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
PERROLLI..................................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
"Justice"
08/9/05

LOCATION/SET LIST

INTERIORS
FIREHOUSE (62 TRUCK)
   APPARATUS FLOOR
   KITCHEN
   LOCKER ROOM
   OUTSIDE PERROLLI'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:

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

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)
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.
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?
INT. TOMMY'S NEW APARTMENT - OUTSIDE BATHROOM - CONTINUOUS

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.

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

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.

(continuing)
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 make 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 jabbers 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)
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)
CONTINUED: (3)

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:

INT. FIREHOUSE - KITCHEN - DAY

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)
PERROLLI
What's wrong with her now?

LOU
 Tried to kill herself.

PERROLLI
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 -
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

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)
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)
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.

INT. FIREHOUSE - KITCHEN - CONTINUOUS

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.

INT. FIREHOUSE - APPARATUS FLOOR - CONTINUOUS

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

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

Lou walks through with the tray.
INT. FIREHOUSE - LOCKER ROOM - CONTINUOUS

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.

INT. FIREHOUSE - OUTSIDE PERROLLI’S OFFICE - CONTINUOUS

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:
EXT. STREET - AT THE SAME TIME

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)
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.

OMITTED
16
17
18
19
20
21

FADE OUT.
END OF ACT ONE
![Image](https://via.placeholder.com/150)

ACT TWO

FADE IN:

22 OMITTED

23 OMITTED

24 INT. SUBURBAN - LATER

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.

INT. TOMMY AND JANET'S APARTMENT - NIGHT

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.
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.
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 most 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
Alright 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'ahed 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:

INT. DEBBIE’S HOUSE – SAME

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.

INT. DEBBIE’S HOUSE – FOYER/KITCHEN – CONTINUOUS

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?
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.
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.

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

31
OMITTED

32
INT. APARTMENT BUILDING #2 - THE NEXT DAY
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

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

EXT. APARTMENT BUILDING #2 – SIDEWALK – AT THE SAME TIME
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.

EXT. APARTMENT BUILDING #2 – ROOF – CONTINUOUS

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

(CONTINUED)
CONTINUED:

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.

EXT. APARTMENT BUILDING #2 - STREET - MOMENTS LATER
Spectators across the street react and point upwards.

EXT. APARTMENT BUILDING #2 - ROOF - AT THE SAME TIME
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.
EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS
Franco is lowered down the side of the building.

EXT. APARTMENT BUILDING #2 - SIDEWALK - CONTINUOUS
Jerry watches anxiously.

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS
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.

EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS
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.

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS
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)


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.

EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS

Tommy is slowly lowered down the side of the building.

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

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.

EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS

Lou tries to keep the rope steady.

LOU

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

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

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)
I can't.

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

(to himself)
Come on, Tom.

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS
Tommy reaches out to the girl, but she shies away.

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

Crying)
I can't move my legs!

Just come here -

He reaches for her - she pulls away.

No! Don't touch me!

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.

CLOSE ON
The rope - twisting against the side of the building.
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.

(CONTINUED)
LOU
(to himself)
Easy. Easy.

EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS

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

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

The firefighters reach out for the girl.

EXT. APARTMENT BUILDING #2 - SIDEWALK - CONTINUOUS

JERRY
A few more feet.

EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

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.

EXT. APARTMENT BUILDING #2 - ROOF - CONTINUOUS

SEAN
Are they in?

LOU
Almost. One more -

And the rope snaps. Lou falls backward away from the roof's edge.
EXT. APARTMENT BUILDING #2 - CLOSE - CONTINUOUS

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

EXT. APARTMENT BUILDING #2 - WIDE - CONTINUOUS

A gasp from the crowd.

INT. APARTMENT BUILDING #2 - CONTINUOUS

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.

INT. FIREHOUSE - APPARATUS FLOOR - LATER

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:
INT. BODEGA - AT THE SAME TIME

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)
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!

(CONTINUED)
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:

INT. TOMMY AND JANET'S APARTMENT - DAY

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.

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

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

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.

INT. TOMMY AND JANET’S APARTMENT - FRONT DOOR - LATER
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:

INT. TOMMY’S NEW APARTMENT - KITCHEN - LATER
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?
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.
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?

(CONTINUED)
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

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)
Perrollo 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.

EXT. LONG-TERM CARE FACILITY - DAY

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.
EXT. TRAIN STATION - LATER

Tommy’s truck pulls up outside the building.

INT. TOMMY’S TRUCK - CONTINUOUS

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.

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

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.
EXT. CANDY’S STREET - DAY

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.

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

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.’
INT. CATHOLIC CHURCH - DAY
MIKE AND SEAN stand in the church, staring in awe at the crying Virgin Mary.

EXT. LAURA'S APARTMENT BUILDING - SIDEWALK - AT THE SAME TIME
Franco comes outside and stands, not knowing which way to go. He's completely lost now.
LYRIC - 'I'm wide awake.'

OMITTED

EXT. TRAIN STATION - DAY
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.

OMITTED

OMITTED

INT. TRAIN STATION - ENTRANCE TO TRACK NINE - DAY
TEDDY AND DAD walking toward the platform as the train arrives.
LYRIC - "Go ahead, I said - erase.'

EXT. LONG-TERM CARE FACILITY - DAY
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 -'
INT. TRAIN STATION - MAIN CONCOURSE - DAY

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.'

INT. JERRY'S CAR - DAY

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'

INT. TRAIN STATION - PLATFORM - DAY

TWO DETECTIVES lead the cuffed killer off the train.
Teddy leaves Dad's side and walks quickly toward them.

INT. TRAIN STATION - MAIN CONCOURSE - DAY

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)
CONTINUED:

Tommy freezes in place.
His eyes wide open.

OMITTED

OMITTED

SMASHCUT TO BLACK.

END OF EPISODE

END OF SEASON TWO