



A MILLION LITTLE THINGS

"HIT"

S03E01

Written by

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1ST DRAFT SPEC SCRIPT



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TEASER

INT. BOSTON BAR - NIGHT

EDDIE holds a drink knowing very well if he drinks it it'll kill him, but he cares not. He's been longing for it. Missing it.

He wants to drink it but an OLDER MAN angrily slams his hand down on the bar top next to him.

The man waves his hands at the television above the bar.

OLDER MAN
(Sports are all this
man has left.)
Take the shot, aw, take the shot!
Damn it!

Eddie can't look away. He sees somebody in this man. Who?

OLDER MAN (cont'd)
Where's the defense!? Ah damn it!
(Takes a the sad kind
of shot)
Why didn't he take the shot?

T

[lim he older man slams money down on the bar top and
stum,

Hey, man, you alright?

EDDIE
(solemn, but never
been happier)
That guy just saved my life.

Eddie pushes the drink away. He looks at the door one last time to make sure that guy is gone. He's gone. He stares at the drink on the bar and knows he doesn't need it. Ever again. That guy is gone. The drunk is gone.

CUT TO:

INT. KATHRINE AND EDDIE'S KITCHEN - NIGHT

Flowers are everywhere, food is everywhere, it is a party afterall, but the kitchen is empty. The whole house is quiet.

Except for A BUZZING PHONE.

KATHERINE sprints around the corner and answers the phone without looking at who it is. She knows who it is.

KATHERINE
(relieved)
Eddie, thank God. Where are you? Are you okay?

INTERCUT THE TELEPHONE CONVERSATION WITH EDDIE AND KATHERINE

EDDIE
Yeah. I'm okay

Eddie is walking out of the bar upset with himself, but shocked he is able to bury this side of him forever

KATHERINE (V.O.)
Tell me you're not at a bar.

Eddie leaves the bar.

KATHERINE
Are you drinking?

EXT. BOSTON BAR - NIGHT

Eddie walks out of the bar and the breeze on his face is the most amazing feeling he's ever felt.

EDDIE
(happy to be honest)
No. I was going to, but I didn't.

Katherine is mad and happy and anxious and sad and so in love with everything she hears and everything she knows about her husband.

EDDIE (O.S.)
I'm going to come home. I want to tell you everything.

Katherine sees all the flowers and her wedding dress. She is in love and can rest easy.

Eddie stops in the middle of the street. He is so in love and can rest easy.

EDDIE
I am so sorry. And tonight I want to do the vows...Even if it is just you and me.

Katherine has already forgotten to be upset or frustrated. She just wants to hold her husband.

KATHERINE

I love you.

Eddie is no longer frozen with worry of how Katherine is going to react. He starts walking with a smile on his face and a jump in his step.

EDDIE

I love you too.

SMASH. A car slams into Eddie and knocks him ten feet back. His head KNOCKS on the street and his body ROLLS ALONG like loose rock bouncing along the road.

Eddie's body lays LIFELESS. His leg is broken, shattered and destroyed is more like it. His arm caught under his own body.

CLOSE UP ON THE CLOSED EYES OF EDDIE.

THEY OPEN. No blood. No shock. Fine.

We see a FRAME of the street behind. Eddie SLOWLY stands up into the FRAME. He is fine. He doesn't even respond to being hit by a car. He's absolutely fine.

But he knows what just happened. That is why he STARES at the truck in front of him. He stares at the driver of the red truck.

It is JON. His closest friend. The friend whose wife he had an affair with.

His DEAD friend.

Eddie is now in shock. He can't breathe, but doesn't struggle.

Eddie just now realizes, SNAPPING OUT OF HIS TRANSE, that he was on the phone with Katherine. He's not holding it, though. He looks around for it.

He finds the phone on the ground and picks it up. The phone call was disconnected.

Eddie looks back at the truck.

NOW before his very eyes KATHERINE sits in the DRIVER seat of the truck.

Eddie can't believe it. He's more shocked than when he saw Jon. Katherine doesn't cry or scream or show any other emotion except DISGUST.

TIME SLOWS DOWN DURING Eddie's blink. We hear a thousand times better than ever and can HEAR HIS EYELID CLOSE AGAINST HIS SKIN.

When it opens TIME GOES BACK TO NORMAL and now he sees DELILAH sitting in the driver seat.

EDDIE (cont'd)
No. No. No. What's going on?

Eddie looks around the street, but NOBODY is around.

He looks back at the truck to see COLLEEN DRIVING. The very same Colleen who is the sister of Alex, the girl Eddie very well might have killed IF HE COULD REMEMBER.

EDDIE (cont'd)
I'm sorry. I'm sorry.

Eddie drops to his knees and begins crying.

SOFT VOICE (O.S.)
It's okay.

Eddie immediately stops crying and recognizes the voice. He looks up and his son THEO is now sitting in the driver seat staring at his dad.

THEO
We are better off without you.

Eddie stands up slowly. The SLOWEST he has ever moved in his life. He opens his mouth but his voice WON'T WORK.

THEO (cont'd)
You can be like Uncle Jon now.

Beat.

THEO (cont'd)
You can die now too.

Eddie's eyes GET BIG. THE SIZE OF QUARTERS. We HEAR NOTHING except EDDIE'S LAST QUICK INHALE.

Eddie turns his head quick to STARE INTO THE BARREL OF A GUN being held by MR. STEWART, the father of the girl Eddie may have killed.

THE GUN GOES OFF.

CUT TO BLACK:

FADE IN SLOWLY TO:

INT. THEO'S BEDROOM - MORNING

CLOSE UP on Theo's eyes opening slowly. Very slow. Waking from the most enjoyable night of sleep.

It WASN'T his dream. It was somebody else's.

Theo had a GREAT DREAM.

He AWAKES WITH A SMILE.

THEO
(shouting)
Mom! Dad!

He's so happy to wake up. Every day is a gift around these people.

He jumps out of his bed and sprints out of his room.

INT. KATHERINE AND EDDIE'S UPSTAIRS HALLWAY - CONTINUOUS

Theo SPRINTS down the hall. He RUN out of control and it is a MIRACLE HE HASN'T TRIPPED OR SLIPPED.

INT. KATHERINE AND EDDIE'S BEDROOM - CONTINUOUS

The BURSTS into the room, but the room is EMPTY. It looks so nice. The bed is made. The room is spotless. The sun THROUGH THE WINDOWS makes it look like a masterpiece in a HOME DECOR MAGAZINE. It's beautiful. Peaceful.

Theo feels alone, though.

THEO
(softer)
Mom? Dad?

He HEARS A NOISE FROM DOWNSTAIRS

THEO (cont'd)
MOM! DAD!

INT. KATHERINE AND EDDIE'S UPSTAIRS HALLWAY - CONTINUOUS

Theo sprints down the hallways again and this time turns to run down the stairs. This kid is going to fall.

THEO

Mom! Mom!

INT. KATHERINE AND EDDIE'S LIVING ROOM - CONTINUOUS

Theo jumps from the third step on the stairs and THUDS into the ground, but he keeps moving. He looks at the breakfast table to see...

LINDSEY, Theo's aunt. Eddie's sister.

THEO

Oh.

The disappointment this kid feels right now...

LINDSEY

Morning, Theo. Are you alright?

Theo looks around the house as if his parents are hiding from him.

LINDSEY (cont'd)

(an aunt's sense)

Your mom already left for work, Theo.

Theo looks disappointed, but he gets it. He's an understanding kid. Mature for his age.

THEO

Where's my dad?"

Lindsey, who is setting the table, stops. Stands up as STRAIGHT as an arrow.

LINDSEY

(Can't believe the question. Maybe she heard it wrong)

What?

THEO

(After looking around the house again)

Where's my dad?

BEAT.

MAIN TITLES: A MILLION LITTLE THINGS

ACT ONCE

INT. ROME AND REGINA'S APARTMENT - MORNING

There is breakfast on the counter, coffee made, music playing from the iHome. It isn't much, but there is a lot of energy in the kitchen.

ROME is feeling this energy. He enters from the bedroom on his phone. He walks quickly.

He STOPS in front of the counter and makes sure that everything looks perfect.

ROME

(into the phone)

No, we can go through with today's auditions, but I'm telling you, she's the one. She's perfect. No. Perfect.

CASTING PARTNER (V.O.)

Rome, I just think --

ROME

Hey. We are casting the part of Regina. I know my wife. Trust me this girl is perfect. Perfect.

ON CRAZY CUE REGINA walks into the apartment with a suitcase. She doesn't pay ANY ATTENTION to Rome or the setup in the kitchen.

She heads for the bedroom.

ROME (cont'd)

She's perfect. Yeah. I got to go. I'll see you this afternoon.

Rome hangs up the phone and looks at his breakfast spread one last satisfying time.

ROME (cont'd)

(shouting to other room, jubilant)

Baby!

Rome walks down the hall. He's making a movie, his wife is home. He is ECSTATIC WITH LIFE UNTIL...

INT. ROME AND REGINA'S BEDROOM - CONTINUOUS

He sees Regina toss the suitcase onto the bed. But it is EMPTY when she opens it.

He no longer feels ecstatic. He feels like somebody has dropped a bomb in his chest.

ROME

(Nervous to hear the truth)

Baby?

REGINA

(barely knows he's there)

Yeah?

She turns her back to him and opens a drawer. She isn't rushing, but she's in a hurry to get in and out. Rome doesn't know what he is looking at.

ROME
I made us breakfast.

REGINA
Oh, thanks.

ROME
I was hoping we could sit down and talk.

Regina doesn't stop moving. Her bag is nearly packed.

REGINA
I have got to get to the restaurant.
I got off to a slow start this morning.

Rome walks over to Regina and tries to put his hands on her, but he is terrified to do it. He steps back.

ROME
Regina, what are you doing?

Regina drops a couple of more pairs of pants into the suitcase and then closes it up. She begins to lift it up and sets it on the floor.

ROME (cont'd)
What are you doing?

REGINA
Rome, you know what I'm doing.

ROME
No, I don't. I have not known what you are doing now for a long time, Regina. And it scares me. It scares me.

REGINA
I'm not ready to come home. You said you understood that.

Regina lifts her bag and walks out of the bedroom. Rome follows her talking

INT. ROME AND REGINA'S APARTMENT - CONTINUOUS

ROME

I understood that ten months ago, but Regina, I don't understand it now. Okay? I'm sorry, but I'm telling you right now. I do not understand this.

Regina sets her bag down at the front door and turns to Rome. SHE HAS TEARS now almost instantly.

REGINA

I can't look at this place, Rome. I can't lay in that bed or walk...or walk into that room without...

ROME

Then we will move.

Rome places his hands on her shoulders finally confident enough to do so.

ROME (cont'd)

We will move.

REGINA

That's not it, Rome.

ROME

Then what is it?

REGINA

(ashamed)

I can't look at you.

This damn near kills the man. He is speechless. Regina decides to leave, but now Rome talks. He takes the bag from her.

ROME

You said you didn't want this. You said I made you want that baby. You're right. That's not fair to you. I did make you want that baby, but we lost it.

BOTH ARE CRYING now.

ROME (cont'd)

WE lost that baby. That baby was **OURS**.

(MORE)

ROME (cont'd)

And to make matters worse you just...
you just left and now I'm trying to
be good, but my sickness, my issues
keep coming back and I don't have you
here, Regina. That's not fair...to
me.

It was a touching moment, but it didn't break Regina. She slowly takes the bag back from him.

REGINA

You're right, Rome. **WE** did lose that
baby. But...your issues, they're **YOUR**
issues.

This is the one that did feel like Rome was just killed. He can't believe what he hears. He doesn't even know how to fucking react to it.

Regina says nothing else. Show no other emotions or any regret for what she said.

She just LEAVES. Quietly. Leaving Rome to BE ALONE with his thoughts.

Until his PHONE RINGS. He sees who is calling and answers it with NO IDEA WHY he is. He doesn't want to talk.

ROME

Hi...I got breakfast on the table.
You eat yet?

INT. DARCY'S BEDROOM - MORNING

GARY wakes up in a place that isn't his and a bed that isn't his, but he has NEVER been more comfortable or AT HOME.

He reaches over to embrace the woman he loves, but there is NO PERSON on the other side of the bed. He starts shaking his head as his FACE is smashed into the pillow.

GARY

(muffled by pillow)
No! No! No! No!

He rolls over and looks around the room.

GARY (cont'd)

Why!?

DARCY walks into the room holding two cups of coffee. She APPEARS to have started her day HOURS AGO. She is dressed to go for a run.

DARCY
Don't even attempt to distract me
from working out this morning. I
won't hear of it.

She puts the cup out in front of him but he shakes his head no refusing to give in to her EVIL MORNING-PERSON WAYS. She MEAN MUGS him and puts the cup down on the night stand next to him.

GARY
Why must you make me give you this
speech every morning? I'm sure you
have it memorized by now.

DARCY
I probably would have if I hadn't
spent the last few months ignoring
your every word.

GARY
That hurts. My first memory of this
day will always be that incredibly
rude remark.

DARCY
I've already made several memories
while your lazy butt sleeps in.

GARY
Sleeps in?!

Gary rolls over to see the CLOCK on the table. It is only 9:22 AM.

The blanket pulls down as he rolls and Darcy CHECKS OUT his naked body. She secretly LOVES IT.

He rolls back to her.

GARY (cont'd)
Sleeping in is categorized as staying
in bed past, I don't know, eleven.
Not nine A.M.

DARCY
Really? Have a kid. You won't sleep
in past seven.

GARY

That is your one time for the day.

Darcy SIPS her coffee and puts it down. She OPENS THE CLOSET and pulls out a hoodie. She starts putting it on as GARY GOES ON AND ON AND ON.

GARY (cont'd)

You may not play the "kid card" any more times today. Not to go to the park, not to pick what is for dinner, or what movie we watch tonight. No, mam! Those are my decisions. The adult's decisions.

DARCY

You really consider yourself an adult?

GARY

(with some actual
self reflection)

Not a fully mature one I will admit.

DARCY

I am going to go for a run. Liam just got picked up to spend all day with a friend so the place is all yours if you need to sleep in past eleven. Unless...

BEAT.

DARCY (cont'd)

Unless you wanted to go for a run with me?

GARY

Exercise.

DARCY

(smiley seductively)

Oh yes.

GARY

I have seven regrets in my life, Miss Darcy. And all are the seven individual times I decided to workout.

DARCY

You are the worst.

Darcy picks up her coffee and takes another sip. Her and Gary lock eyes. It is playful. Fun.

GARY
Be honest with me. You were checking me out.

DARCY
What?

GARY
When I rolled over. You were taking a peek at what I've got. You liked what you saw. Admit it.

DARCY
I admit it. I checked you out, Gary. I liked what I saw, Gary.

Gary pulls back the blanket of her side of the bed and nods to her.

GARY
There is one type of exercise I will gladly partake in.

DARCY
Oh, really?

GARY
It's sex, Darcy. It is sex.

DARCY
(As if she didn't know)
Oh...

She leans toward him and then kisses him on the top of the head and smiles.

DARCY (cont'd)
(As she walks away)
Don't want to interrupt your sleeping in.

Gary has a HUGE SMILE on his face as she leaves the room.

DARCY (O.S.)
Goodbye!

Gary can hear the DOOR OPEN AND CLOSE. Then SILENCE. He is all alone.

He LOOKS around the room that he has been sleeping in. His HUGE SMILE starts to FADE away. He realizes he doesn't LOVE IT THERE. He doesn't feel as COMFORTABLE as he hopes. There is some SADNESS in him.

INT. KATHERINE'S LAW OFFICE - LOBBY - MORNING

Katherine's office is UP AND RUNNING. It is a well oiled machine at this point.

There is a small office in the corner with GLASS WALLS and a GLASS DOOR that has "KATHERINE SAVILLE ATTORNEY" written on it.

There is a lobby waiting room and one BIG DESK FOR AN ASSISTANT where CARTER FRENCH, Katherine's assistant, SIT and he is DRESSED BETTER THAN MOST BIG SHOT LAWYERS.

The phone rings and he answers is energetically.

CARTER

Katherine Saville's office...Oh, hi, Lindsey. No, she's in a meeting right now. Do you need--...Okay. I will let her know.

INT. KATHERINE'S LAW OFFICE - OFFICE - CONTINUOUS

Katherine sits across from a SMALL, RED HAired WOMAN. The woman is young. She doesn't have a confident presence.

Katherine's office is a FINE MIX between business and HOME. It is comforting, but people know she is a GREAT ATTORNEY by the way her office looks.

There is a DESK IN THE CORNER OF THE OFFICE NEAR THE windows, but they sit at a round table on the other side of the room. Katherine sits ACROSS FROM THE WOMAN.

KATHERINE

I hear what you're saying and I think you have a great case, Patty.

PATTY

(unsure)

Really?

KATHERINE

Absolutely. What your boss is doing to you is wrong. One hundred percent.

PATTY

I just...

PATTY looks down. Her red hair falls slightly over her face, hiding her from the world.

KATHERINE

(caring)

Patty, I know that you're scared. I know you are worried that if you proceed with this lawsuit that things will get worse for you. They won't. I won't let that happen.

Beat.

KATHERINE (cont'd)

You are in really good hands.

CARTER (O.S.)

It's true.

Katherine and Patty DIDN'T HEAR Carter come through the door. Patty doesn't get upset that he interrupted.

CARTER

If I could put my entire life in this woman's hands, I would. Believe me things would be a lot better for me.

Patty actually loves that he came in. IF ONLY HE WERE STRAIGHT.

PATTY

Okay.

KATHERINE

Okay. Let me just get a few more things straightened up and we can start moving forward by the end of the week. In the meantime, just relax and know that it is about to get a lot easier.

Katherine stands up and is about to initiate a handshake, but Patty SHOOTS to her feet and PULLS KATHERINE IN for a HUG.

Carter loves it and gives a THUMBS UP behind Patty's back.

KATHERINE (cont'd)

Take care.

Patty leaves the office giving CARTER A HUG on the way out too.

CARTER
Bye, bye.

She leaves the office and once the door is CLOSED...

CARTER (cont'd)
Oh my God. That woman.

KATHERINE
(sitting down)
Yeah. That woman.

Katherine MOVES to her desk and gets RIGHT BACK TO WORK on a bunch of papers on her desk. She turns to a BRAND NEW COMPUTER and reads emails until she notices Carter HAS NOT MOVED.

KATHERINE (cont'd)
Everything okay?

CARTER
Okay? Yeah. It's just...Lindsey called.

KATHERINE
(no panic)
Is everything okay?

CARTER
Theo asked about Eddie this morning.

KATHERINE
(surprised, but still
no panic)
Oh. Okay, I'll call him right now.

CARTER
No, it's okay. Lindsey kept it simple and they got a bunch of Theo's friends together and she took them to the park.

KATHERINE
Wow...

CARTER
Right? Go Lindsey. Who woulda thought?

Carter PUMPS HIS FIST. Lindsey hasn't been the best aunt to Theo. Katherine LAUGHS. She loves Carter's FLAMBOYANT PERSONALITY.

There is a picture on her desk, though. A picture of HER AND EDDIE ON THEIR WEDDING DAY. This RUINS her mood.

They are so happy then and have been through so much now.

CLOSE UP ON THAT PICTURE.

WE PAN and NEXT to the picture, FRAMED, are the vows that EDDIE and KATHERINE wrote for each other when they planned to renew their vows.

EXT. BOSTON STREET - MORNING

A taxi cab PULLS OVER to the side of the road and GARY EXITS THE CAB. He reaches into the PASSENGER WINDOW and pays the man.

GARY
Keep it. Thanks.

He stares at the building. IT IS GARY'S APARTMENT. The apartment he's lived in for years. The apartment HE AND MAGGIE lived in together.

He walks up to it and goes through the door.

INT. GARY'S APARTMENT STAIRWELL - CONTINUOUS

Gary walks up slowly. He is FLOODED WITH SO MANY MEMORIES of the apartment, but why now? Why is he nervous to go into the apartment?

He gets to the door and INSERTS THE KEY. He unlocks the door and goes inside.

INT. GARY'S APARTMENT - CONTINUOUS

He takes two or three steps into the place and then stops.

CLOSE UP on Gary's face staring at something. He isn't scared or surprised or happy or sad. HE ISN'T ANYTHING. He is numb to what he sees.

GARY
Glad to see you haven't moved since I left you yesterday.

NOW WE SEE why he's acting the way he is.

EDDIE sits in the middle of his living room with LONGER SHAGGY HAIR, facial hair that is ALMOST A BEARD, and...

IS IN A WHEELCHAIR miserable.

END OF ACT ONE

ACT TWO

INT. GARY'S APARTMENT - MORNING

Gary sits on the couch quietly, almost COMICALLY HOW QUIET HE IS BEING. He STARES at Eddie. Eddie STARES AWAY from Gary.

We don't know for sure, but they haven't said a word since Gary came into the apartment.

Gary looks around the apartment at what used to be his. He STILL LIVES THERE and all of his STUFF IS THERE, but it doesn't feel like his place anymore.

GARY

So...got any beer? Oh, that's right.
This is my place. You're just the
crippled homeless person living in my
place.

Eddie tightens his jaw, but shows no OTHER REACTION to Gary's insults.

GARY (cont'd)

Okay. You know what, I don't get it,
man. I'm sorry, but I don't. What the
hell are you doing?

Beat.

GARY (cont'd)

I mean with everything that has happened between you and Katherine, why are you sitting here? And I don't mean any off putting inappropriate joke about you sitting in a wheel chair, I just mean being here. Why! Why are you here?

Eddie doesn't acknowledge ANYTHING IN THE WORLD.

Gary is about to blow a casket sitting down. He stands up and walks in a LONG CIRCLE and it calms him, for the MOMENT.

GARY (cont'd)

You screwed up. Okay, let's just look at the facts. Yeah, Katherine was cold. She was cold as ice and none of us really blamed you or faulted you for what happened. But that was on you. That was your fault.

Gary leans over and looks into Eddie's COLD DEAD EYES.

GARY (cont'd)

And the rare exception to the rule in which you somehow caused hell to freeze over, it fixed everything. You cheating on your wife with our dead friend's wife fixed everything in your marriage. It fixed you. It fixed Katherine and you two were happy. We were happy. We were happy you were so damn happy.

Eddie's STILLNESS finally BREAKS GARY. Gary picks up a picture frame, one of his VERY OWN, and throws it against the wall. It SHATTERS.

GARY (cont'd)

(shouting)

This is on you! When you lose your wife and your kid now, this is on you! Roll your ass out of my place and go home.

BEAT.

GARY (cont'd)

(screaming)

Go home!

Eddie DOESN'T MOVE A MUSCLE. Gary WANTS to explode MORE than he already did, but he can't. He's exhausted trying to help Eddie.

Gary breathes heavy and sits down again.

GARY (cont'd)
(out of breath)
I'm sorry, Eddie. I...I'm sorry.

Gary LOWERS HIS HEAD INTO his hands.

Eddie TURNS HIS HEAD toward Gary, but then goes back to THE WAY HE WAS before Gary EVER SEES him.

GARY (cont'd)
(calm)
I'm thinking about asking Darcy to move in with me -- or I guess ask to move in with her? She's got a kid, so I feel like I would have to be the one to move in with them? I don't know how that works.
(Trying to poke the bear)
Were you going to move in with Delilah and the kids or was she going to move in with you and Katherine and Theo?

Gary leans forward to see if his awful joke MADE THE SLIGHTEST DENT in Eddie. It didn't.

GARY (cont'd)
She's great, though, man. She's great. I love her, but honestly...

Gary drifts off and falls into DEEP THOUGHT. He is almost as STILL as Eddie is.

GARY (cont'd)
Maggie was supposed to be gone, what, nine weeks? It's almost been a year, man. I wanted to wait.

BEAT.

GARY (cont'd)
I'm ready to be a father to Liam, aren't I? I'd be a good father, right? I'm a good uncle, aren't I? Theo likes me, right? Sophie, Danny - they like me, right?

Gary stands up and WALKS around his own apartment. He looks at pictures that he has had FOR YEARS, but is seeing them IN A DIFFERENT WAY NOW.

GARY (cont'd)

I don't know. I look at Sophie and Danny and Theo and I would do anything for those kids. I love those kids like they were my own. I look at Liam...Eddie, I look at Liam and I don't love him like he's mine. I don't.

Gary STARES AT Eddie. Is he going to hell for saying that? There's no REACTION FROM Eddie.

GARY (cont'd)

It's not his fault. It's not Darcy's fault. I don't look at Liam like he's my kid...because Liam isn't Maggie's kid. She's all I've ever wanted.

BEAT.

GARY (cont'd)

We beat cancer for each other.

Gary TAKES A MOMENT to remember why he was there. He KNEELS down in front of Eddie KNOWING Eddie CAN HEAR HIM SOMEHOW.

Gary puts his hands on Eddie's knees and looks INTO HIS EYES.

GARY (cont'd)

I love Theo like he was my own. I love him like he is my son and I'm his dad, but, Eddie, I am not his dad. You are.

BEAT.

GARY (cont'd)

And Theo needs his dad. Go home.

Gary and Eddie stare at each other. There is no movement or response from Eddie, but SOMEHOW SOMEWAY, we BELIEVE that Eddie HEARD GARY.

INT. ROME AND REGINA'S APARTMENT - MORNING

Rome and his DAD, WALTER HOWARD, sit at the kitchen table eating the breakfast that Rome had laid out FOR REGINA. He never thought he'd end up eating it with his father.

Rome's father eats so QUICKLY and is filling his mouth in between every sentence. He's so LIVELY and AWAKE. Rome is barely touching anything. He's barely listening.

WALTER

So, she keeps asking me if I'm ready.
No matter what I say or tell this woman, she responds with, "are you ready for that?"

Walter SHOVES food into his mouth. Rome looks up and PRETENDS THAT HE IS LISTENING.

WALTER (cont'd)

Well, I'm saying it, aren't I? I must be damn good and ready.

Walter CHEWS HIS FOOD slowly. He watches as Rome doesn't pretend when he was supposed to PRETEND. Walter is ANNOYED he isn't listening, but then he LOOKS around the apartment.

The breakfast SPREAD WAS LOVELY, but the rest of the apartment still looks so BLEAK. Clearly, the man is by himself without the CARE of a woman to make the place look nice.

WALTER (cont'd)

Regina still hasn't come back, has she?

ROME

No, she did. Yeah, she came home this morning to tell me that my issues are MY issues.

BEAT.

ROME (cont'd)

Packed a suitcase, too.

WALTER

Maybe it is time to start thinking about making this situation permanent.

WHAT! ROME IS APPALLED to even hear that.

ROME

Excuse me? Pop, are you talking about a divorce? You think Regina and I should get a divorce? Are you out of your mind?

WALTER

I'm just talking, son. Don't get angry with me.

ROME

It's going to be fine, pop. She's going to come home.

WALTER

When, son? When is it going to be fine?

Rome has ABSOLUTELY NO ANSWER to that question.

WALTER (cont'd)

When is she going to come home? And not to just pack another suitcase.

This questions STUMPS HIM MORE THAN THE FIRST. Rome believes his father may actually be right, but he will never admit it until Regina calls a divorce attorney FIRST. Maybe she already has.

ROME

What happened to us was terrible. We lost a baby.

WALTER

You absolutely did. And so have a lot of other couples, too. But you know what those other couples do? They pull together. They get stronger. Tragedy breeds togetherness. So, why am I the one here eating a breakfast that clearly wasn't made for me?

BEAT.

Rome starts eating now. Slowly.

No need to knock on the door when YOU'RE GARY MENDEZ. He makes his way INTO THE APARTMENT and walks right up to the table and starts FIXING HIMSELF A PLATE.

Rome and Walter STARE AT HIM as he does.

WALTER (cont'd)
You need to start locking your door.

GARY
(with a mouthful)
He is absolutely right. Did you know
Boston is in the top 50 most
dangerous cities to live in?

ROME
It is not. That's not true.

GARY
You're right it absolutely isn't.
This is a beautiful breakfast
spread you've got here, this a late
Father's Day thing?

ROME
(lying)
Yes.

WALTER
No.

ROME
(to Gary)
Why are you here?

GARY
(gesturing to Walter)
He invited me.

WALTER
I did not. I don't even know your
name.

GARY
Wow. That actually hurts me. And
usually, I'm pretty bulletproof but
that one hurt me.

ROME
Gary!

GARY
(immediate response)
I'm thinking about asking Darcy to
move in with me.

Rome and Walter, who actually KNOWS GARY, share a surprised
look. Who knew that would ever happen again.

ROME
Would they move in with you?
(MORE)

ROME (cont'd)
(To Walter)
She's got a kid.

Walter nods.

ROME (cont'd)
Or would you move in with them?

GARY
Funny you should ask, because I was
just having a conversation with Eddie
about that--

ROME
You saw Eddie?

GARY
Oh, yeah, did I not mention that?

ROME
You had a conversation with him? He
spoke to you?

GARY
Oh, is that what a conversation is?
Then no. I lectured him. Screamed at
him. Threw a picture across the room
which I now realize was my own
picture frame that I'm going to have
to replace.

ROME
(Serious)
Gary, how is he?

GARY
He's...the same. He's not good. I
don't know what else to do. He hasn't
spoken for months now. He won't leave
my apartment.

WALTER
He's living at your place now?

GARY
(sarcastic)
Living is a very loose term.
(to serious)
For a few weeks now, Katherine wanted
him out until he pulled himself
together.

ROME

I tell ya, I don't know if it is the wheelchair thing or the Alex thing that screwed him up more.

BEAT.

ROME (cont'd)

I think I'm going to head over to see him.

(To his dad, Walter)

You okay if I head out?

GARY

No, that's fine. You head over there and try to snap him out of it and your dad and I will get to know each other over a few bagels and some fruit.

ROME

Great!

Rome doesn't wait another second. He is OUT OF THE APARTMENT BEFORE WALTER CAN SPEAK.

Walter looks at Gary, who is SHOVELING FOOD into his mouth and smiling at Walter.

GARY

(full mouth)

How's therapy going, Walt?

Walter is ASHAMED that this man is his son's friend. ASHAMED and EMBARRASSED.

WALTER

(standing up)

I'm going to the bathroom. Pack me a goody bag to go.

Walter walks away from the table.

GARY

(shouting to him)

You don't want to eat breakfast with me?

WALTER (O.S.)

No.

GARY
(to himself)
Therapy isn't working.

Gary LOOKS AT all the food and actually CONTEMPLATES if he is going to make Walter a bag.

END OF ACT TWO

ACT THREE

INT. HOSPITAL WAITING ROOM - NIGHT - FLASHBACK

It is a CALM NIGHT in the emergency room. There is a feeling of SAFE and HEALTHY, except for the few GATHERED IN THE WAITING ROOM.

Rome, Regina, Delilah, Sophie, Danny, and MILES sit in the waiting room.

REGINA IS A MESS, not sure if it is the news of EDDIE or losing her baby.

Regina and Rome sit FAR AWAY from each other. Regina sits by Delilah and Miles.

Rome sits alone across the room.

Sophie and Danny sit together, scared. Sophie LOOKS AT ROME and is UNSURE BUT CURIOUS why Rome is sitting by himself. Rome notices her curiosity and SMILES at her as if that will cure it.

Gary and Darcy STORM into the waiting room and everyone else stays sitting.

GARY

What's going on? Where is he?

ROME

He's still in surgery.

GARY

Do we know anything?

Gary paces around PEEKING through any glass windows and doors he can see. He wants so badly to BARGE into the back to see his friend.

GARY (cont'd)

Has anybody told us anything?

DELILAH

We are waiting to hear something.

GARY

That's it? Our friend was just run over and we are just "waiting to hear something?"

MILES

The doctors will let us know as soon as they know something.

GARY

Okay, enough out of you, new guy.

DELILAH

Gary!

ROME

(to Gary)

Come on, man. Take it easy.

GARY

Take it easy? No! No! We are not going through this. Not again!

DARCY

(calm, to Delilah)

Where's Katherine?

DELILAH

She took Theo to get some water.

BEAT.

ROME

Here they come.

Gary RUNS UP TO HER AND HUGS HER. He is such a GREAT GUY when his foot isn't in his OWN MOUTH.

GARY

What do you need?

KATHERINE

(so broken)

I'm fine.

GARY

He's going to be fine, Katherine.
He'll be okay.

Katherine smiles through the tears and for the WHO KNOWS TIMES the group rallies around her and comforts her and hugs her.

DANNY

(nodding down the
hall)

Aunt Katherine.

EVERYONE in the group turns. A DOCTOR, an older man in his 50s, very distinguished and reads COMPETENT DOCTOR, ENTERS through the double doors.

DOCTOR
(to anyone)
Mrs. Saville?

KATHERINE
That's me.

Katherine GENTLY guides Theo away from her and to the others.

DELILAH
Stay right here for a minute, Theo,
while mom talks to the doctor.

THEO
Mom?

Katherine doesn't answer her son. She has her FOCUS ON THE DOCTOR.

They step to the side and WE HEAR NOTHING.

EVERYTHING IS SILENCE and building and building.

We see the doctor's LIPS MOVING, but know nothing.

Katherine immediately turns HYSTERICAL. She CRIES AND SCREAMS AND CRUMBLES to the ground. Gary and Rome run to her side and try to pick her up, but instead they COMFORT HER ON THE GROUND.

CUT TO:

INT. GARY'S APARTMENT - DAY - PRESENT DAY

Eddie STILL SITTING. Still STARING. A voice speaks to him, but it is MUFFLED like we are in the head of EDDIE UNABLE TO HEAR ANYTHING.

It becomes more clear until finally we hear...

DELILAH
They miss you, Eddie. We all do. It's funny that Sophie was so angry. With both of us, but especially with you, but you've always held a soft spot in her heart. She is so worried about you.

Eddie shows no response. Delilah looks around the room. She NOTICES THE broken frame shattered ALONG THE FLOOR.

DELILAH (cont'd)
I wanted to bring Charlie, but she is taking so much in right now. She is watching everything, every move we make, she is copying and learning so much right now.

She SWALLOWS to fight back the tears.

DELILAH (cont'd)
I didn't want her to see you like this. I didn't want to take the chance that this will be her very first memory of her father.

BEAT.

DELILAH (cont'd)
So, I need you to snap out of this. I need it, the kids need it. Katherine needs you, Eddie. Theo needs you.

The door opens and ROME WALKS IN not knowing that Delilah was there.

ROME
Oh! I am so sorry!

DELILAH
(standing up)
It's fine, Rome. Come in.

ROME
I can come back later.

DELILAH
No...I was just leaving.

She grabs her purse and leans in to Eddie. Is she going to give him a kiss? Or is it tough love?

DELILAH (cont'd)
Don't allow **all** of my children to grow up without their fathers.

She walks away from him and smiles hopeful at Rome.

DELILAH (cont'd)
How did this...

She can READ THE REACTION right off of his face. This morning DID NOT GO WELL.

DELILAH (cont'd)
I'll talk with her.

ROME
I don't think that is going to do anything, D.

DELILAH
It doesn't mean we have to stop trying.
(One last glance at
Eddie)
We never stop trying.

Delilah leaves.

Rome is SOMEWHAT UNCOMFORTABLE about being there with Eddie. One of his CLOSEST FRIENDS and he couldn't remember the last time they SPOKE TO EACH OTHER. Was this all a lost cause?

Rome walks over to Eddie as AWKWARDLY AS POSSIBLE. He sits in the chair that EVERYONE has been sitting in as if that is the place to sit when trying to wake the man up.

ROME
What do I say? Do I even attempt to find a reason to get you moving? Is there anything that is going to do that? No...I didn't think so.

He relaxes for a moment.

ROME (cont'd)
Regina is going to leave me. I know she is. I convinced her to become a mom-- A mom! You either want to be a parent or you don't. There is no in between and I convinced a woman who didn't want to be a mom to want to be a mom.

BEAT.

ROME (cont'd)
I convinced the devil that hell doesn't exist, do you know how impossible that is?...I just compared my wife to the devil...that's how my life's going, Eddie. That's what you're missing.

Rome glances at EDDIE AND SEES the direction he is STARING OFF into. Rome turns his head and LOOKS IN THE SAME SPOT. There is NOTHING there. NOTHING. Eddie is so out of it.

ROME (cont'd)
(still looking at the spot)

I knew it was bad, but I thought we'd be back...thought we'd be looking for that next adoption. Damn it, Eddie, I thought we'd be parents by now. I honestly don't know what's going to happen to us

BEAT.

ROME (cont'd)
I do know what is going to happen to you, though, if you don't pull it together. You're going to lose your family. Delilah lost her childrens' father. I almost killed myself. I lost my mom. Gary is lost. You're in a bad spot. I get that. There are a million little things that are going to happen to us in our lives but we can't stop...we've got too much to lose. All of us.

EXT. GARY'S APARTMENT - CONTINUOUS

Delilah leaves Gary's apartment and digs in her purse for her keys. She looks down the street and sees PATRICIA BLOOM, Maggie's mother, leaving a cafe ALL SMILES.

Patricia holds the door open and following right behind her ALL SMILES...is MAGGIE. Who is supposedly in Oxford and hasn't told anybody that she's back.

END OF ACT THREE

ACT FOUR

INT. ROME AND REGINA'S CAR - DAY - FLASHBACK

Rome drives the car in SILENCE. He isn't crying, but he might as well be.

Regina stares out the window as if she, too, is DEAD INSIDE.

Neither one of them has anything to say to the other at the moment. It's been a rough couple of months and the one thing that has failed them is time. Time DOES NOT HEAL all.

Rome turns the wheel and watches the road CAUTIOUSLY. He glances at his wife, TRYING TO FIND THE WORDS, but has NONE. What does he say? How does he say it? When does he say it? Where? Here? In the car.

He has to try something, ANYTHING, but just as he opens his mouth...

REGINA
(still looking out
window)
This is what's best for us...for now.
I really think this is what's best.

Rome wants to yell "NO IT FUCKING ISN'T." He wants to SLAM ON THE BREAKS, do a U-TURN and drive her back to THEIR HOME. Not somebody else's.

Regina TURNS to Rome, but her face is blank.

He SMILES so FAKE just to PERHAPS draw one out from her.

She gives him NOTHING. Not even a second goes by before she's looking OUT THE WINDOW again.

ROME
How long do you think you'll stay
with Delilah?

REGINA
I don't know. A few weeks. Maybe.

ROME
(no way)
Weeks? Weeks?

REGINA
(not convincing)
It is what is best.

ROME
Why don't we try some therapy? I
think it'll help. It helps me.

REGINA
(shaking her head
before speaking)
No. I'm not ready to talk to anybody.

ROME

You won't even talk to me? You haven't opened up to me at all.

REGINA

Rome.

Rome? That's it? That's not convincing. Rome TIGHTENS his grip on the wheel for a split second.

ROME

But you'll talk with Delilah?

REGINA

Delilah is my best friend.

ROME

I'm your husband.

Regina's argument didn't hold water. She loves looking out the window and feels like the glass is actually between her and her husband.

REGINA

I'm not going there to talk, Rome.
I'm going there to be alone.

The car pulls into the driveway of Delilah's home. Rome stops the car and PUTS IT IN PARK. He puts both hands back on the wheel as if she's just going to hop out.

FINALLY, Regina looks at Rome with some sadness and emotion. She may even cry!

ROME

We can just go home. I can drive us right back home.

REGINA

No...I tried, Rome. I really tried, but it's just too hard to be...home.

ROME

You're leaving me there.

REGINA

You're strong, Rome.

ROME

(not believe it for
one second)
You don't honestly believe that, do you?

REGINA

This is what's best. For now.

ROME

I know you don't believe that,
either.

Regina LEANS IN and hugs Rome's NECK tightly. She doesn't kiss him, she doesn't confess her love, or look him in the eyes again. She just EXITS the car. She closes the door and grabs her suitcase from the backseat. She CLOSES that door and walks up to the front door.

Delilah opens the door and lets Regina in. She sees Rome and WAVES TO HIM. HE doesn't wave. She knows. Delilah is an awful friend to Rome...but she's a great friend to Delilah. She closes the door slowly.

ROME (cont'd)

I love you...

EXT. APARTMENT BUILDING LOBBY - DAY

Delilah ENTERS an apartment building. It is nice, but nothing too expensive that a teacher, or waitress...or EMT couldn't live in.

She's on the phone AS SHE ENTERS.

DELILAH

I'm going to try and be home for
dinner, but if I'm late, there is
money in the drawer. Order a pizza.

She's at the elevator now and pushes for FLOOR 4. She's very familiar with this building.

DELILAH (cont'd)

Then don't. Order whatever you want,
Sophie. I've got to go.

The elevator doors open and Delilah hangs up the phone and gets in.

INT. APARTMENT HALLWAY - MOMENTS LATER

Delilah GETS OFF the elevator and begins walking. She could walk to the apartment WITH HER EYES CLOSED she's spent so much time there over the course of the last several months.

She is a second away from knocking, but stops. She SMILES. Remembering that in her purse...is a key to the apartment. She puts the key in and is about to turn, but can already feel the DOOR IS UNLOCKED.

She opens the door to...

INT. MILES' APARTMENT - CONTINUOUS

See a BEAUTIFUL, SEXY, YOUNG woman in her 20's, standing in the living room in her ridiculously sexy underwear. She has her BACK TO Delilah because...

She's facing MILES.

Miles stands on the other side of the room, far FAR away from this woman, but he isn't wearing a shirt. The man is in SHAPE! He only has on his jeans and his shirt, NOTICES DELILAH, is tossed to the floor.

MILES

(Fuck!!)

Delilah! No! This isn't what it looks like!

DELILAH

You asshole.

Delilah THROWS her key across the room. For the record, it isn't CLOSE TO HITTING Miles, but she wasn't aiming. She was just GETTING RID of his key.

She CAN'T GET OUT any faster. She SLAMS the door behind her causing a picture to DROP OFF THE WALL.

MILES

(shouting)

Delilah, wait!

INT. APARTMENT HALLWAY - CONTINUOUS

Delilah is MARCHING down the hallway RED and FURIOUS. Cussing herself out under her breath.

The door opens up from the apartment and Miles STEPS OUT into the hallway.

MILES

Delilah, please. Let me explain!

He wants to run after her and actually STARTS TO...

DELILAH

Leave me alone! You're disgusting!
Screw You!

So Miles stops running and watches her get onto the elevator. As the doors close, they share one more look. He's heart broken and she wants to RIP HIS HEART OUT.

EXT. PARK AND PLAYGROUND - DAY

It is a beautiful day. There are CHILDREN everywhere playing and running and screaming. OH THE SCREAMING at the park.

Adults are KILLING TIME with small talk pretending like they are enjoying the moment.

Lindsey isn't pretending. She is enjoying the moment because she isn't talking to anyone. She stands off to the side and watches Theo, and Liam, and a bunch of other random children playing on the playground. They are playing TAG or something similar that may be new.

A HORN HONKS. Lindsey see Katherine PULLING up to a parking spot in the lot. She waves and walks over to the car. None of the kids, including Theo, heard the honk.

LINDSEY

(Not even to the car
yet)

Hi! You're early.

KATHERINE

(still sitting in her
car)

I'm the boss.

Lindsey reaches through the window and gives Katherine a hug as if they haven't seen each other in days. Lindsey is still staying in the garage.

KATHERINE (cont'd)

(re: Theo)

How is he?

LINDSEY

He's fine. Really! I'm sorry I even called.

KATHERINE

No, I'm glad you did. Thank you for letting me know.

Katherine watches Theo with love, and SADNESS for what he's been through. Lindsey turns to watch him too. Watching kids play is a great way to expand the silence in life.

KATHERINE (cont'd)

Thank you for everything you've done for us these last couple of weeks.

LINDSEY

Katherine, it's the least I can do. You've done so much for me. Besides, we're family.

Katherine smiles, but that makes her think of Eddie who is acting like anything BUT family.

LINDSEY (cont'd)

Have you spoken to him today?

Katherine shakes her head. She couldn't remember the last time she'd spoken to him.

LINDSEY (cont'd)

He's going to get better. He just needs us. We just need to stick by him. All of us.

KATHERINE

Lindsey, I don't know how much longer I can. I stuck by him. I moved mountains to stick by him when he had an affair. What else can I do?

LINDSEY

You're an incredibly independent, strong woman. So - move another mountain.

KATHERINE

(after a laugh)

I'm not that strong.

Katherine HONKS the horn again and SHOUTS for her son. He waves to his friends and starts picking up his things - his jacket, shoes.

KATHERINE (cont'd)

(thinking out loud)

I don't think he is ever going to give up on this Alex thing.

LINDSEY
(instinctively)
I think he already has.

KATHERINE
What?

LINDSEY
I don't think he's doing this because of Alex. I think he's in this broken, stuck state because of how angry he is at himself because he couldn't move past the Alex incident. He regrets it all. It ruined his life. It ruined all of your lives.

KATHERINE
On of my best friends jumped off a building to his death. Left behind a wife and two beautiful kids. I've seen lives ruined. This isn't it. Eddie can come home any time he wants.

Theo MAKES IT TO THE CAR and HOPS into the passenger seat. He buckles up.

THEO
Bye Aunt Lindsey

LINDSEY
(re: Katherine)
Yeah, I know. But does he know that?

BEAT.

LINDSEY (cont'd)
(re: Theo)
I'll see you at home a little later, buddy.

Lindsey looks at Katherine which screams GO GET YOUR FUCKING HUSBAND. She waves with a smile and walks away.

THEO
Mom? I'm hungry.

Katherine needs a moment to snap out of it.

KATHERINE
Me too, T. Let's go eat.

INT. CASTING OFFICE - DAY

A small office with a few card tables, a camera and tripod between them, and some important people scattered throughout the room.

Rome is one of them. He sits in the BACK OF THE ROOM next to an empty chair.

Rome plays with his phone. He doesn't expect it to ring. He doesn't expect his wife to call. He doesn't expect anything except to be in the moment as he casts the biggest opportunity of his life.

ISAAC MARTIN, the man that will be playing Rome in the movie and producing it, ENTERS the room. He's on his phone, but his conversation is inaudible. He NODS to Rome. Rome NODS back. Rome is never star struck around Isaac. Isaac understands Rome.

ISAAC

Rome, this better not be a waste of my time, man.

ROME

It won't be. I promise. Just do it one more time. You're going to see what I see.

Isaac doesn't not or disagree or refuse or accept, but his lack of an answer is an answer to Rome.

ROME (cont'd)

Bring in, Ally.

ALLY, a beautiful woman in her 30s, ENTERS the room. She greets everyone and they greet back. She is IMMEDIATELY star struck when seeing Isaac, but she hides it and gets rid of it.

ROME (cont'd)

Ally, thank you for coming back in.

ALLY

Thank you!

ROME

We just wanted to run through one other quick scene. We think you did great the other day and this will only help us make up our mind.

ALLY
Anything you need.

An extra IMPORTANT PERSON in the room hands Ally the sides for the audition.

Isaac moves up to the front of the room and they both look at the pages.

ISAAC
Hi again. Are you ready? Just be natural, okay?

ALLY
Yeah, I'm ready. I'm good.
(to Rome)
I'm ready.

ROME
Okay. Then...Action.

ALLY
(to Isaac)
Wait...what are you saying?

ISAAC
I'm saying...I'm saying that I want to have a baby.

Ally steps away from Isaac and holds her hands on her heart. She's acting that heart out! She turns back to him.

ALLY
We have never wanted kids.

ISAAC
I do want kids. I think we should have a baby.

ALLY
I just...

CLOSE UP ON ROME: He is listening to this replay of his life. The moment he first told Regina he wanted to have a baby and how dismissive she was of it.

Rome is getting emotional. We can't even HEAR the actors anymore. It is just ROME'S FACE and the emotion he is overcome with.

WE SEE ISAAC AND ALLY now up front again. Isaac takes Ally's hands in his and holds them to his chest. He kisses them. They are so deep into the characters.

Rome can hear his own voice over Isaac's. He hears Regina's voice instead of Ally's.

Rome BAWLS HIS EYES out and RUSHES out of the room. He bumps into one of the tables, but it doesn't break his stride. He is OUT OF THE ROOM.

Everyone in the room is stunned. The actors a little disrespected.

ALLY (cont'd)
(worried)
Was that bad?

ISAAC
(a believer like Rome
said he would be)
No, that was good. That was really
good. Wasn't it?

The other important people all nod.

END OF ACT FOUR

ACT FIVE

EXT. EDDIE AND KATHERINE'S HOME - DAY - FLASHBACK

It is a nice, calm day. There isn't a storm on the horizon for days. Things have gone up and down for these guys, but the three of them are together and it seems OKAY for now.

Eddie, IN his wheelchair, is on the front porch drinking an iced tea. He doesn't have the long hair or the beard. He seems happy. He has ADJUSTED to his new life in the chair pretty well.

Rome and Gary are drinking beers, but they ARE WORKING. On something. We DON'T SEE just yet. There are hammers and nails and there is wood. They are building something.

GARY
(looking down at what
they are building)
Ed, if you weren't in a wheelchair
before, using this thing would
definitely put you in one.

ROME
Will you shut up?

GARY
It isn't very sturdy.

ROME
It is.

Gary STEPS on one of the boards. We still don't see what it is...but we have an IDEA.

EDDIE
It is sturdy enough.

Rome and Gary FEEL BAD for Eddie. He SHOULD HAVE hired a professional.

ROME
Put another nail in it.

GARY
I'm on it.

Gary leans down and starts hammering. Rome takes a BEER BREAK.

GARY (cont'd)
I, uh, talked to Maggie on the phone
last night.

ROME

Oh, yeah? How's that going?

GARY

One more week. She comes home in one more week and I can honestly say this has been the longest nine weeks of my life. And I had cancer, you know that, right?

ROME

You did?

EDDIE

No, you didn't.

GARY

I did. I did.

EDDIE

How does your current girlfriend feel about you talking to your ex-girlfriend, and the love of your life, on the phone every night.

GARY

(ridiculous)

Hey...not...not every night.

ROME

Maybe I am wrong about this, but didn't Darcy break up with you because she's a mom and doesn't have any time to be playing games with moronic guys like you?

GARY

That is correct, sir.

Gary stops hammering because he realizes he is THE ONLY ONE working. He drinks now too.

EDDIE

And didn't you show up on her doorstep shortly after telling her you weren't playing games?

GARY

You are not wrong, either.

ROME

(to Eddie)

And that was just after going to the airport to tell Maggie that he loved her.

EDDIE

(to Rome)

That's right! He did do that.

GARY

(no sense of humor)

Do you need me to leave for this?

EDDIE

This may get built faster if you do.

GARY

Hey, I hope you know that I can kick your ass now so you best be nice.

EDDIE

I can't move my legs and I could still kick your ass.

Rome POINTS TO EDDIE to show the guys that his money is still on Eddie winning that fight.

ROME

You need to be careful, Gary.

They're ALL SERIOUS now.

EDDIE

He's right. You're telling your girlfriend that you love her which we all kind of know you don't, and your friend that you talk to every night you secretly love. You have these two women that care for you and you're going to end up hurting them both.

GARY

You're right.

(sarcastically now to
Eddie)

How did you decide between two women that you loved? Or was being with them both ever an option.

We HEAR a car door close.

KATHERINE (O.S.)
I wish I chose the option of hiring a professional contractor.

ROME
Hey, we're doing a good job.

KATHERINE
No, it looks great, I just would have had to listen to Gary's bullshit a little less.

Katherine CARRIES a bag of groceries from the car.

GARY
Oh, Katherine, you know I'm just giving wheels a hard time. I love you more now than I ever have!

KATHERINE
I can't say the feeling is mutual.

GARY
(to Rome)
That's not nice.

Katherine walks onto the porch and KISSES Eddie.

KATHERINE
(to Eddie)
How's Theo?

EDDIE
He's good. Inside reading.

Katherine steps back and looks at what they are building. We don't know, but she is impressed.

KATHERINE
Thank you guys. Sincerely. It looks great.

GARY
It looks good.

ROME
It's okay.

Eddie LAUGHS.

GARY
You're family. You don't even have to thank us.

Katherine RUBS Eddie's shoulder and turns and walks inside.

GARY (cont'd)
(shouting after her)
You could buy us a pizza, though!

EDDIE
Guys...

WE ZOOM OUT to see now that they were building a ramp from the porch to the ground so that Eddie could come and go. The stairs are now half stairs on the left and half a ramp on the right.

EDDIE (cont'd)
We owe you everything. I owe you everything.

ROME
It's our pleasure.

GARY
No, you don't.

It isn't TOO BAD OF A RAMP at all! They did it!

GARY (cont'd)
But you do owe us pizza.

EDDIE
(accepting it)
Alright. I'm on it.

Eddie rolls into the house and Gary THROWS HIS arms up in the air like he was ROCKY knocking out CREED.

He PICKS UP HIS BEER and he and Rome TAP THEIR BOTTLES together.

INT. EDDIE AND KATHERINE'S HOME - NIGHT

The house is quiet until Katherine and Theo COME HOME. They are not more than two steps in when...

THEO
(so excited)
Dad!!

WE SEE NOW Eddie is sitting in the living room. Still as he was at Gary's...but at least he is home...

Theo is OVERCOME WITH EXCITEMENT. Katherine doesn't know how to react. She is HAPPY to have him home, but she sees that he is still the poor excuse of her husband.

He doesn't say anything when the ENTER.

THEO (cont'd)
(hugging Eddie)
I'm so happy you are home! Do you
want to play a game? Or I can show
you what I learned on the piano! I've
been practicing.

EDDIE doesn't respond to his son. Before Theo can feel
sadness about it, Katherine interrupts...

KATHERINE
T, why don't you go upstairs and wash
up for dinner so I can talk to your
dad?

THEO
Sure thing, mom.
(he runs to the
stairs)
I'm really glad you're home, dad.

Theo smiles. He's a kid on Christmas morning. Eddie doesn't
smile, but he does SOMEWHAT look ashamed of himself that he
isn't responding.

Theo runs upstairs and we can somehow HEAR his overjoyed
happiness.

Katherine lied to her son. She doesn't want to say a SINGLE
WORD to Eddie. She's gone out of her way. He can make the
next move.

She walks RIGHT PAST HIM. Eddie wants to say something - but
he has nothing. What is wrong with this fucking guy?

INT. DARCY'S HOME - NIGHT

Darcy is COOKING some dinner while LIAM is playing a video
game in the living room. It's a nice little night for them.
Nothing can ruin it, right? Except...

EXT. DARCY'S HOME - CONTINUOUS

Gary walks up onto the front steps. He's mumbling to
himself. He turns and walks down the stairs and then back up
them.

GARY
(rehearsing)
I think what we have is really
special.

(MORE)

GARY (cont'd)
I think what we have is really special. You're really special? We're really special? Oh, my God what the hell am I doing?
(abrupt)
Let's move in together!...No...too much.

Gary takes a calming DEEP BREATH. He is ABOUT TO ENTER when his phone rings at just the worst time...or at the perfect time.

Gary sees DELILAH IS CALLING. He picks it up as they've learned to never dodge each others' calls anymore.

GARY (cont'd)
D, what's up? Caught me right before I pop the biggest question of my life.

DELILAH (V.O.)
What? Are you proposing?

GARY
Oh, God. No. No. I'm...

Gary steps off the porch and away from the door as if Darcy is on the other side listening to him.

GARY (cont'd)
(quieter)
I am, however, asking Darcy Cooper to move in with me.

INT. DELILAH'S CAR - CONTINUOUS

DELILAH
(no excitement for her friend)
Oh...

INTERCUT: GARY OUTSIDE DARCY'S APARTMENT AND DELILAH IN HER CAR.

GARY
Wow...that was convincing.

Delilah has tears in her eyes and has been crying.

DELILAH
I'm sorry. I'm just...

GARY

Delilah, what's wrong? Are you okay?

DELILAH

I'm fine. I'm fine. I don't know if I should even be telling you this seeing as what you are about to do, but...

GARY

Tell me what?

DELILAH

(torn)

I saw Maggie today. She's back in town, Gary. She's home.

GARY

Maggie's home?

Gary damn near DROPS to the steps in front of Darcy's home. Now what the hell IS HE GOING TO DO? Go through with it? His whole world was just rocked.

INT. EDDIE AND KATHERINE'S HOME - NIGHT

Katherine, Eddie, and Theo sit at the dinner table. Theo EATS quickly, Katherine tries to eat, but is SO UNCOMFORTABLE AND ANGRY.

Eddie just continues to sit.

THEO

(racing through his food)

I'm done now, mom. Can I play the piano for dad?

KATHERINE

Oh, T, I don't think dad is in the mood to listen right now. He's tired.

THEO

Oh, come on.

(to Eddie)

You want to listen to me play, don't you, dad? I'm really good. Do you want me to play?

KATHERINE

Theo, I said maybe later.

THEO

Why? Dad, I just want to play the piano for you! I'm good. You want to hear it, don't you?

KATHERINE

(softly raising her voice)

Theo, I told you dad is tired and maybe you can play tomorrow.

THEO

(whining; shrieking)

No! That's not fair! I want to play now!

EDDIE SNAPS. Something in side of him has built up long enough and he snaps at the one person he should never EVER snap at.

EDDIE

(to Theo)

I don't want to hear you play! I don't care if you play the piano! You will never be a musician! It doesn't matter.

Eddie reaches forward and tosses his plate of food over his head BEHIND himself. Theo backs up and cowers against the wall.

EDDIE (cont'd)

Nothing FUCKING matters anymore. Don't you get it. Life isn't perfect, happy-go-lucky! Stop acting like a child! I do not care!

KATHERINE

(standing up furious)

That is enough! Don't you talk to him like that! Get the hell out of my house! Now!

Her shouting FREEZES Eddie again, but not in his vegetative state, but now SHOCKED WITH NO EXCUSE for his actions.

EDDIE

(to Theo)

T...I'm sorry.

KATHERINE

No! Don't talk to him. Get out of my house now or I swear to God I will throw you out.

After a minute of silence, Eddie rolls himself to the front door and opens it. He looks back and wants to say something, but THEO is terrified and KATHERINE very well may KILL him.

He rolls out of the house and...

EXT. EDDIE AND KATHERINE'S HOME - CONTINUOUS

Stops on the porch. He stares at the ramp that his best friends built him. He must be REPLAYING what just happened in his head because he is on the verge of breaking down. He wouldn't recognize his own reflection right now. Who has he become?

He rolls an inch MAYBE TWO closer to the ramp, but he refuses to take it. Out of stubbornness or foolishness, he just wants some semblance of normalcy. He wants to take stairs.

He ROLLS TO THE left of the ramp and MOVES closer to the stairs. He reaches his hand to the BANISTER to brace himself, but it doesn't work.

One wheel moves off the porch and BAM the whole chair falls forward! Eddie is tossed from the chair and then the damn thing ROLLS on top of him.

He yelps and grunts, not in pain, but in the final straw of HATING HIS LIFE.

And then it INSTANTLY goes away. He's okay. He's great. He starts to laugh as if he heard the funniest joke. And then he...

EDDIE

(shouting)

Katherine! Theo! Come here! Please! Help!

KATHERINE STORMS out from the house. No THEO. She doesn't want her son so see this MONSTER anymore.

KATHERINE

(beyond angry)

I told you--

She stops. Just like Eddie before, all of her anger and pain INSTANTLY goes away. She just stops.

Eddie is laughing HYSTERICALLY and joyfully shouting.

Katherine isn't laughing at first...she's crying. TEARS OF JOY. She covers her face with her hands and NOW SHE LAUGHS. She laughs, she cries, WHAT THE HELL IS SO FUNNY?!

CLOSE UP ON Eddie's face and we see the genuine laugh that is coming from deep inside his belly.

WE PAN DOWN HIS BODY that is lying on the ground. His shoulders, his arms, his torso, his thighs, knees, his shins, and we see...

He's MOVING HIS FOOT on his own.

END OF SHOW