know. I wanna remember, I
do...

Rush leans in, touches her hands. Valens points to the image
of ponytail man -- *

VALENS
Look at the video, Rosie. *

ROSIE
(off TV)
They're not there. Her wind chimes.
(slowly; remembering)
Cuz we put them up that night.

RUSH
The night she died? *

ROSIE
(confused; struggling) *
He loved her... he loved Toya... *

Rush and Valens exchange a look: *

(CONTINUED)

43

CONTINUED:

43

Who did? VALENS

*
*

(CONTINUED)

43

CONTINUED: (2)

43

Rosie's eyes go wide: memory hitting her like a freight train.

ROSIE

The man who gave Toya the wind chimes.

44

OMITTED

44

45

EXT. PPD - NIGHT

45

Rush and Valens leaving for the night. Late --

VALENS

They ain't optimistic 'bout getting
prints off those chimes.

RUSH

I know.

VALENS

Maybe we get lucky. If not, we'll
get something else. Tomorrow.

She's disengaged; somewhere else --

RUSH

Maybe Rosie's better off not knowing.

VALENS

Not knowing what?

RUSH

How she was with Toya. How they
lived.

VALENS

They were doing okay.

RUSH

On welfare, with a DUI? That ain't
okay.

VALENS

People make mistakes, they clean up.

(CONTINUED)

45

CONTINUED:

45

RUSH

'Your mom ever forget to feed you?
(beat)
Cause she was too drunk? Or tired?
Or out looking for a man?

VALENS

Naw.

RUSH

Toya's a dime a dozen. Unwanted
kid. Mom runs outta food stamps.
Makes an excuse why there's no dinner
tonight...no breakfast the next day.
So then you're eating scraps from
outta another kid's lunch box.
Picking the trash. Humiliated and
terrified, over and over.

Rush has drifted from Rosie's story to her own. Valens sees
it --

VALENS

So your moms was going through bad
times.

RUSH

Scotty. There was never a good time.

He looks at her --

*

VALENS

You're telling me not once did you
have fun with your mom? Not once
did you feel...any love?

Rush clams up. Doesn't want to answer. Goes back to Rosie's
story; safer territory --

RUSH

Maybe tomorrow we bring Rosie home.

Valens nods. As they part --

46

INT. ROSIE'S APARTMENT - BEDROOM - DAY (DAY 3)

46

The bedroom door swings open revealing Rosie. She hesitates
for a beat then, aided by Rush and an ORDERLY, she slowly
enters. Valens follows.

RUSH

If you can't do this...

ROSIE

I want to.

(CONTINUED)

46 CONTINUED:

46

She takes in the abandoned room. Golden sunlight streaming through the window.

A SCRATCHING sound from the closet. Rosie turns:

46A ROSIE'S POV - CLOSET

46A

[Fragmented Flashback: brief, surreal] Peering out from the half open closet door, is Toya: pale, frightened, crushed butterfly wings. She is scratching something on the inside wall.

TOYA
(out of sync)
Mama?

47 BACK TO SCENE

47

And then Toya is gone. Just an empty closet.

RUSH
Toya was hiding in the closet?

ROSIE
(dazed)
She was drawing, hiding and drawing...

RUSH
Why was she hiding?

ROSIE
Because he's coming. From there...

She turns towards the door. Screams when she sees Valens.

RUSH
(grabbing her)
Rosie--!

ROSIE
He was standing there--!

RUSH
It's just Scotty! He's not gonna hurt you! He's not gonna hurt you!

Rosie slowly calms as Rush holds her:

RUSH (CONT'D)
No one's gonna hurt you...

They stand in the center of the empty bedroom, Rush rocking her gently.

(CONTINUED)

47 CONTINUED:

47

Valens approaches the closet. Scrunches down inside, like a child would, like Toya did.

VALENS

(nods to inside wall)

Rush. Take a look at this.

Inside the closet, a child's DRAWING of a man with a ponytail. Beneath it, written in childish scrawl: "FRELY"

RUSH

(sounding it out)

Frely. Freely. Mister Freely.

(beat)

The social worker.

Off the drawing--

48 OMITTED

48

END ACT THREE

ACT FOUR

49 INT. HOMICIDE - INTERVIEW ROOM A - DAY 49
Freely sits: expressionless. *

Door clangs open. Rush enters, Valens following. Wordlessly, she turns on a TV unit. Inserts a videotape. Hits play.

50 INSERT - TV 50
Black and white image of the ponytail man entering Toya's bedroom. The image freezes.

51 BACK TO SCENE 51
On Freely: staring at the video. Stunned. *

RUSH
Cut your hair. Big improvement. *
(beat) *
Wanna see the rest? *

VALENS
I do. Play it. *

She leans forward, finger on the play button -- *

FREELY
(quiet) *
Don't. *

RUSH
Then tell us what happened that night. *

FREELY
I didn't hurt Toya. *

VALENS
You were circling, though. Movin' *
in. *

Freely: a whisper of a smile. The monster within. *

FREELY
She was a special little girl. *

Valens: dying to kick his ass. Then, to Rush -- *

VALENS
You know what bugs me? This camera's *
been in her place for weeks. But *
she picks this day to go to all these *
people for help. *

(CONTINUED)

51

CONTINUED:

51

RUSH

(nods)

Why?

*

(CONTINUED)

51

CONTINUED: (2)

51

VALENS

What happened on that day that was
so different?

*
*
*

Rush leans in to Freely.

*

RUSH

Rosie caught you?

*
*

Freely, eyes wary. Watching.

*

VALENS

That morning. You were there,
starting your act with Toya.

*
*
*

RUSH

And Rosie threatened you. "I have a
tape, Freely". Back the hell off.

*
*
*

FREELY

I never hurt Toya --

*
*

VALENS

You used your position to get in
their homes, to feed your sick needs --

*
*
*

RUSH

Knowing the power you had. You're
like God to these women. You have
the power to give. To take. And you
did.

*
*
*
*

Freely leans back. A slow smile --

*

FREELY

Like anyone gives a damn.

(CONTINUED)

51

CONTINUED: (3)

51

A flash of Freely: ponytail man:

FREELY (CONT'D)

Trailer park trash. Welfare queens.
Bitches in heat. No one cares what
happens to them.

RUSH

They do. They care. Anita Jones.
Carmen Torres. Dana Matthews...

*
*

Shock, confusion in Freely's face.

RUSH (CONT'D)

... Leena Young. All those special
little girls?

*
*

(nods to one way mirror)

They're here. They've come to tell
us all about Mr. Freely.

Freely slowly looks into the mirror. Into his own face...

CUT TO:

52

INT. HOMICIDE - OBSERVATION ROOM

52

An empty room. No one there...

CUT TO:

53

INT. HOMICIDE - INTERVIEW ROOM A - RESUME

53

Freely tears his gaze away from the mirror: sweating. Afraid.

VALENS

Judge is signing a search warrant on
your place right now. Wonder what
we'll find.

*

RUSH

Time's a wastin', Mr. Freely.

*
*

FREELY

(beat; cornered)

Toya was so... pretty that morning.

*
*
*

PRELAP AUDIO: Sounds of a children's cartoon. As Freely
remembers...

*
*

53A

INT. ROSIE'S APARTMENT - HALLWAY - DAY - 2001

53A*

Freely knocks. Door swings open, revealing Toya.

*

FREELY

Well, hey there, little girl.

*
*

(CONTINUED)

53A CONTINUED:

53A

Toya takes a step back. Smiling. Spooked. Sounds of the SHOWER *
in the b.g. *

FREELY (CONT'D) *
Where's your Mommy? *

TOYA *
Shower. *

She scuttles away suddenly-- *

TOYA (CONT'D) *
Mama--! *

FREELY *
(following) *
Nice girls don't yell, Toya. *

Backed up against the bathroom door, Toya edges into the *
bedroom... *

53B INT. ROSIE'S APARTMENT - BEDROOM - SECONDS LATER

53B*

And Freely follows. Excited, trembly smile on his face. *

TOYA *
(unsure) *
Mama says nobody can come in here. *

FREELY *
Mr. Freely can. *

He reaches out to touch her and she backs away, against the *
bed. Afraid. *

FREELY (CONT'D) *
You look pretty, Toya. *

TOYA *
Okay. *

FREELY *
You say thank you, Mr. Freely. *

With a shaking hand, he gently strokes her hair. Toya sags; *
something collapsing inside of her. *

TOYA *
Thank you, Mr. Freely. *

FREELY *
That's a good, good little girl-- *

ROSIE (O.S.) *
Don't you touch her. *

(CONTINUED)

53B CONTINUED:

53B

Rosie in the doorway: lioness in the den. Nothing like we've
seen of her before: *

ROSIE (CONT'D) *

I know what you're doing. What you
are. *

Her razor sharp eyes: melting him. Humiliating him. *

FREELY *

(beat) *

Have you been drinkin'?

ROSIE *

What? *

FREELY *

I smell it on your breath. *

ROSIE *

Get out. It's my house. Get out-- *

FREELY *

Judge isn't going to look too kindly
on that. DUI and all. *

ROSIE *

You know I stopped. I told you I
stopped-- *

FREELY *

I tell you. You don't tell me.
You're just a drunk, dumb bitch. *

Toya scrambles into the closet, unnoticed. Scared.
Scribbling. Freely gestures to the room: *

FREELY (CONT'D) *

And that's what I am, in fact, doing
here. *

ROSIE *

(backpedaling) *

Okay, alright, I was wrong, Mr. Freely-- *

FREELY *

And I've made my decision. It's time
to find Toya a new home. *

ROSIE *

No-- *

(CONTINUED)

53B CONTINUED: (2)

53B

FREELY

I'm gonna have to take care of that
pretty girl all by myself.

(turning to go)

Wait for that knock on your door,
Rosie. When you least expect it.

Off Rosie: world rocking beneath her feet--

53C INT. HOMICIDE - INTERVIEW ROOM A - RESUME

53C*

FREELY

I didn't doing anything. I left.

RUSH

You went back that night.

FREELY

No.

RUSH

(jumps on him)

No?

FREELY

I want a lawyer.

VALENS

Whaddy need a lawyer for, you didn't
kill her?

53C CONTINUED:

53C

RUSH

You're under arrest for the murder
of Toya Miles.

*

FREELY

I tried to help her--

*

RUSH

Anything you say can and will be
used against you in a court of...

Knock knock. It's Jeffries. Solemn:

JEFFRIES

Something you want to see.

*

Off this --

54

INT. HOMICIDE - BULLPEN - MOMENTS LATER

54

CLOSE ON wind chimes on a table: glued together.

VERA (O.S.)

When I put 'em together...

Vera, Jeffries and Rush gathered around.

VERA (CONT'D)

I found this.

He points to tiny letters on the wind chimes: "P. WILLIAMS" -- *

RUSH

P. Williams. Who's that?

*

JEFFRIES

Philip Williams. Sixteen years old
at the time of the murder. Worked
at Toya's school.

VERA

Doin' arts and crafts with the first
graders.

RUSH

Doesn't mean we got the wrong guy.

*

*

JEFFRIES

He worked as a pizza delivery boy.
Seven blocks from Rosie's.

*

*

*

(CONTINUED)

54 CONTINUED:

54

Rush deflates. Wants it to be Freely. Jeffries holds up a copy of William's driver's license -- *

JEFFRIES (CONT'D)

Calling 911. Running from the scene.

ON William's driver license: young, male, Black. Off which -- *

55 INT: POOL HALL - DAY

55

Seedy, smoky, end of the line. Rush and Valens approach the scratched up pool table where PHILIP WILLIAMS, 18, tough, eyes like flint, plays alone.

WILLIAMS

(not looking up)

I was wonderin' when you'd come.

Rush and Valens exchange a surprised look. William focused solemnly on the eight ball: 60-year-old in a teenager's body.

WILLIAMS (CONT'D)

You gonna arrest me this minute? Or can I finish this play?

VALENS

Why do you think we're here to arrest you?

WILLIAMS

Murder one, second degree murder, attempted murder, your pick. Ends up in the same place. *

RUSH

Did you kill Toya, Philip?

WILLIAMS

Looks like it, doesn't it.

RUSH

Then why call 911?

No response -- *

VALENS *

If you didn't do it, why not come forward? *

WILLIAMS *

Black man running from the bodies of a white woman and a white child. Would you? *

Williams: focused on the ball. Expressionless.

(CONTINUED)

55 CONTINUED:

55

VALENS

What happened to you, Philip?
(from pad)

"A" student, honors society, budding
artist. Then Toya Miles dies and
you end up here. *

RUSH

At the bottom of the world.

Something shifts in his face: sadness?

VALENS

What happened that night brought you
to a place you don't belong? *

Williams looks up: a frightened child again. Beat-- *

WILLIAMS

Leftovers. They'd just throw 'em
away at the pizza place. So I'd
bring some over to Toya's, time to
time... *

56 INT. ROSIE'S APARTMENT - HALLWAY - NIGHT - 2001

56*

*"Again" (Lenny Kravitz) plays as Williams, 16, clean cut,
full of zest, immaculate delivery uniform, pizza box in hand,
approaches Rosie's front door. Sees the busted lock. Smile
fading from his face. He pushes open the front door, it
CREAKS. **

56A INT. ROSIE'S APARTMENT - SECONDS LATER

56A*

*Stuff strewn all over the place. CLOSE ON Williams' feet,
sound of his FOOTSTEPS. He sees the closed bedroom door... **

57 INT. POOL HALL - RESUME

57

Williams: unable to go on. *

VALENS

What happened then? *

WILLIAMS

I opened the bedroom door... *

58 INT. ROSIE'S APARTMENT - NIGHT - 2001

58*

*Williams reaches for the bedroom doorknob. From inside comes
the sound of GLASS SHATTERING. His hand still on the doorknob,
Williams, shocked, scared, slowly pushes the door open... **

59 INT. POOL HALL - RESUME 59
Williams, shaking his head. No eye contact. *

RUSH *

Who was in the bedroom? *

(beat) *

Who was there, Philip? *

Off Williams: wishing he'd never seen... *

WILLIAMS' POV - ROSIE'S BEDROOM - 2001 *

WIDE PAN of the tussled bed. The broken window. And the empty bedroom. *

WILLIAMS (V.O.) *

(whisper) *

No one... *

59A INT. POOL HALL - RESUME 59A*
WILLIAMS *

No one. *

Off Rush -- *

60 INT. HOSPITAL - ROSIE'S ROOM - DAY 60
Rosie sits on the windowsill, staring out at the sunset. In her street clothes, bag packed. Ready to go.

RUSH (O.S.)

Almost forgot these.

Rush gently places the butterfly wings on Rosie's suitcase. Small, sad smile between them.

ROSIE

The hospital's tellin' me I'm okay to go home.

RUSH

I know.

ROSIE

But where's home, you know?

Rush lowers her eyes: wishing she didn't have to do this --

RUSH

Is that why you were crying? At the butterfly play? *

Slowly Rush looks up. Meets Rosie's confused eyes. *

(CONTINUED)

60

CONTINUED:

60

RUSH (CONT'D)

Because you tried to stop Mr.
Freely...but you knew you couldn't.
'Cause men like him never stop.

*
*
*

ROSIE

They don't.

*
*

Rush lowers her eyes: hating this. Valens in the doorway.
Ditto.

*
*

RUSH

No one was there for you. Not your
dad, not Angel. Just you.
(beat)
So you did the only thing you could.

*
*
*
*
*

ROSIE

(confused)
I did?

*
*
*

RUSH

Is that why you can't remember?

*
*

Rosie: eyes wide. Rush's meaning slowly sinking in.

*

RUSH (CONT'D)

(gently)
The D.A. isn't going to press charges,
not after what you've gone through --

*
*
*
*

ROSIE

(scared)
What did I do?

*
*
*

RUSH

There's a place for you to go, to
heal, just for a little while, Rosie,
because you didn't mean what you did --

*
*
*
*

ROSIE

What did I do?

*
*

Two women reaching across an ocean of sadness:

*

RUSH

The only thing that was left.

*
*

Rosie's eyes fill with tears. With the memory...

*

61 INT. ROSIE'S APARTMENT - BEDROOM - NIGHT - 2001 61*

Wind chimes tinkle in the open window, "Beautiful Day" (U2) on the radio. Rosie and Toya, cuddled together, asleep. From outside the bedroom comes the sound of the front door CREAKING open. Approaching FOOTSTEPS. Rosie slowly opens her eyes. Afraid.

Slowly, she rises, Toya asleep in her arms.

TOYA

Mama?

Rosie's eyes bulge. Someone outside the bedroom door. She backs away, clutching Toya. Towards the open window.

TOYA (CONT'D)

(waking)

Mama?

The FOOTSTEPS stop right outside the bedroom door. Someone there. Rosie, unable to breath, glances at the window behind her. Nowhere to run. She remembers:

INTERCUT WITH:

61A INT. ROSIE'S APARTMENT - DAY 61A*

Freely at Rosie's that day. His words ringing in her ears --

FREELY

Wait for that knock on your door,
Rosie. When you least expect it.

61B INT. ROSIE'S APARTMENT - RESUME 61B*

Rosie, terrorized, remembering this. Backing up, bumping into a nightstand, knocking down Toya's butterfly wings. Rosie watches as they waft softly to the ground.

ROSIE

(whisper; singing)

Little monarch butterfly--

TOYA

Mama?

ROSIE

Sing, baby. Sing...

(singing)

Spread your wings...

(CONTINUED)

61B CONTINUED:

61B

 TOYA
 (singing)
And flutter high, touch the sun and
kiss the sky...

*
*
*
*

Rosie against the window. Eyes on the doorknob, slowly
turning. Something final in her eyes. Peace.

*
*

 ROSIE
Fly away, my butterfly.

*
*

Toya cradled in her arms, Rosie falls through the open
window...as the door starts to open --

*
*

(CONTINUED)

61B CONTINUED: (4)

61B

2001 MUSIC: "ONLY TIME" (ENYA) begins...

DISSOLVE TO:

MONTAGE:

62 INT. HOSPITAL - ROSIE'S ROOM - DAY

62

CLOSE ON Rosie's hand touching the windowpane. Rush takes her hand. Holds it tight. It's going to be alright.

*

Valens in the doorway, moved, trying not to show it. Rosie and Rush in front of the window as the first winter snow begins to fall...

PAN ACROSS the hospital room wall to find:

63 INT. ELEMENTARY SCHOOL - HALLWAY - DAY

63

Angel, in street clothes, bag of belongings, handing over his ring of keys to a new JANITOR. His ass fired. A last look as his younger goateed self walks out into the snow for good...

PAN WITH him and THROUGH THE WALL to find:

64 INT. BAR - DAY

64

McLean slouched on a barstool at the end of a long day. In front of him, on the bar, is a PHOTO: a YOUNGER MCLEAN on the Ferris Wheel with ROSIE AS A LITTLE GIRL smiling bravely at camera. A flash of his younger self as he stares down at the photo: in his eyes only loss and cowardice...

PAN ACROSS and THROUGH THE LOCKERS to find:

65 INT. HOMICIDE - HALLWAY - DAY

65*

DOLLY WITH Rush as she walks past a line of YOUNG GIRLS, waiting in chairs against the wall. Rush stops, peers into...

*

*

65A INT. HOMICIDE - OBSERVATION ROOM - SECONDS LATER

65A*

A YOUNG LATINA GIRL stands on a chair, a female SEX CRIMES DETECTIVE at her side. The Young Latina Girl nods, points through the one way mirror at...

*

*

*

65B INT. HOMICIDE - INTERVIEW ROOM A - SECONDS LATER

65B*

Mr. Freely, sweating, in the empty room. A flash of his younger, ponytailed self, as he mops the sweat off his brow. Knowing he's going away for a long, long time...

*

*

*

66 EXT. ROSIE'S APARTMENT - DAY

66

Snow falls. A van waits on the curb, FEMALE ORDERLY in plainclothes at the door. Rush and Rosie exit the building with her bag and the box of Toya's scribbled drawings.

*
*
*

As Rosie gets into the van, through the crowd of hurrying pedestrians, she sees Philip Williams at the subway entrance. He holds up a hand. Rosie does the same back. Both starting over. We see a flash of his younger, hopeful self. Changed forever. But finally ready to move on with his life.

*
*
*
*

As the van pulls down the street, Rosie turns back to look at her apartment window. And that's when she sees, on the fire escape, Toya as the little girl she once was: vibrant, alive, butterfly wings on. Waving goodbye to her mother. Rosie, as her younger self - pretty, full of hope and life - waves back. Goodbye. Rush looks on in the snow...

*
*
*
*

67 INT. RUSH'S APARTMENT - NIGHT

67

Late. Darkened living room. Flickering light of a television set. In her rumpled suit, Rush sits on the floor, in front of the TV. Exhausted. Bittersweet longing in her face.

We PAN OVER to the TV screen: a home video. RUSH AS A LITTLE GIRL laughing, in the snow, with her MOTHER. They lie on their backs in the snow making snow angels. Flapping their arms like butterflies. So there was a good time. At least one...

*

As the MUSIC ENDS...

FADE OUT.

END EPISODE