

RESCUE ME

"Justice"

Episode #213

Written by

Peter Tolan & Denis Leary

Production Draft - White	8/5/05
1st Revised - Full Blue	8/8/05
2nd Revised - Pink Pages	8/9/05

RESCUE ME
"Justice"
08/9/05

CAST LIST

TOMMY GAVIN.....DENIS LEARY
CHIEF JERRY REILLY.....JACK McGEE
LOU (A.K.A. LT. KENNY SHEA).....JOHN SCURTI
FRANCO RIVERA.....DANIEL SUNJATA
MIKE SILETTI (A.K.A. MIKE THE PROBIE).....MICHAEL LOMBARDI
SEAN GARRITY.....STEVEN PASQUALE

JANET.....ANDREA ROTH
LAURA.....DIANE FARR
SHEILA.....CALLIE THORNE
JIMMY.....JAMES MCCAFFREY
COLLEEN.....NATALIE DISTLER
KATY.....OLIVIA CROCICCHIA
JOHNNY.....DEAN WINTERS
CONNOR.....TREVOR HEINS
DAD.....CHARLES DURNING
UNCLE TEDDY.....LENNY CLARKE
FATHER MICKEY.....ROBERT JOHN BURKE
PERROLI.....MICHAEL MULHEREN
JEANNIE.....PEGGY SCOTT
CANDY.....MILENA GOVICH
DEBBIE.....BRETTE TAYLOR
ROSE.....KATE BURTON
MAGGIE.....TATUM O'NEAL
JESUS.....BERNARDO DE PAULA

PRIEST
DOCTOR
FATHER DEXTER
MAN ON LEDGE
NILS.....NIELS JORGENSEN
GIRL ON LEDGE
MIDDLE-AGED GUY
DETECTIVE
KAREN
CONNOR'S KILLER.....THOMAS LYONS

OMITTED

KITTEN GIRL
BILLY WARREN

RESCUE ME

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08/9/05

LOCATION/SET LIST

INTERIORS

FIREHOUSE (62 TRUCK)
APPARTUS FLOOR
KITCHEN
LOCKER ROOM
OUTSIDE PERROLI'S OFFICE
UTILITY CLOSET
TOMMY'S NEW APARTMENT
BATHROOM
LIVING ROOM
KITCHEN
OUTSIDE BATHROOM
KATY'S BEDROOM
BEDROOM
FRONT DOOR

HOSPITAL

JEANNIE'S ROOM
OUTSIDE JEANNIE'S ROOM

SUBURBAN (62 TRUCK)

TOMMY'S TRUCK
WAREHOUSE
DEBBIE'S HOUSE
FOYER/KITCHEN

CHURCH HALL

AA MEETING

BODEGA

LAURA'S APARTMENT BUILDING
HALLWAY

APARTMENT BUILDING #2

TRAIN STATION
ENTRANCE TO TRACK NINE
MAIN CONCOURSE
PLATFORM

LONG-TERM CARE FACILITY

CANDY'S APARTMENT BUILDING
LOBBY

CATHOLIC CHURCH

JERRY'S CAR

EXTERIORS

STREET
APARTMENT BUILDING #2
ROOF
STREET
SIDEWALK
WIDE SHOTS
CLOSE SHOTS
MICKEY'S APARTMENT
LONG-TERM CARE FACILITY
TRAIN STATION
CANDY'S STREET
LAURA'S APARTMENT BUILDING
SIDEWALK

OMITTED

JERRY'S HOUSE
EXT. CANDY'S APARTMENT BUILDING
TRAIN STATION
OUTSIDE TRACK NINE

COLD OPEN

OVER BLACK:

SFX: A WOMAN CRIES SOFTLY

FADE IN:

1 INT. TOMMY'S NEW APARTMENT - LIVING ROOM - DAY

1

An older woman cries into a handkerchief and is comforted by a family member. It's the get-together after Connor's funeral. People drink and eat, talk quietly, red-rimmed eyes - casual dress (not the traditional black). Camera wanders through the assembled. Finds Sheila talking with Jerry and Dad. She has a nasty cuts and bruises on her face.

SHEILA

(quietly)

How can she put this on him? You can't watch your kids a hundred percent of the time. Any parent knows that.

DAD

Tough situation.

JERRY

Very sad.

(looking around)

Beautiful place, huh? She did a hell of a job with the decorating.

PROBIE

I love the cages.

MICKEY

You love the cages?

PROBIE

Yeah. They're so - delicate.

Mickey gives him a look and walks away.

SHEILA

It's a little overdone for my taste. Everything matches.

(CONTINUED)

1 CONTINUED:

1

DAD
(the bruising)
What's with all this?

SHEILA
I slipped in the shower.
Attractive, huh?

JERRY
You gotta be more careful, girlie.

SHEILA
Tell me about it.

Camera moves, finds Mickey talking with Johnny and Uncle Teddy.

UNCLE TEDDY
Was he wearing a helmet?

JOHNNY
Don't know. No point in asking
now. Not gonna change anything.
(a beat, to Mickey)
You keeping an eye on him? Still
going to AA?

MICKEY
Yeah. Missed a couple meetings
because of - everything - but he's
doing okay. Other than using fake
names and not really copping to the
fact that he's got a serious
problem. Yeah.

UNCLE TEDDY
Wouldn't blame the poor bastard if
he leaped off the wagon. Goddamn
horrible.

JOHNNY
Can't imagine.

MICKEY
Nobody can.

Camera moves on, finds Janet on the couch - weary, still in shock - surrounded by her parents and other members of the family from that side. A priest sits talking quietly with her, holding her hand. Camera moves on and finds Lou standing with Franco.

(CONTINUED)

LOU
We having fun yet?

FRANCO
Nothing like a little open hostility to ruin a little kid's funeral. Her entire side of the family - they've been shooting daggers at him all day. How can they blame him? It was an accident.

LOU
Gotta blame somebody. It's the American way.

FRANCO
You think he'll go back to the bottle?

LOU
God, I hope not.

FRANCO
He said anything yet?

LOU
Hasn't put a complete sentence together the last three days. I'm gonna go check on him.

CLOSE ON

Tommy - sitting in a chair in the corner. Staring, lost in thought.

SFX: THE SOUND GOES MUDDY IN THE ROOM

Tommy's hearing everything like he's underwater. He can make out the odd word here and there, but for the most part it's just a distant series of thumps and hums.

TOMMY'S POV

Lou comes over to check on him.

LOU
How you doing, Tom? Get you anything? Something to eat?

Tommy blinks, not responding.

(CONTINUED)

LOU
Beautiful service. Thought the
priest did a real nice job.

Sheila joins Lou and takes Tommy's hand.

SHEILA
How you doing, sweetie? You want
something to eat?
(to Lou)
He say anything?

LOU
Not yet.
(to Tommy)
You need anything, give me a
holler, huh?

SHEILA
We'll be here, Tommy.

Tommy stands and walks away, clapping Lou's shoulder briefly
as he passes. Lou and Sheila watch him, worried.

ACROSS THE ROOM

Sean notices that little Katy is alone in her room, sitting
on the edge of her bed - staring straight ahead.

INT. TOMMY'S NEW APARTMENT - BATHROOM - MOMENTS LATER

Tommy enters and closes the door. He studies his face in the
mirror for a beat, then slams his head against the mirror
with sudden force. The glass shatters and shards of it fall
into the sink. Tommy picks up one of the shards and drags it
across one wrist, opening a gash that spouts blood.

He staggers back against the wall, both wrists open now, both
gushing blood - then he loses his footing and falls through
the glass door of the shower.

Tommy lies in the tub, cut and bleeding. There's blood
everywhere. He looks to the ceiling, dazed and dying.

MAGGIE (V.O.)
You okay in there, Tom?

3 INT. TOMMY'S NEW APARTMENT - OUTSIDE BATHROOM - CONTINUOUS 3

The door opens and Tommy appears - uncut and clean. Maggie is holding two drinks.

MAGGIE
Thought maybe you fell in. Got one
for each of us.
(holding out a drink)
This one's Coke.

Tommy reaches for the drink.

MAGGIE
With a shit load of bourbon.

Tommy's reach comes to an abrupt halt.

MAGGIE
(leans in; teary eyed)
Come on, Tom. It's the only thing
that'll take the pain away, honey.
And not a soul in this room would
think the worse of you. I'm so
sorry, Tom. I'm so sorry.

The probie and Sean pass by, catching Maggie's eye.

MAGGIE
Hey, is that the probie and
Garrity? Christ, this party's like
a goddamn meat market. I'll check
back with you later. *

Maggie practically shoves the drink into Tommy's hands. He watches her go, considers the drink, then places it down on a nearby table.

4 INT. TOMMY'S NEW APARTMENT- KATY'S BEDROOM - AT THE SAME TIME 4

Sean and Mike enter, closing the door behind them. A beat.

SEAN
Hi.

KATY
(flat)
Hi.

(CONTINUED)

MIKE
How ya doin'?

KATY
(still flat)
I miss my brother.

A long painful look between Mike and Sean. Sean indicates that he should say something. Mike indicates the same thing to Sean. Katy is still staring straight ahead. Finally, Sean steps up to the plate.

SEAN
Um, well - see, the thing is Katy -
you gotta remember - you're gonna
see him again - up in heaven.

No reaction from her. Sean looks at Mike - mimes that it's his turn now. Mike doesn't want to but Sean indicates he has no choice. Mike ambles over.

MIKE
See Katy - um, where he is right
now? There's no pain. He's - he's
happy - and he um, he doesn't
remember anything about the
accident. God makes that go away.

SEAN
Is that true?

MIKE
That's what I've heard.

SEAN
Wow.
(to Katy)
See? So it's okay to feel sad and
everything, but you have to know
your brother's fine and being taken
care of - and you'll see him again.

KATY
No I won't.

SEAN
Yeah, you will, sweetie.

KATY
No, I won't - because there's no
heaven.

(CONTINUED)

Mike and Sean exchange looks - holy shit. Sean indicates for Mike to come up with something.

MIKE
Of course there's a heaven.

KATY
Prove it.

Mike looks to Sean, helpless.

SEAN
You just have to - believe.

KATY
(without emotion)
I do believe. I believe there's no heaven, just like there's no God. Human beings made those things up so they can feel special - more special than the animals or bugs. Because we're scared. We need to think there's someone out there protecting us - watching over us. We're nothing. We come from dirt and we go back into the dirt.

Sean and Mike are seriously freaked out.

MIKE
(bailing)
See ya.

He exits. Sean hangs there. He is seriously stuck.

SEAN
Listen, Katy -

KATY
Can you please leave me alone now?

SEAN
Absolutely.

INT. TOMMY'S NEW APARTMENT - LIVING ROOM - AT THE SAME TIME

Tommy sits alone in his chair and watches as Maggie flirts and jabbars away at the probie across the room. The probie has no idea what to make of Maggie and looks a little scared. Dad approaches with a bottle of water.

(CONTINUED)

DAD

Hey.

Tommy nods.

DAD

Brought you something to drink.

Subtitles: This is the worst shit I've ever seen, and I've seen a lot.

Tommy takes the bottle of water.

DAD

So.

Subtitles: I have no idea what to say to you right now, son.

DAD

Well.

Subtitles: I'm here for you, kid. Whenever you're ready.

Dad pats Tommy's shoulder and moves off. Tommy looks around the room and makes eye contact with Janet. She seethes in his direction for a moment, then breaks the gaze. A family member sitting next to Janet moves away and Sheila slips into the seat.

SHEILA

Hey, honey. How you doing?

JANET

Not great.

SHEILA

I haven't had a chance to - you've got your family here - I just - if you need to talk, I know what it's like to lose someone so close - Jimmy. If you want to talk - ever.

JANET

Thanks.

SHEILA

And don't blame Tommy. There was nothing he could have done -

JANET

You don't know that.

(CONTINUED)

SHEILA

You don't think he's hurting, too?
Don't make this harder for him than
it already is.

JANET

(snapping)
Is it any of your business?

The room quiets. People are staring. Tommy is hearing
everything.

SHEILA

He needs you, Janet. Don't turn
your back on him. Not now.

JANET

(losing it)
Could someone get her away from me,
please? Please?

Janet's father puts a hand on Sheila's arm. She shakes it
off.

SHEILA

Don't touch me.
(to Janet)
You've got a good man and you don't
even know it. You've never known
it.

She stands and starts out.

SHEILA

(to Tommy)
Sorry. I'm sorry.

Sheila exits. The priest jumps into the breach, hoping to
calm the waters.

PRIEST

Emotions can be raw at times like
these. That's why we have to mourn
our dead, give them their due, then
turn our attentions back to the
business of living. Little Connor
is in heaven now, sitting safely at
the feet of the Father with those
who have gone before - and he will
always be in our hearts and
prayers.

(MORE)

(CONTINUED)

PRIEST (cont'd)

But we have to remember to care for
those Connor left behind -

Tommy has had enough. He crosses to the priest and grabs him
by the arm and back.

PRIEST

Is there a - ?

JANET

Tommy, what are you doing?

PRIEST

What's wrong? What did I - ?

JANET

Tommy!

Tommy opens the door, throws the priest out into the hall,
then closes the door and walks back into the room. All eyes
are on him. He goes to his chair in the corner and sits.

TIME DISSOLVE:

As the guests slowly fade away - Tommy barely moves in his
seat. Soon it's only Janet and Johnny. Janet is still on
the couch.

JANET

I'm leaving, Tom. I can't stay
here. Everywhere I look -

(a beat)

I'm taking the girls and going to a
hotel.

She exits. Tommy looks up at Johnny, nods with his head -
indicating that Johnny should take her and the kids. Johnny
nods and exits. Tommy stares ahead.

END OF COLD OPEN

ACT ONE

FADE IN:

6

INT. FIREHOUSE - KITCHEN - DAY

6

Lou starts preparing a meal. Sean and Mike are at the table.

SEAN

You had to be there, Lou. It was eerie.

MIKE

Spooky. Like a horror movie where the little kid's a total freak who kills everybody at the end.

SEAN

The way she was talking. And her eyes - I don't think she blinked the whole time we were in with her.

MIKE

She didn't. I was watching.

LOU

Guys, she's a little girl. Her brother just died. She's dealing with it.

SEAN

No, Lou - she's dealt with it. She was, like, rock solid. You shoulda heard her -

MIKE

No heaven, no God -

SEAN

And the thing was - she sounded so sure.

Perrolli enters.

PERROLLI

Anybody seen Jerry?

LOU

At the hospital, Chief - dealing with his wife.

(CONTINUED)

PERROLI

What's wrong with her now?

LOU

Tried to kill herself.

PERROLI

I'll be doing the same if people
don't start showing up for their
shifts on time.

Perrolli exits.

LOU

Heart of gold - with a creamy
center of pure shit.

SEAN

Guys, I'm totally freaked out about
this Katy thing. I can't shake it.

LOU

So you think there's a heaven.

SEAN

Of course.

LOU

People standing around on clouds.

SEAN

Yeah.

LOU

With wings.

SEAN

Well, I don't know about wings.
That seems a little stupid.

LOU

But standing around all day on
water vapor, that's perfectly
reasonable.

SEAN

All I'm saying is, Lou - there's a
heaven. I've always believed that.
What it is exactly - that's up to
each individual person. Like for
me - my heaven - I've always
thought clouds -

(CONTINUED)

LOU
We've established that.

SEAN
And lots of down time. And you can
play any video game you want at any
time.

MIKE
All gaming platforms?

SEAN
All gaming platforms.

LOU
(muttering)
God, help me.

SEAN
And, like - if you wanted a
Mountain Dew, you wouldn't have to
go get it, open the can - none of
that. You just think it - and the
taste appears in your mouth - and
you're quenched.

(a beat)
Your thirst, I mean.

MIKE
Cool. What's your heaven, Lou?

LOU
In my heaven, I'm stuck in a room
with two morons who talk about
idiotic shit all day. Wait, no!
That's my hell. Goodbye.

He exits. Mike and Sean exchange a look.

MIKE
That was a joke, right?

INT. HOSPITAL - JEANNIE'S ROOM - DAY

Jeannie murmurs something. She's in bed, sedated, her arms
restrained. Jerry sits next to the bed. A beat, then a
young female doctor appears at the door. She motions for
Jerry to join her outside.

INT. HOSPITAL - OUTSIDE JEANNIE'S ROOM - MOMENTS LATER

8

Jerry and the doctor are in the middle of their conversation.

DOCTOR

Are you going to be able to stay at home with her?

JERRY

I can't. I work. And the way she's been lately, if I have to sit with her all day, I'll be the one slitting my own throat.

(a beat)

Sorry. Little frustrated.

DOCTOR

Can you afford twenty-four hour in-home care?

JERRY

Miss, I'm a New York City firefighter. I can barely afford twenty-four hour electricity.

DOCTOR

Then I think there's really only one option.

JERRY

Which is?

DOCTOR

Moving her into a facility. There's an excellent extended care facility in Brookfield, Connecticut. A friend of mine runs it - Dr. Philip Brockelman - they deal almost exclusively with Alzheimer's patients.

JERRY

Hold on, hold on -

(a beat)

You're telling me I gotta put my wife of thirty-plus years in a home? Is that what you're saying?

DOCTOR

I think it's come to that, Mr. Reilly.

(CONTINUED)

JERRY
I couldn't. I can't.

DOCTOR
The next time she tries to kill herself. Do you think you might consider it then? I don't mean to be cold -

JERRY
(disdainfully)
No, you don't mean to be.

Jerry stares at her, then exits back into Jeannie's room.

INT. FIREHOUSE - APPARATUS FLOOR - DAY

Laura carries hose and drops it next to the truck. Franco appears from around the back of the vehicle.

FRANCO
Need a hand?

LAURA
I'm good.

She goes to get more hose. He follows after her.

FRANCO
So where we at?

LAURA
I think we're at work.

FRANCO
You know what I mean.

LAURA
Can we discuss this later?

FRANCO
No. I've been patient, Laura. I've given you space, stayed outta your hair - I gotta know what's going on - what you're thinking. About us.

Lou appears at the kitchen door.

LOU
Soup's on. Come and get it.

(CONTINUED)

FRANCO
Thanks, Lou.

Lou exits back into the kitchen.

FRANCO
So?

LAURA
I'm still thinking.

FRANCO
Yeah, well, I'm thinking, too,
girl. I'm thinking I need you, I'm
thinking I can't live without you -
crazy shit like that. It's not
easy for me - I'm not good at
opening up - but I've got an ache,
Laura. I've got an ache.

LAURA
I'm sorry. You need to give me a
little more time.

She heads into the kitchen. Franco reacts, then follows
after her.

10

INT. FIREHOUSE - KITCHEN - CONTINUOUS

10

Laura and Franco enter. Sean and Mike are already eating.
Lou has put together a tray with a meal and utensils on it.

LOU
Franks and beans with a delightful
side salad. You have roughly three
minutes to make disparaging
comments, then I'll be back.

Lou picks up the tray and exits.

11

INT. FIREHOUSE - APPARATUS FLOOR - CONTINUOUS

11

Lou carries the tray into the garage and up the stairs.

12

INT. FIREHOUSE - OUTSIDE PERROLI'S OFFICE - MOMENTS LATER

12

Lou walks through with the tray.

13 INT. FIREHOUSE - LOCKER ROOM - CONTINUOUS 13

Lou carries the tray through the locker room and into the weight room - where Tommy sits in a chair in the corner.

LOU
Enjoy. All I can say is thank God
Julia Child didn't live to see
this.

He puts the tray in Tommy's lap.

LOU
You good? Need anything else? If
you do, get your ass downstairs and
get it yourself. Put in an
appearance, huh?

No response. Lou starts to go, then turns back.

LOU
I always used to think how great it
would be if you'd shut up and let
me talk.
(a beat)
It ain't that great.

He exits. Tommy makes no move to eat.

14 INT. FIREHOUSE - OUTSIDE PERROLI'S OFFICE - CONTINUOUS 14

Lou heads back downstairs. His cell phone rings and he answers it.

LOU
(into phone)
Yeah.

CANDY (V.O.)
Hi, Kenny - it's me. I've got
really good news.

LOU
I could use some. Shoot.

INTERCUT WITH:

5 EXT. STREET - AT THE SAME TIME

15

Candy calls from some gorgeous New York location.

CANDY

I'm out. I'm done. I'm free -
thanks to you.

LOU

He took the money?

CANDY

Yes, sir. I don't belong to F-Bomb
anymore. I don't belong to anyone -
just you.

LOU

We're celebrating. I'm buying
champagne - the most expensive
bottle I can find -

CANDY

(laughing)
You don't have any money.

LOU

Then I'll steal it. I'll be over
soon as my shift's done -

CANDY

Wait, wait - I can't tonight.

LOU

Are you kidding? We gotta
celebrate, babe!

CANDY

We will - when I get back. I gotta
go over to Jersey for a couple
days. My mother's sick, my
father's useless - I gotta clean
and cook and all that shit.

LOU

When are you back?

CANDY

Friday. We'll celebrate Friday
night.

(CONTINUED)

LOU
I can't wait. This is -
(a beat)
It's really - I feel like I'm
getting a second chance. Thanks,
honey.

CANDY
For what?

SFX: ALARM SOUNDS

LOU
I'll tell you Friday.

He flips his phone shut and heads off happily.

16	OMITTED	16
17	OMITTED	17
18	OMITTED	18
19	OMITTED	19
20	OMITTED	20
21	OMITTED	21

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 OMITTED 22
23 OMITTED 23
24 INT. SUBURBAN - LATER 24

Franco drives.

JERRY

I don't know what to do. First time in my life I'm totally lost.

FRANCO

When's she out of the hospital?

JERRY

Friday. This little girl doctor, she says I should take her straight up to Brookfield. She says I gotta drop her off, drive away, and I can't come back for at least six weeks.

FRANCO

Six weeks? Why?

JERRY

So Jeannie can adjust to her new surroundings. It's like her brain will reset if she doesn't have any reminders from her old life.

FRANCO

That's pretty cold, Chief.

JERRY

Goddamn disease. Stealing my girl away from me -

Jerry starts to cry quietly. Franco sees this - he's mortified.

JERRY

Don't look at me, kid.

(CONTINUED)

Franco fixes his eyes on the road as Jerry continues to cry.

INT. WAREHOUSE - LATER

Laura searches around through a room. Franco enters.

FRANCO
We're packing up.

LAURA
I know. Probie lost his halligan,
second time this week. I'm helping
him find it.

FRANCO
Nice going, Mike. Let me help you.

He joins in the search.

FRANCO
So, you given this thing anymore
thought?

LAURA
A little.

FRANCO
Anything you want to share?

LAURA
Yeah. I'm an idiot.

FRANCO
Excuse me?

LAURA
This firefighting thing - this
wasn't some lark, you know - some
flight of fancy that popped into my
head one day. I saw a news story
about a female firefighter when I
was seven years old, and that was
it - my mind was made up. I wanted
to be just like her. I told my
father - he laughed in my face.
"You - a firefighter? You can't do
that job, sweetheart. You're a
girl!" He used to dine out on that
story - lot of laughs. Every
boyfriend I've ever had - "You
can't do that!

(MORE)

(CONTINUED)

LAURA (cont'd)
You're a girl!" Every guy I met at the academy. "You don't belong here, bitch. You're a girl." But I stuck with it and broke my back and toughened my hide and cried when nobody was looking - and I became a firefighter, goddamn it. I got assigned to a house, I actually started doing the job - and what was my next course of action? Falling in love with a guy on my crew. Because he was hot and sweet and I thought he needed me on some level - and because I'm a girl. I came all this way and that's what I found out. My father was right - I'm just a girl. And I've got nobody to blame but myself.

Mike appears in the doorway. He holds out his halligan.

MIKE
Hey - found it. Thanks, Laura.

LAURA
You're welcome.

Mike walks away. Laura exits. Franco watches her go.

A26 INT. TOMMY AND JANET'S APARTMENT - NIGHT

A26

Tommy enters a dark and empty apartment. Walks into the living room. Looks at the big picture of Connor. As he crosses to the kitchen to open the fridge when he hears someone running down the hallway. Little feet. He cocks his head. The sound stops.

As he crosses back into the living room, drinking some water - someone seems to run down the hallway again.

TOMMY
Connor?

He gets up and wanders over there. More steps.

TOMMY
Connor?

He walks down the hallway and stops at Katy's door. Opens it. Dad is dead asleep on the lower bunk bed. Teddy is splayed out across the floor. Someone runs behind Tommy.

(CONTINUED)

Someone small. Tommy jumps. Turns to see - nothing. He steels himself. Walks back into the living room. Glances around. He grabs his keys and heads out.

INT. CATHOLIC CHURCH - NIGHT

Sean walks down the aisle as an older man - Father Dexter - finishes walking down from the altar.

SEAN

Father Dexter. Hi. Sean Garrity. You don't remember me. I was an altar boy here - years ago.

FATHER DEXTER

What was the name?

SEAN

Sean. Garrity. I used to wear my Nike hightops under my robe. I kicked one of them off one time and you tripped on it and fell and cut your head on the podium thingy.

FATHER DEXTER

Oh, yes - I took ten stitches that morning. Hurt like a bitch. Still gotta bump back there. You finally come back to apologize?

SEAN

No. Yes - yes, I'm sorry, of course. But, actually - I was just wondering - I've been having sort of a personal crisis -

FATHER DEXTER

You're queer?

SEAN

No. No, it's a spiritual thing. I wanted to know - there's a heaven, right?

FATHER DEXTER

Oh yeah.

SEAN

(relieved)
I thought so.

FATHER DEXTER

I mean, that's the official party line. I'm not so sure I believe in the whole concept myself, but -

SEAN

Well, you have to believe it - don't you?

FATHER DEXTER

I'm an old man now -

SEAN

God, you were old when I was a kid.
(a beat)
Sorry.

FATHER DEXTER

You'd think I'd embrace the idea of heaven as my years advanced. Maybe I'm becoming a crank - but wouldn't the afterlife be more of the same, really? I'm going to spend eternity playing the harp and praising the Holy Father? That's what I did in this life. Minus the harp, of course.

SEAN

So, you're saying - there's no heaven?

FATHER DEXTER

Who knows? I think it's a state of mind - a balm for those afraid of what lies beyond.

SEAN

A bomb?

FATHER DEXTER

B - a - l - m.

SEAN

Oh. Well, see, the thing is - I have to believe in heaven - because of my job. I'm a firefighter -

FATHER DEXTER

God bless you.

(CONTINUED)

SEAN

Thanks. I go into fires a little less afraid, you know, because I figure if I get killed or burned up or something - there's more to the story. So - is there or not?

FATHER DEXTER

Heaven is whatever you believe. I remember there was one idiot kid here years ago - heaven for him was all about drinking a soda. Only you didn't have to drink it - you thought it and you could taste it.

(chuckling)

Moron. Well - I gotta go. Dancing With The Stars is on in ten minutes. Ralph Macchio's up tonight. The Karate Kid. Should be pretty exciting.

Priest walks out. Sean watches him go.

SEAN

Yeah. Thanks.

(a beat)

Sorry again!

Sean is alone - gazing up at Jesus and the other statues.

27 OMITTED

27

A28 INT. CHURCH HALL - A.A. MEETING - NIGHT

A28

The assembled wait as Tommy makes his way to the podium. He stands there for a beat.

TOMMY

Hi. I'm -

ANGLE ON

Mickey - watching. Here we go again.

TOMMY

My name's Tommy. I'm a firefighter - and I'm an alcoholic.

ALL

Hi, Tommy.

(CONTINUED)

Mickey reacts - what the hell was that?

TOMMY

Three days ago my son was hit by a drunk driver and killed. And you know what?

A long beat as he considers the faces in the crowd. Then:

TOMMY

I don't give a shit about anything anymore.

He walks out.

INT. CATHOLIC CHURCH - NIGHT

Sean is kneeling at the altar.

SEAN

Um - look, I'm a little - confused. 'N I know I'm confused mosta the time but now I'm like - super confused. When I was a kid it was simple - there was heaven and then there was hell'n if you were good ya went upstairs'n if you were bad you went the other way but if you were an innocent little kid or a baby who choked on something or something ya went to limbo - remember limbo? 'N then you guys cancelled limbo but now I gotta dead kid on my hands and another kid - a live kid - who says there is no heaven, just - dirt. Apparently. So - I dunno. I'm getting all these mixed messages, I figure best thing to do is go right to the source, so - think ya could help me out here?

(a beat)

I'll wait.

He waits for a few beats. Closes his eyes. Opens them. Looks around. Nothin's changed.

SEAN

Alrighty then.

He gets up and starts to go. As he passes a statue of the Virgin Mary - something catches his eye. He leans in closer. There appears to be - a tear. Streaming down her cheek. Sean blinks. Closer. Yes - she's crying. Sean's jaw drops. He touches the tear.

SEAN

Holy shit! Sorry! Aw! Omigod!
Thank you! Thank you!

He turns and rushes out.

ANGLE ON the Virgin Mary. Another drop of water streams down her face. Camera tilts up to reveal water dripping from the ceiling - the source of Sean's supposed miracle.

INT. FIREHOUSE - UTILITY CLOSET - NIGHT

Tommy enters carrying a plastic bag. He pulls two large bottles of vodka out. Sets one down. Opens the other. Considers what he is about to do. Gets ready to go on a giant, pain-numbing bender. Just as he brings the bottle to his lips - there is a polite knock at the door.

JOHNNY (O.S.)

Tom?

Tommy turns to see his brother standing there.

JOHNNY

Tried yer house, tried the cell -
figured you mighta come here.
(off the bottle)
G'ahead bro. I ain't here to
judge.

No response.

JOHNNY

Janet's pretty bad. Yeah. She was
talking crazy the other night -
talking about jumping out a window
so she could be with him. I was
about to head home - ended up on
the couch with one eye open the
whole time. The girls are doing
okay. Janet? Gonna take a while.

No response.

JOHNNY

We found the guy, Tom. Down in Maryland, still driving the car. You don't want to know that whole story.

Tommy's interest is piqued.

JOHNNY

I think about it, makes me want to puke. Turns out this asshole's had, like, five DUIs over the past three years. Thing is, he used to work in the DA's office, so he's got friends everywhere. He's walked every time. I poked around some. People are telling me there's a good chance he'll skate again.

Johnny hands Tommy a sheet of paper.

JOHNNY

Sunuvabitch smiled for the cameras last time he got off. They gave him 60 days a community service.

Tommy stares down at the face of his son's killer - the guy sports a devilish grin.

JOHNNY

They're holding him outside of Baltimore. We're sending some guys down Friday to pick him up. He'll come into Grand Central Friday night, we'll book him and set bail - after that - anybody's guess.

Tommy stands over Johnny, a determined look in his eye. Finally:

TOMMY

What train?

JOHNNY

Don't know yet.

TOMMY

Find out.

Johnny knows what he's up to. Matter of fact - it might be just what Johnny was hoping for.

(CONTINUED)

JOHNNY

You sure?

Tommy puts the cap back on the bottle he's holding, grabs the other bottle - hands them both to Johnny.

TOMMY

I'm sure.

Johnny turns and exits. Tommy stares down at the picture - into the eyes of the killer. His cell rings.

SPLITSCREEN WITH:

28

INT. DEBBIE'S HOUSE - SAME

28

Sheila is crying, on the phone. Debbie in the background screaming and throwing cups, plates etc.

SHEILA

It's me.

TOMMY

I can't come over right-

SHEILA

I'm at Debbie's. She's outta control'n I'm so afraid she's-

SMASH! A dish crashes close to the phone. Tommy reacts.

TOMMY

Holy shit. Gimme the address.

29

INT. DEBBIE'S HOUSE - FOYER/KITCHEN - CONTINUOUS

29

Sheila opens the door, her hair is a mess and her shirt is torn. Tommy steps in.

TOMMY

You alright?

SHEILA

I think so.

TOMMY

Where is she?

(CONTINUED)

SHEILA

Out back - trying to cool down.

They hear the back door open and shut. Debbie appears.

DEBBIE

Oh, shit - well, look who's here.
Now it's a goddamn party.

TOMMY

Okay, leave her alone.

DEBBIE

My house, my rules, prick.

SHEILA

(to Tommy)
You see how she is?

DEBBIE

Shut up!

Debbie makes a move for Sheila, but Tommy gets between them and deflects the advance.

TOMMY

Okay - outside. Let's go.

DEBBIE

I'm not going anywhere, asshole.

TOMMY

Sheel - go upstairs and give us a
minute.

She starts to go.

DEBBIE

And clean up the bathroom while
your up there. It's a goddamn
mess.

Sheila disappears up the stairs.

DEBBIE

She's gotta call you - her goddamn
knight in shining armor. Shit.

TOMMY

Stop hitting her.

(CONTINUED)

DEBBIE

You don't tell me what to do,
slick.

She shoves Tommy's shoulder.

DEBBIE

You want a taste?

TOMMY

You throw a punch at me, I got no
problem sending one right back.
Just so we're clear.

DEBBIE

I'm goddamn petrified.

She makes like she's going to back off - then socks Tommy
square in the jaw. He staggers back, momentarily stunned.
The punch has hit him - very deeply.

TOMMY

Do that again.

DEBBIE

You're the boss.

Wham! She socks him again. He's stunned - but something's
working its way out.

TOMMY

One more time.

She hits him one more time. That's the one - his face
contorts, he falls to his knees - and the dam holding in all
his pain, sorrow and rage crumbles to dust. He wails
silently. Debbie backs off, confused.

DEBBIE

Shit. You okay?

Tommy starts to sob. Debbie doesn't know what to think. She
starts to go toward the front door and runs into Sheila who
comes barreling down the stairs.

DEBBIE

I'm gonna go get a drink. You're
boyfriend's going to pieces back
there. You might want to check on
him.

(CONTINUED)

29

CONTINUED: (3)

29

Debbie leaves. Sheila rushes to Tommy's side. She goes down and holds him and he collapses into her, rocking from side to side, fully engulfed in anguish. She strokes his hair and holds him, happy to be useful, happy to be there for him once again.

30

OMITTED

30

FADE OUT.

END OF ACT TWO

*

ACT THREE *

FADE IN:

31 OMITTED 31

32 INT. APARTMENT BUILDING #2 - THE NEXT DAY 32

The crew charges into the foyer of the building.

JERRY (V.O.)

Ninth floor fully engulfed, we got a person out the window on the eighth floor, can't reach them with the ladder, have to take them from the roof. Lou, take everybody up top, decide who's going over the side.

TOMMY (V.O.)

I'll handle it, Chief.

JERRY (V.O.)

Great, Tom. Nice to have you back.

33 OMITTED 33

34 EXT. APARTMENT BUILDING #2 - ROOF - MOMENTS LATER 34

BANG - the crew comes through the roof. Lou is putting on the rope harness as he walks.

(CONTINUED)

LOU
Person's two floors down, east side
of the building. Check it, Franc.

Franco runs to that side of the building to check.

LOU
Where we tying off?

TOMMY
Nothing up here. Maybe this pipe -

Tommy grabs the pipe and checks it - it comes loose in his
hand.

TOMMY
No good.

FRANCO
(at the edge)
I can see him. Right here.

LOU
We got no place to tie off.

LAURA
Maybe something on the stairs - the
railing -

She starts back inside.

LOU
Rope's not long enough.
(into walkie)
Chief, we go all kinds of problems
up here.

Sean joins them. Laura goes to check other parts of the
roof.

JERRY (V.O.)
(over walkie)
Make it work, Lou. Fire's moving
fast up there. Last thing we
need's a jumper.

TOMMY
Time for a Patty Barr, Patty Brown.

(CONTINUED)

LOU
Looks that way. Garrity, Probie -
we got nothing to tie off to, so
you're it. Sit next to the pipe.
(to Tommy)
Get them tied up.

LAURA
Lou!

LOU
Little busy over here, sweetheart.

LAURA
We got another one - south side of
the building. She's tucked into an
alcove. Lots of smoke.

LOU
Shit! When it rains, it pours.

35 EXT. APARTMENT BUILDING #2 - SIDEWALK - AT THE SAME TIME 35

Jerry paces by the rig.

JERRY
(into walkie)
What's going on up there, Lou? You
boys having a sewing circle?

LOU (V.O.)
We're doing a Patty Barr, but we
need another rope.

JERRY
(into walkie)
What's wrong with the one you got?

LOU (V.O.)
Nothing - we got a second ledge
crawler - south side of the
building.

36 EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS 36

JERRY (V.O.)
Can't help you. Ceiling came in on
part of seven, we lost the stairs.
(MORE)

(CONTINUED)

36

CONTINUED:

36

JERRY (V.O.) (cont'd)

The guys are trying to clear it now. Soon as they do, I'll get the rope up.

LOU

(to Tommy)

Nothing but good news.

TOMMY

Franc, you take this one. I'll get the second one.

LOU

Rope's only good for one save, Tom. You want to risk it?

TOMMY

Don't have much of a choice, do we?

LOU

You're up, Franc.

37

EXT. APARTMENT BUILDING #2 - STREET - MOMENTS LATER

37

Spectators across the street react and point upwards.

38

EXT. APARTMENT BUILDING #2 - ROOF - AT THE SAME TIME

38

Sean and Mike are lashed together near the pipe, Lou stands at the edge of the roof with the harness. Franco stands at the ready.

LOU

We good?

FRANCO

Wish me luck, boys.

(to Laura)

See you soon.

Franco slips over the edge of the building. Lou slowly lowers him. Tommy keeps watch over the edge.

TOMMY

Nice and slow.

LOU

You don't have to tell me. I got a date Friday night I don't want to miss.

39 EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS 39

Franco is lowered down the side of the building.

40 EXT. APARTMENT BUILDING #2 - SIDEWALK - CONTINUOUS 40

Jerry watches anxiously.

41 EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS 41

Franco feels his way down the side of the building.

MAN ON LEDGE

I'm down here!

FRANCO

We got you. Stay calm.

MAN ON LEDGE

I think I'm gonna fall!

FRANCO

Don't move! I'm almost there.

MAN ON LEDGE

I'm gonna fall!

The man grabs onto Franco in a panic. The sudden added weight of the man causes both of them to drop abruptly.

42 EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS 42

Sean and Mike are dragged along the roof by the weight change.

SEAN

Shit!

Laura jumps onto them, trying to hold them - but they keep getting dragged.

43 EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS 43

Franco struggles with the man as they are lowered jerkily on the rope.

(CONTINUED)

MAN ON LEDGE
We're falling!

FRANCO
We're not falling! Don't panic!
(calling up)
Lou!

EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS

The guys are still moving. Tommy jumps behind Lou to try and steady the rope - then Nils moves in and jumps on top of Mike and Sean and Laura. They're all crushed under his considerable bulk.

SEAN
Jesus!

MIKE
You're a goddamn moose.

NILS
You rather go over the edge?

SEAN
Maybe.

LAURA
(straining)
Ow. My ovaries.

EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS

Franco and his save are slowly lowered two floors down where they're pulled into an open window by other firefighters. The spectators burst into applause and cheers.

CLOSE ON

Jerry - watching - still anxious.

JERRY
One down.

EXT. APARTMENT BUILDING #2 - ROOF - MOMENTS LATER

Lou pulls the rope back up and inspects it. Everyone moves to the south side of the building during the following.

(CONTINUED)

TOMMY
How's it look?

LOU
Not great. Got some fraying here -
probably from when Frick and Frack
started sliding around.

LAURA
I'll go. I'm the lightest person
we got.

TOMMY
Forget it - you're not going.

Tommy starts to attach himself to the rope.

LAURA
If the rope's damaged -

LOU
You're not going. This thing snaps
- no way I'm going to my grave
knowing I sent a girl to her death.
(nodding at Tommy)
Him - different story.
(to the guys)
Get in position. Nils - sit.

TOMMY
No sudden movements, huh? This
thing breaks, I'll be pissed.

LOU
I'll keep that in mind.

Tommy climbs over the edge. Lou starts to lower him.

47 EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS 47

Tommy is slowly lowered down the side of the building.

48 EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS 48

Tommy feels his way down.

LOU
Try to keep it steady!

(CONTINUED)

TOMMY

I know!

GIRL ON LEDGE

Help! Help me!

TOMMY

Hang on!

Tommy passes close to a window. Connor suddenly appears, stepping into the frame.

CONNOR

Save me, Dad.

Tommy gasps, jerking away from the window.

CONNOR

You have to save me.

49 EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS

49

Lou tries to keep the rope steady.

LOU

Jesus, Tom - what did I just say?
Keep it steady!

50 EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

50

Tommy looks at the window - no sign of Connor.

LOU (O.C.)

Rope's not looking good, Tom! Move
your ass!

TOMMY

Almost there!

Tommy is lowered down the girl. Her face is black with soot. She's terrified.

TOMMY

You okay?

GIRL ON LEDGE

I can't move.

TOMMY

Yeah, you can. Hang onto me.

(CONTINUED)

50

50

GIRL ON LEDGE

I can't.

51

EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS

51

CLOSE ON

The rope - resting against the edge of the roof - and fraying.

LOU

(to himself)

Come on, Tom.

52

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

52

Tommy reaches out to the girl, but she shies away.

TOMMY

I'll carry you, we're only going down two floors. You'll be perfectly safe.

GIRL ON LEDGE

(crying)

I can't move my legs!

TOMMY

Just come here -

He reaches for her - she pulls away.

GIRL ON LEDGE

No! Don't touch me!

TOMMY

Listen, I know what I'm doing. You have to trust me -

Tommy lunges and grabs her. She flips out and starts struggling with him.

53

EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS

53

CLOSE ON

The rope - twisting against the side of the building.

(CONTINUED)

LOU
(calling down)
You got her?

TOMMY (O.C.)
Give me a second!

LOU
You gotta move now, Tom!

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

The girl is flailing and screaming. Tommy clamps a glove over her mouth.

TOMMY
Listen to me. Listen to me!

She stops screaming, but is now terrified of Tommy.

TOMMY
You keep fighting me, we're both dropping ten stories. You think you can survive the fall, be my guest. Not me. I got three kids at home -

(a beat)
I got two girls - they need me right now. So you can keep squirming and I'll drop you, or you can shut the hell up and let me save you. What's it gonna be?

He removes his glove from her face.

GIRL ON LEDGE
(a whisper)
Save me.

TOMMY
Good choice.
(calling up)
Take us down!

EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS

Lou slowly lowers the rope.

LOU
(to himself)
Easy. Easy.

56 EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS 56

Tommy and the girl are slowly lowered down to the waiting firefighters.

57 EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS 57

The firefighters reach out for the girl.

58 EXT. APARTMENT BUILDING #2 - SIDEWALK - CONTINUOUS 58

JERRY
A few more feet.

59 EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS 59

CLOSE ON

Tommy - as he eyes the rope and his comrades.

CLOSE ON

The hands of the firefighters grabbing the girl. She clings to Tommy.

TOMMY
They got you. You gotta let go
now. It's okay.

She lets go of him and the firefighters pull her inside.

60 EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS 60

SEAN
Are they in?

LOU
Almost. One more -

And the rope snaps. Lou falls backward away from the roof's edge.

51 EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS 61

Tommy starts to drop - but grabs the window ledge. He struggles for a beat, but is quickly pulled inside by his fellows.

62 EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS 62

A gasp from the crowd.

63 INT. APARTMENT BUILDING #2 - CONTINUOUS 63

Tommy is pulled inside. He leans out and waves to the crowd, then turns back to the men inside.

TOMMY

All in a day's work, boys. All in a day's work.

He heads inside.

64 INT. FIREHOUSE - APPARATUS FLOOR - LATER 64

Tommy throws some things in his bag, heading out for the day. Lou passes by.

LOU

Certainly earned your money today - all fifteen cents of it.

TOMMY

You want to grab something to eat?

LOU

Can't - going shopping. Buy myself a new shirt, maybe some pants. Big date tomorrow night. That loud explosion you'll hear around eight, eight-fifteen - that'll be me getting it on.

(a beat)

Nice to hear your voice, Tom.

TOMMY

Thanks.

LOU

Now shut up and get out of here.

(CONTINUED)

He exits. Tommy zips his bag up - as Perrolli appears.

PERROLLI

Heard you put on a hell of a show today.

TOMMY

We did okay.

PERROLLI

Yeah. Listen, if you're thinking about drinking -

TOMMY

Who says I'm thinking about drinking?

PERROLLI

I'm just saying - somethin' like this - what happened to yer kid - this could push better men than you over the edge. Make 'em not care anymore - about themselves, about the safety of others.

They both stare into each other.

PERROLLI

You got a whole crew a guys whose backs you gotta cover. Put in for some time, go off, have yourself a little bender, then come back. Be smart, huh?

TOMMY

I'm fine.

PERROLLI

Yeah?

TOMMY

Yeah.

PERROLLI

Let's hope so.

Perrolli exits. Tommy watches him go and pulls out his cell phone. He punches in a number.

INTERCUT WITH:

35 INT. BODEGA - AT THE SAME TIME

65

Mickey waits for a sandwich. He answers his phone.

MICKEY

Yeah.

TOMMY

You ain't gonna believe this.

MICKEY

Tom?

TOMMY

I just had a little run-in with Perrolli. Goddamn prick's still having me watched.

MICKEY

How do you know?

Tommy walks to the bay door and sees Perrolli across the street tossing his case into his car.

TOMMY

He says to me some shit about me maybe not carin' anymore - almost the same stuff I said last night. He's got somebody tailing me, Mick.

MICKEY

I been keeping an eye out in the meetings, Tom - I haven't seen anybody familiar.

TOMMY

Yeah, well -

Tommy watches as Perrolli lifts his cell phone to his ear. Mickey's call waiting beeps.

MICKEY

Hold on, Tom - I got another call. Hold on.

TOMMY

Yeah.

Tommy watches as Perrolli starts his conversation. And then, slowly - it starts to become clear. Tommy can't believe it.

(CONTINUED)

A beat, then Perrolli flips his phone shut and gets into his car. Almost on cue - Mickey's back.

MICKEY
Sorry about that. Go on.

Tommy's face darkens.

MICKEY
Tom - you there?

EXT. MICKEY'S APARTMENT - LATER

Mickey leafs through a free newspaper as he makes his way into the building. Out of nowhere, he's tackled by a blur - which would be Tommy.

TOMMY
You son-of-a-bitch! I know it was you!

MICKEY
What are you doing? Get off me!

Mickey breaks free of Tommy and the men circle each other.

TOMMY
I know it was you, Mick. Took me a long time to figure it out -

MICKEY
I don't know what you're talking about.

Tommy charges Mickey and grabs his cell phone off his belt.

TOMMY
Oh, yeah? I'm thinking I push this button here, I'm thinking I see Perrolli's number come up. What do you say to that, asshole? You want to change your story now, or should I go ahead and push it?

MICKEY
(a beat)
I told you he called me -

TOMMY
But you didn't tell me you were calling him!

Tommy whips the phone away.

MICKEY

I didn't want you slipping away again - like the last time you were in the program. I'm your sponsor, Tom, I got a responsibility. I gotta do whatever I can to keep you motivated - focused -

TOMMY

You gotta lie to me? You gotta get into bed with my enemies?

MICKEY

Yes - whatever it takes. Whatever I did - it was for your own good. If it wasn't for me - admit it, Tom. You got no control over your life.

TOMMY

I got lots of control. I'm taking control with both hands starting right now. You keep your eyes open, you'll see. I know exactly what I've gotta do and how I'm gonna do it.

(a beat)

Go call your boyfriend, tell him we talked.

Tommy strides away.

MICKEY

(calling after him)

What are you talking about? What are you gonna do? Don't start drinking again, Tom.

TOMMY

Keep your eyes open.

Tommy keeps walking.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A67 INT. TOMMY AND JANET'S APARTMENT - DAY A67

Johnny is carrying boxes out the front door. Colleen behind him, carrying more stuff. Teddy hauling a big wheel and another large toy. Dad supervising. Everyone is extremely somber. Garrity walks in.

TOMMY
Hey.

SEAN
Hey.

TOMMY
She's in her room.

SEAN
Good. Great.

Sean heads down the hallway, sees Janet in the master bedroom.

SEAN
Hey Jan.

JANET
(tightly)
Hello.

Sean moves on.

B67 INT. TOMMY AND JANET'S APARTMENT - BEDROOM - MOMENTS LATER B67

Tommy enters the bedroom, where Janet is pulling her dresses out of the closet and packing them away. She doesn't even glance in Tommy's direction. After a beat:

JANET
This would've been a helluva lot easier if you weren't here. Like I asked.

TOMMY
I wanted to talk to you. I wanted to say-

(CONTINUED)

JANET

There's nothing to say.

TOMMY

I told him to go in the house and
get his hel-

JANET

But you didn't check to make sure
that he did Tommy - you told him to
do it and then you stuck your head
right back up your own goddam ass
where it happily resides most of
the time - except of course when it
comes to fighting fires - THEN you
are the goddam man THEN you are the
cock of the goddam walk! You can
save strangers. You can pull a
strange little girl off of a window
ledge full of smoke and flame ten
stories up - but you couldn't keep
your eye on your own son while he
rode his bike down the goddam
block. Jesus Christ.

He's crushed. She goes back to the dresses. He quietly
walks out the door.

C67 INT. TOMMY AND JANET'S APARTMENT - KATY'S ROOM - SAME C67

CLOSE ON Sean - finishing up his description.

SEAN

And the Virgin Mary - her cheek was
wet. There was one tear, trickling
down her cheek. She was crying -
real tears. I reached up and I
touched it. My fingers were wet.
So - there IS a heaven Katy. And
that's where Connor is now. Safe
and sound - with God. And Jesus.

COLLEEN

(touch of sarcasm)
And Elvis.

SEAN

Well - I dunno about Elvis but
Connor? He's a lock. Okay, Katy?

Katy smiles.

(CONTINUED)

KATY

Okay.

He gives Katy a squeeze, proud to have shared his revelation, then goes.

SEAN

(exiting)

This was nice kids.

A beat. Colleen looks at Katy.

COLLEEN

You buy that Virgin Mary crap?

KATY

Nope. It was probably just a leaky ceiling or a broken pipe. I just didn't wanna make him feel bad.

They both go back to packing up their stuff.

D67

INT. TOMMY AND JANET'S APARTMENT - FRONT DOOR - LATER

D67

Janet hustles the kids out the door as Tommy kisses them goodbye. Johnny, close behind her, stops at the door. He pulls a piece of paper out of his pocket and slips it to Tommy.

JOHNNY

Tomorrow afternoon. Five-thirty, track nine.

(a beat)

I'll look after them for you, Tom.

Johnny goes. Tommy watches them go. Ice in his eyes. Then as he SLAMS THE DOOR SHUT:

67

INT. TOMMY'S NEW APARTMENT - KITCHEN - LATER

67

Tommy sits at the table with Dad and Uncle Teddy.

DAD

No way. It's not happening. I'm not letting you kill anybody.

TOMMY

This scumbag's gonna walk, Dad.

(CONTINUED)

DAD
You're not killing him.
(a beat)
I am.

TOMMY
Oh, shit.

DAD
I'm the boy's grandfather. You do
this, you'll lose everything, Tom.
Your job, your freedom, your girls.
I'm an old man - so they throw me
in jail for the rest of my life.
That could be two weeks for all we
know.

UNCLE TEDDY
Could be one week.

DAD
Thanks, asshole.

UNCLE TEDDY
You ain't doing it, Mike. If this
thing's going down, I'm the
shooter.

DAD
I had first dibs.

TOMMY
Did you just say dibs?

UNCLE TEDDY
You're a hundred and ten years old.
We send you in to do the job,
you'll fall asleep, wake up half an
hour later, go to scratch your leg
and shoot yourself in the balls.

DAD
Oh, yeah? I killed four Germans in
World War II. One of them hand-to-
hand. And that's the four I know
about. Could be more.

UNCLE TEDDY
Four? You know how many gooks I
killed in Nam?

(CONTINUED)

DAD

Vietnam! Vietnam can kiss my fat
Irish ass! I was in a goddam war
we won fa crissakes!

UNCLE TEDDY

Oh - fifty thousand of our guys
dead versus 2 million
veitgoddamcongs'n we LOST? Not in
my goddam book shithead!

TOMMY

HEY! HEY! KNOCK IT OFF!

UNCLE TEDDY

Sorry, Tom.

DAD

He started it.

TOMMY

Okay.

(to Dad)

You got a point - I didn't think
about the girls.

DAD

And you'll never be able to get
close to the guy. The cops know
you - they'll see you coming a mile
away.

UNCLE TEDDY

Let me do it, Tom.

TOMMY

I don't know.

UNCLE TEDDY

Look at me. I've been a screw-up
my whole life. No wife, no house,
no kids - everything I've touched
has turned to shit. Let me do one
good thing. Let me do it for
Connor.

Tommy thinks for a long beat.

TOMMY

Okay. You can get a gat from Miami
Mike.

(CONTINUED)

UNCLE TEDDY
Call him right now.

INT. FIREHOUSE - KITCHEN - THE NEXT DAY

Franco is on the phone.

FRANCO
(into phone)
Hey, babe - it's me. I called you
earlier - just checking in, seeing
if you're okay. You picked a good
day to call in sick - real slow.

Mike enters.

FRANCO
Yeah?

MIKE
Nothing.

FRANCO
Get out.

Mike exits.

FRANCO
(into phone)
Anyway - maybe you're sleeping.
I'll call before I head out. Maybe
stop by, see if you need anything.
(a beat)
I miss you.

He hangs up the phone. Lou enters, dressed in new pants and
a flashy shirt. Tommy's with him.

SEAN
Check it out.

LOU
He cleans up nice, huh?

FRANCO
Very sharp, brother. Somebody's
got something going on tonight.
Something big?

LOU
Only the rest of my life, kid.
(checks his watch)
Fourteen minutes to go.

Mike enters.

MIKE
Can I come in now?

FRANCO
Yeah.

MIKE
Lou, you know if the chief's coming
back today? I know he left at
noon.

LOU
Doubt it. Kind of a rough day for
him.

EXT. LONG-TERM CARE FACILITY - DAY

Jerry is dropping Jeannie off at the facility. He's saying
his farewell near the front entrance. A nurse waits by the
door. Rose stands nearby, trying not to cry.

JEANNIE
But I have to get home, Bud. There
are dishes in the sink.

JERRY
I'll take care of them. Look, if
you don't like it, you can come
home. Just give it a try, huh?

JEANNIE
I don't like this school.

JERRY
You'll be fine. I have to leave
now, babe.

JEANNIE
No.

She grabs hold of his shirt.

JEANNIE
Don't leave.

INT. FIREHOUSE - KITCHEN - AT THE SAME TIME

70

The guys are laughing, eager for the shift to end.

SEAN

So we gonna meet this chick or what?

LOU

All in good time, boys. All in good time.

Perrolli enters.

PERROLLI

Hey, fellas. Glad you're all here.

LOU

Keep it short, Chief. We've got places to go, people to lay with.

PERROLLI

Just thought I'd come down, congratulate you.

SEAN

What did we do this time?

PERROLLI

Think you should be real proud of yourselves. Mission accomplished. I'm not saying I wanted her here either, but leave it to you guys to drive her the hell out.

MIKE

What are you talking about?

PERROLLI

Miles. Laura. She's gone. Asked for a transfer out a week ago, told me not to say anything until end of the shift today.

FRANCO

Where'd she go?

PERROLLI

How the hell would I know?
(to the assembled)
Nicely done.

(CONTINUED)

Perrotti gives them a deliberate round of applause - and exits. Nobody's looking at Franco - but all eyes are on him.

FRANCO

(shaky)

Lou, any chance I could -

LOU

Go.

Franco exits. The guys sit or stand in silence.

A71

EXT. LONG-TERM CARE FACILITY - DAY

A71 *

Jerry is still trying to part with Jeannie. Rose trying to urge things along.

JERRY

It's going to be okay. You got a nice room, there's plenty of people you can talk to -

JEANNIE

It's not right, Bud. It's just not right.

JERRY

No - it isn't. But we'll do the best we can.

(a beat)

I gotta go.

He kisses her cheek, then pulls her into an embrace. He holds tight, not wanting to let go.

JERRY

(quietly)

Try not to forget about me.

He breaks the embrace, then quickly turns and starts away. The nurse goes to Jeannie and leads her to the door. Jeannie turns back to Jerry one last time.

JEANNIE

Goodbye, Jerry.

Jerry stops in his tracks but doesn't turn back. She had to remember his name. He swallows hard and heads toward the car. Rose follows him.

71 EXT. TRAIN STATION - LATER 71

Tommy's truck pulls up outside the building.

72 INT. TOMMY'S TRUCK - CONTINUOUS 72

Tommy sits with Dad and Uncle Teddy.

TOMMY

Track nine.

DAD

I know.

TOMMY

I'll pull up to the side entrance.
You shoot him and run to the stairs
on the left come out those doors -
that's where I'll be waiting.

UNCLE TEDDY

Right.

TOMMY

Thanks, Teddy.

UNCLE TEDDY

Glad to do it.

Uncle Teddy gets out of the truck. Dad follows after him.

73 INT. CANDY'S APARTMENT BUILDING - LOBBY - AT THE SAME TIME 73

Lou walks into the building in his new shirt and pants. He's carrying a bouquet of flowers. A middle-aged guy stands near the entrance to the building talking with a couple of detectives. A cop stands nearby.

MIDDLE-AGED GUY

I never saw it coming. I'm not an
idiot - I was completely fooled.

LOU

Excuse me, fellas.

Lou steps between the men and waits by the elevator, his back to the men.

(CONTINUED)

DETECTIVE

How long did you know her?

MIDDLE-AGED GUY

A little over a month.

DETECTIVE

How did you meet her?

MIDDLE-AGED GUY

An ad - on the internet. An escort service. Hell, she was a hooker. Let's call a spade a spade.

Camera slowly pushes in on Lou's back during the following.

MIDDLE-AGED GUY

We hit it off. She said she wanted to quit, but couldn't afford to. Said she could buy her way out if she had enough money to give her pimp. I gave her eighteen thousand dollars! That's half of everything I had saved!

DETECTIVE

Did she give you a name?

MIDDLE-AGED GUY

She had a couple. A working name and a regular name. She told me her name was Candy. Who knows if that's real.

Lou turns and slowly starts to walk away from the door.

DETECTIVE

If it makes you feel any better, you're not the first guy she's done this to. She shows up in town a couple times a year - probably whenever she runs out of cash. Same story - she wants to quit, she can buy her way out if she gives her pimp a chunk of change.

Lou tosses the flowers aside and starts walking faster.

74

EXT. CANDY'S STREET - DAY

74

Lou quickly exits the building, then turns, bends and vomits violently. A beat - then he straightens, turns and starts to walk away - then quickly turns back and pukes again.

75

INT. LAURA'S APARTMENT BUILDING - HALLWAY - AT THE SAME TIME

75

Franco knocks on Laura's door.

FRANCO
(calling inside)
Laura? It's me. Open up.

A beat, then the latch is undone from this inside. The door opens - revealing Karen, a heavyset black woman of about thirty.

KAREN
Can I help you?

FRANCO
Yeah, is Laura here?

KAREN
No, she's gone. She moved. I'm taking over her place.

FRANCO
Where did she go?

KAREN
Who are you?

FRANCO
A friend.

KAREN
I'm not supposed to give out any information.

FRANCO
Please. She's really important to me.

KAREN
Are you Franco?

FRANCO
Yeah.

(CONTINUED)

KAREN

She said you'd be here. I'm really
not supposed to tell you.

She starts to close the door. Franco holds it open.

FRANCO

Where is she?

KAREN

Let it go, brother. Seriously.
She's gone.

She closes the door.

INT. TOMMY'S TRUCK - AT THE SAME TIME

Tommy checks his watch. It reads five-twenty. Jesus sits in
the shotgun seat. Tommy just stares into him.

JESUS CHRIST

Karma.

TOMMY

Yeah.

JESUS CHRIST

All the times you drove drunk?

TOMMY

I never killed anybody.

JESUS CHRIST

Pure blind luck.

TOMMY

Maybe it was part a yer father's
plan - his big goddam master goddam
plan you know the one - the one
where my son gets killed for no
reason and the sunuvabitch who did
the deed gets ta keep walkin' the
streets? What the hell is that all
about? Hah? Tell me asshole!

JESUS CHRIST

You have to hold onto some hope
Tommy. Some faith.

TOMMY

Sorry pal. No hope. All out.
Tank's empty.

JESUS CHRIST

You play the eye for an eye game -
pretty soon every one ends up
blind.

This seems to slow Tommy down a little bit.

JESUS CHRIST

Is this how you want to remember
your only son? With a bullet in a
train station on a hot summer
night? No. I don't think it is.

(a beat)

Remember his laugh. Remember how
tiny he was when he was born - how
he slept in the crook of your arm
the night you brought him home from
the hospital. Remember how he
loved you - how he made you want to
be wise and right. Remember how he
trusted you to always do right by
him. Is this right, Tommy?

Tommy thinks. Checks his watch again - it's five twenty
five. He looks up - Jesus is gone. Tommy throws the truck
into drive and peels off.

MONTAGE BEGINS with Greg Dull's 'Get The Wheel' playing
underneath:

LYRIC - 'Get the wheel let's go for a ride.'

TOMMY drives frantically around the corner of the building.

LYRIC - 'If you're troubled then I'll follow you down.'

EXT. CANDY'S STREET -. AT THE SAME TIME

Lou is bent over - maybe he's just puked again, maybe not.
He checks - the coast might be clear. He starts away - then
turns and vomits again.

LYRIC - 'Last night I saw the strangest light - I wanna see
it again.'

78 INT. CATHOLIC CHURCH - DAY A78*

MIKE AND SEAN stand in the church, staring in awe at the crying Virgin Mary.

78 EXT. LAURA'S APARTMENT BUILDING - SIDEWALK - AT THE SAME TIME 78

Franco comes outside and stands, not knowing which way to go. He's completely lost now.

LYRIC - 'I'm wide awake.'

79 OMITTED 79

A80 EXT. TRAIN STATION - DAY A80

Tommy pulls up outside the other entrance. Slams it into park. Jimmy in the shotgun seat, pointing at his watch.

LYRIC - 'Somebody put a gun in my face.'

Tommy gets out and starts to run.

80 OMITTED 80

81 OMITTED 81

82 INT. TRAIN STATION - ENTRANCE TO TRACK NINE - DAY 82

TEDDY AND DAD walking toward the platform as the train arrives.

LYRIC - "Go ahead, I said - erase."

A83 EXT. LONG-TERM CARE FACILITY - DAY A83

JERRY'S CAR pulls away as the camera moves in close on Jeannie's face. Hangs there. She turns away.

LYRIC - 'And then we're gonna - '

33 INT. TRAIN STATION - MAIN CONCOURSE - DAY 83

TOMMY RUNS thru the train station.

LYRIC - 'Get the wheel let's go for a ride.'

TOMMY frantically looking around - sees the big clock - 5:31.

LYRIC - 'If you're troubled then I'll follow you down.'

A84 INT. JERRY'S CAR - DAY A84

JERRY'S CAR as he drives, eyes full of tears. Rose's hand comes onto his shoulder - supporting him.

LYRIC - 'Last night, last night was alright'

84 INT. TRAIN STATION - PLATFORM - DAY 84

TWO DETECTIVES lead the cuffed killer off the train.

Teddy leaves Dad's side and walks quickly toward them.

85 INT. TRAIN STATION - MAIN CONCOURSE - DAY 85

TOMMY sees a sign reading TRACK 8 / then the sign for TRACK 9. He starts running toward that area.

Crowds of people are coming out of that opening, as if they just got off of a train.

LYRIC - 'I wanna see you again.'

TEDDY reaches into his pocket.

A FLASH OF METAL.

THE FACE OF THE KILLER.

TEDDY'S FACE AS HE RAISES THE GUN.

The song's last note resonates.

TOMMY runs towards the opening and BOOM!

A loud gunshot echoes out and the opening is illuminated by a bright flash of light.

(CONTINUED)

85

85

Tommy freezes in place.
His eyes wide open.

86

OMITTED

86

87

OMITTED

87

SMASHCUT TO BLACK.

END OF EPISODE

END OF SEASON TWO