



Just Shoot Me!

"The Walk"

Episode # 214

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[REDACTED]

1944

1945

1946

1947

1948

1949

1950

JUST SHOOT ME

"The Walk"

Episode # 214

CAST

MAYA GALLO.....LAURA SAN GIACOMO
JACK GALLO.....GEORGE SEGAL
DENNIS FINCH.....DAVID SPADE
NINA VAN HORN.....WENDIE MALICK
ELLIOTT DiMAURO.....ENRICO COLANTONI
COURTNEY.....MĒGAN GALLIVAN
RHONDA.....BETSY PALMER
WAITRESS.....LESLIE SACHS

SETS

INT. BULLPEN	DAY
INT. JACK'S OFFICE	DAY
INT. MAYA'S OFFICE	DAY
INT. MILT'S COFFEE SHOP	DAY

		Day	Pg				
ONE A	INT. BULLPEN/JACK'S OFFICE - MORNING (Courtney, Finch, Elliott, Jack, Maya, Nina, Minister, Atmosphere)	D1	1				
ONE B	INT. BULLPEN/MAYA'S OFFICE - MOMENTS LATER (Maya, Finch, Elliott, Nina, Jack (O.S.), Courtney, Atmosphere)	D1	9				
ONE C	INT. MAYA'S OFFICE - SAME TIME (Elliott, Maya, Nina)	D1	15				
ONE D	INT. BULLPEN - MOMENTS LATER (Nina, Finch, Jack, Maya, Elliott, Atmosphere)	D1	19				
ONE E	INT. BULLPEN - LATER (Courtney, Finch, Jack (O.S.), Maya, Nina, Atmosphere)	D1	23				
TWO H	INT. BULLPEN - CONTINUOUS (Finch, Maya, Elliott, Atmosphere)	D1	27				

Day Pg

		Day	Pg				
TWO J	INT. BULLPEN - MOMENTS LATER (Finch, Nina, Courtney, Atmosphere)	D1	31				
TWO K	INT. MILTS COFFEE SHOP - LATER (Maya, Waitress, Elliott, Rhonda, Busboy, Atmosphere)	D1	34				
TWO L	INT. BULLPEN - SATURDAY MORNING (Nina, Maya, Elliott, Finch, Jack)	D2	41				

JUST SHOOT ME

"The Walk"

ACT ONE

A

INT. BULLPEN/JACK'S OFFICE - MORNING (DAY 1)
(Courtney, Finch, Elliott, Jack, Maya, Nina, Minister,
Atmosphere)

FINCH IS AT HIS STATION. ELLIOTT IS AT THE CONFERENCE
TABLE, PLAYING WITH A NEW DIGITAL CAMERA. COURTNEY, A
PRETTY DARK-HAIRED GIRL, CROSSES TO FINCH.

COURTNEY

Dennis.

FINCH

Hey, Courtney.

COURTNEY

Do you have change for a dollar?

FINCH

A dollar? Let me see...

FINCH FUTZES THROUGH HIS POCKETS. WHEN HE LOOKS BACK
UP, COURTNEY IS IN A WEDDING DRESS. A MINISTER STANDS
BESIDE THEM. FINCH PULLS A RING BOX OUT OF HIS POCKET.

FINCH (CONT'D)

I do.

COURTNEY

I do, too.

TEARS STREAM DOWN FINCH'S FACE.

SFX: ROMANTIC MUSIC SWELLS

COURTNEY IS BACK IN NORMAL CLOTHES.

COURTNEY (CONT'D)

(IMPATIENT) Well, can I have it?

FINCH IS JARRED OUT OF HIS FANTASY.

FINCH

Huh. Right, right. Change for a
dollar.

FINCH NERVOUSLY GIVES HER A FISTFUL OF CHANGE.

COURTNEY

Thanks.

COURTNEY STARTS OFF.

FINCH

Hey, would you, uh, want to go out
sometime? My treat. Lots of change.
Payphone near my house broke.

COURTNEY

Maybe.

SHE CROSSES OFF.

FINCH

(EXTREMELY COCKY) Alriiiiight. (NODS AT ELLIOTT) Is there any sweeter word in the English language than "maybe?"

ELLIOTT

Finch, buddy, you're going about this all wrong. The more you drool over her, the less she's gonna want you.

FINCH

Yeah, that may apply to your freaky model chicks. But not Courtney. She's a real person.

ELLIOTT

Trust me, it's human nature. You advance, she retreats. Conversely, you retreat, she advances. Romance is like a tango.

FINCH

Yesterday, you told me the Stock Market was like a tango.

ELLIOTT

It is.

JACK ENTERS FROM THE ELEVATOR.

JACK

Morning, boys. Dennis, any messages?

FINCH

Just about to get 'em.

ELLIOTT

Jack, don't you think romance is like
a tango?

JACK

Yesterday you said the subway system
was like a tango. *

ELLIOTT

It is.

JACK AND ELLIOTT EXIT TO JACK'S OFFICE.

RESET TO:

INT. JACK'S OFFICE - CONTINUOUS

JACK HANGS UP HIS COAT. ELLIOTT TAKES A FLASH PICTURE. *

JACK

New camera?

ELLIOTT

Yep. Completely digital. Hundred and
eighty thousand pixel viewfinder with
a sixteen bit filter.

JACK

What does that mean?

ELLIOTT

I have no idea, but it sure is shiny.

JACK

That's comforting to hear from our
head photographer.

NINA AND MAYA ENTER.

MAYA

Morning, Dad.

ELLIOTT SNAPS A PICTURE. NINA CAN'T HELP BUT STRIKE A
POSE.

NINA

Elliott, will you put that thing away?

SHE STRIKES ANOTHER POSE. ELLIOTT SNAPS.

NINA (CONT'D)

Elliott, I mean it.

ANOTHER POSE.

JACK

Okay, I've got a great idea for an
article. An in-depth look at the
business of cosmetic surgery.

MAYA

That sounds interesting.

JACK

We'll call it "Plastic Fantastic!"

MAYA

Silly me. I thought when you said "in-
depth," you meant showing these doctors
for what they are. Vultures feeding
on women's insecurities.

NINA

My friend Binnie bought a vulture once.
She'd read an article that they make
terrific house pets. Well, they don't.
It kept picking at her while she slept.

JACK

Ha!

FINCH ENTERS. HE HANDS SEVERAL MESSAGES TO JACK.
ELLIOTT TAKES A PICTURE.

FINCH

Here you go, Jack.

JACK

Maya, like it or not, plastic surgery
is here to stay. They say by the year
three thousand, you won't be able to
tell the difference between an old
lady and an eight-year-old.

(CONSIDERING THIS) Actually, that's
kind of creepy.

JACK QUICKLY READS THE MESSAGES.

MAYA

I just think we should be promoting
the notion of beauty from within.

NINA

Yeah, yeah, and we shouldn't be testing
eye makeup on rabbits... *

JACK GLANCES AT SOMETHING ON THE CREDENZA BEHIND HIS DESK. *

ELLIOTT

Yo, Finch.

ELLIOTT TAKES A PICTURE OF FINCH.

FINCH

Hey, don't, I feel fat today. *

MAYA

Nina, I'm talking about how women feel
about themselves.

NINA

Well, when my friend Binnie had her
ribs shaved --

ELLIOTT SNAPS A PICTURE. JACK TURNS AROUND, SUDDENLY
ANNOYED.

JACK

Enough!

THE ROOM GOES SILENT. ALL EYES TURN TO JACK.

JACK (CONT'D)

That's it, I want everyone out of here.

MAYA

What?

FINCH

You heard the man, everyone out.

JACK

You too, Dennis.

FINCH

What?

THEY ALL FILE OUT, CONFUSED BY JACK'S SUDDEN CHANGE IN MOOD.

JACK

(TO FINCH) I don't want to be disturbed. No calls, no questions, no visitors. If anyone so much as touches my door knob, you're fired.

JACK SLAMS THE DOOR.

RESET TO:

INT. BULLPEN - CONTINUOUS

THEY ALL LOOK AT EACH OTHER.

NINA

What was that all about?

MAYA

I have no idea.

FINCH

Alright, people, I know what the problem is. Just a little low blood sugar, no reason to panic.

FINCH GRABS A BASKET OF MUFFINS OFF THE CONFERENCE TABLE AND CROSSES INTO JACK'S OFFICE. AFTER A BEAT, THE BASKET OF MUFFINS IS THROWN OUT WITH GREAT FORCE. A MOMENT LATER, FINCH ENTERS.

FINCH (CONT'D)

Okey-doke, time to panic.

AND WE...

FADE OUT.

B

FADE IN:

BLUSH COVER: WHEN HE WON'T TALK, SHOULD YOU WALK?

INT. BULLPEN/MAYA'S OFFICE - MOMENTS LATER (DAY 1)
(Maya, Finch, Elliott, Nina, Jack (O.S.), Courtney, Atmosphere)

NINA, MAYA, ELLIOTT AND FINCH LOOK AT EACH OTHER,
CONFUSED BY JACK'S BLACK MOOD.

MAYA

That was weird.

FINCH

I've never seen him that mad.

ELLIOTT

Well, Nina and those damn Binnie
stories.

NINA

Me?

ELLIOTT

"My friend Binnie taught her dog to
whistle..." "My friend Binnie can
chew through metal..."

*
*
*

NINA

What Jack doesn't like is you taking all those pictures. Snapping and snapping, like so much Rice Krispies.

FINCH

Okay, people, let's move it about ten feet that way. Jack said he wants it quiet -- in a rather hurtful way.

NOBODY MOVES.

MAYA

Something else set him off. (THINKS)
What about those phone messages from Finch?

FINCH

Don't try to pin this on me, lady.
Reception took those messages.

MAYA

Well, let's see the carbons. Maybe there's a clue.

FINCH LOOKS AT THE CARBONS IN HIS MESSAGE BOOK.

FINCH

Uh, let's take a look. Four messages.
Earl called to say he'll see Jack at the Knicks-Pacers game next month.

MAYA

What else?

FINCH

Rhonda -- will call back.

ELLIOTT

What else?

FINCH

A room confirmation from the Four
Seasons.

NINA

And?

FINCH

A call from Doctor Taylor saying
"there's nothing we can do."

MAYA

Oh my God!

JACK (O.S.)

Pipe down out there!!!

FINCH

(FALSETTO) Sorry, Dad. My fault.

FINCH CLEARS THE AREA. NINA, MAYA AND ELLIOTT CROSS TO
THE KITCHEN.

MAYA

He's sick.

NINA

Sick? Please, in twenty-five years
I've only seen Jack sick once.

(MORE)

NINA (CONT'D)

That was after sipping the punch at
Liza Minelli's Bicentennial party.
(THINKS) And he wasn't so much sick
as frantically dancing.

MAYA

We have to call the doctor and find
out what's wrong.

ELLIOTT

A doctor's not just going to give out
information like that.

MAYA

Yes he will. (PULLING HIM INTO HER
OFFICE) You call up and pretend you're
my dad.

ELLIOTT

Imitate Jack? No way. I did that at
the Christmas party and it cost me my
bonus.

MAYA

Yeah, but this time you'll be talking
out of your mouth..

MAYA, NINA AND ELLIOTT EXIT.

ANGLE ON:

FINCH AT JACK'S DOOR. COURTNEY APPROACHES, HEADING
STRAIGHT FOR JACK'S DOOR.

FINCH

Whoa whoa, Courtney. Can I help you?

COURTNEY

I have some checks for Jack to sign.

FINCH

Not a good time.

COURTNEY GOES FOR THE DOOR.

COURTNEY

But he'd want me to --

FINCH

Don't touch that door knob.

COURTNEY

What?

FINCH

You heard me. Now back away.

COURTNEY

What's gotten into you?

FINCH

Just doing my job.

HE MOVES HER ASIDE. COURTNEY STARTS OFF. SHE PAUSES,
INTRIGUED BY HIS CHANGE IN ATTITUDE.

COURTNEY

(GENUINE) Hmm, you look kind of cute
today.

FINCH

What?

COURTNEY

You look cute.

COURTNEY TURNS AND SEDUCTIVELY MOVES OFF. FINCH TAKES THIS IN.

FINCH

The tango begins. D. Finch, Lord of
the Dance.

CUT TO:

*

*

C

INT. MAYA'S OFFICE - SAME TIME (DAY 1)
(Elliott, Maya, Nina)

ELLIOTT IS ON THE PHONE. NINA AND MAYA HOVER AROUND HIM.

ELLIOTT

I'm telling you I can't do imitations.

(INTO PHONE) Doctor Taylor? Jack *

Gallo. Ha! You called?... (REGULAR *

VOICE) What? The worst you've ever *

seen?... Oh, I see. *

MAYA

What is it? What's wrong?

ELLIOTT

(INTO PHONE) Okay, thank you.

HE HANGS UP.

ELLIOTT (CONT'D)

Maya, brace yourself. It's his sleeves.

MAYA

What?

ELLIOTT

"Doctor Taylor" is a tailor, not a doctor. You know, like the King of Big Screens isn't really a king and Captain Crunch never served in the --

MAYA

Alright, we get it.

ELLIOTT

So Jack dropped off his jacket to be fixed, and they said it's hopeless.

MAYA

Oh, thank god.

NINA

(EMOTIONAL) Hopeless?? With all our technology, is there nothing we can do??

MAYA

I think you're missing the point.

NINA

No, you're missing the point. We can put a man on Jupiter, but we can't save a simple jacket? *

MAYA

It's not the jacket.

NINA

Oh, Maya, it's always the jacket.

(MORE)

NINA (CONT'D)

Once again, modern Western tailoring
has failed us. Well I know a man in
Chinatown named Mr. Chan who can sew
butter onto toast. Even if he is blind
and has no thumbs. *

NINA EXITS. ELLIOTT SNAPS HIS FINGERS. *

ELLIOTT

Wait a minute. After Jack read the
messages, he turned and looked at a
photo. That's what set him off. *

MAYA

That's ridiculous. *

ELLIOTT

Is it? What's the first thing people
grab when their house is on fire?
Their photo album. Because that's
where their past is, and without it,
they're just floating around, completely
unconnected in the universe. *

MAYA

That's it. We're getting you an exhaust
fan in the darkroom. *

ELLIOTT

I'm going to sneak into his office and
take the picture. *

MAYA

Good idea. Nothing cheers my dad up
faster than stealing his stuff.

ELLIOTT

Then I'll take a picture of the picture. *

(PULLS OUT CAMERA) See this? Twelve
hundred by nine hundred DPI.

MAYA

What does that mean?

ELLIOTT

It's digital. It's an extremely
complicated process. I don't have
time to explain. *

MAYA

You have no idea, do you?

ELLIOTT

(COMPLETELY BAFFLED) You open it up
and there's no film, Maya. *

AND WE... *

DISSOLVE TO: *

D

INT. BULLPEN - MOMENTS LATER (DAY 1)
(Nina, Finch, Jack, Maya, Elliott, Atmosphere)

NINA APPROACHES FINCH.

NINA

Finch, I need Baxter the intern to run
a little errand for me. *

FINCH

Nina, the last time he ran a little
errand for you, he spent six months in
a Mexican jail. *

JACK'S OFFICE DOOR OPENS AND JACK ENTERS, STILL IN A
FOUL MOOD. *

JACK

Where's the aspirin?

FINCH

(INTIMIDATED) Kitchen. *

NINA

(MEEKLY) Yeah, kitchen. *

JACK CROSSES TO THE KITCHEN, WHERE MAYA IS MAKING TEA.
JACK RUMMAGES THROUGH THE CABINETS. *

MAYA

Dad, what's wrong?

JACK

I don't want to talk about it.

MAYA

But if you don't talk about it, you --

JACK

I said I don't want to talk about it.

Now go to your office.

MAYA

I'm a grown woman. You can't send me
to my office.

JACK

Don't test me on this.

A BEAT. AS MAYA GOES TO HER OFFICE:

MAYA

Fine, but I have a phone and a TV in
there, so it's no big whoop. *

ANGLE ON:

FINCH'S AREA. ELLIOTT WHISPERS TO NINA.

ELLIOTT

Go over there and distract him. Just
don't talk about Binnie or anything
that happened in the seventies.

NINA

Handcuff me why don't you?

ELLIOTT

Not now, Nina. *

NINA CROSSES TO JACK.

NINA

Knock knock.

JACK

I'm not in the mood, Nina.

NINA

Okay, I'll do both parts. (MAKING IT
UP AS SHE GOES) Knock knock. Who's
there? Lettuce. Lettuce who? Lettuce
all join hands and hope tomato is a
better day.

NINA LAUGHS AND SNORTS. JACK GLARES.

JACK

Get out of my way.

NINA

Okay.

JACK HEADS BACK TO HIS OFFICE. FINCH PANICS. ELLIOTT
IS STILL INSIDE.

FINCH

(TO JACK) Uh, Jack... *

JACK *

What? *

FINCH

Uh... (GETS IDEA) Check it out. *

FINCH DOES A ROBOT DANCE.

JACK WATCHES, STUNNED, AS ELLIOTT SLIPS OUT OF JACK'S OFFICE UNDETECTED AND HEADS OFF. AFTER A BEAT:

JACK

What the hell are you doing?

FINCH

(LAMELY) Robot.

JACK JUST STARES.

FINCH (CONT'D)

C'mon, it's your favorite.

JACK EXITS TO HIS OFFICE AND SLAMS THE DOOR.

FINCH (CONT'D)

(SADLY) I'm losing him.

AND WE...

DISSOLVE TO:

E

BLUSH COVER: GETTING THAT CERTAIN SOMEONE TO NOTICE YOU

INT. BULLPEN - LATER (DAY 1)

(Courtney, Finch, Jack (O.S.), Maya, Nina, Atmosphere)

FINCH IS STANDING GUARD AT JACK'S DOOR. COURTNEY
APPROACHES FINCH.

COURTNEY

Hi, Dennis. I brought you some fruit.

FINCH

You did? (CATCHING HIMSELF) I mean,
whatever.

COURTNEY

I hope you like kiwi.

FINCH

I can take it or leave it. *

HE SNORTS WITH SELF-IMPORTANCE.

COURTNEY

You know, we should go out sometime.

FINCH

Tell you what -- maybe.

COURTNEY

Maybe? Oh. Well, I guess I'll get
back to work.

SHE STARTS TO CROSS OFF.

FINCH

Thanks for the kiwi, Connie.

COURTNEY

Courtney.

FINCH

Either way.

SHE EXITS. FINCH HOWLS HAPPILY.

JACK (O.S.)

Quiet!

FINCH COVERS, HIS GLEE TURNING INTO THE CLEARING OF HIS THROAT.

ANGLE ON:

NINA IS AT RECEPTION. THE ELEVATOR DOORS OPEN AND MAYA STEPS OFF. SHE IS HOLDING A BLACK, DRY-CLEANER'S BAG.

MAYA

Nina, I ran into Baxter. He picked up
my dad's jacket.

NINA

Good, let's assess the damage.

MAYA HANDS NINA THE BAG. SHE OPENS IT AND REMOVES AN OLD LETTERMAN JACKET.

NINA (CONT'D)

(RE: JACKET) Well, we'd better get
this back. Jughead must be freezing.

MAYA

It's pretty beat up.

NINA

If anybody can fix it, it's Mr. Chan.
He can wield his needle like a samurai.
Even if he has one leg and a metal cup
where his nose should be.

THEY CROSS TO FINCH'S DESK.

MAYA

Finch, has my dad come out again?

FINCH

Nope. But he got another message from
Rhonda.

MAYA

What did she say?

FINCH READS THE MESSAGE:

FINCH

(READING) "I'm sorry... you're the
only one... please come on Saturday.
Call me."

MAYA

Oh my god. I know what's going on.

NINA

What?

MAYA

He's having an affair!

NINA

The only way he'd have an affair is if
he were going through a mid-life crisis,
which we know he's not. Now if you'll
excuse me, I have to take care of his
Varsity jacket.

NINA STARTS OFF, AND WE...

FADE OUT.

END OF ACT ONE

ACT TWO

H

BLUSH COVER: AFTER HIS TRYST, HOW CAN YOU TRUST? *

INT. BULLPEN - CONTINUOUS (DAY 1)
(Finch, Maya, Elliott, Atmosphere)

MAYA AND FINCH ARE IN THE SAME PLACES.

FINCH

Jack's not having an affair.

MAYA

Listen to the message from "Rhonda." *

(READS MESSAGE) "I'm sorry... you're
the only one... please come on
Saturday." *

FINCH

You're whacked. If Jack was having an
affair, I'd know about it.

MAYA

How?

FINCH

He'd tell me. A guy can't have sex
with a girl without telling another
guy. Have sex, fall asleep, tell a
guy. That's how it works.

MAYA

It's his same old pattern. And this
explains the reservation at The Four
Seasons. So he can meet up with "Rhonda."

FINCH

And he would have gotten away with it,
if it weren't for you meddling kids.

MAYA REACHES FOR THE PHONE AND DIALS.

MAYA

When was that reservation for?

FINCH

Saturday.

MAYA

Well, let's just see what he's got
planned. (INTO PHONE, SWEETLY) Allie,
hi, it's Maya. Hey, uh, I was just
wondering if you and dad would like to
get together for dinner Saturday
night?... Oh. I see. I see. Okay,
I'll talk to you later. (HANGS UP)
This is terrible.

FINCH

What?

MAYA

I have to have dinner with Allie.

(THEN) She says he's going out with
"friends" on Saturday. I knew it, the
rat's having an affair. *

ELLIOTT ENTERS FROM HIS AREA.

ELLIOTT

Maya, look at this.

MAYA JOINS ELLIOTT AT THE SMALL, ROUND TABLE NEAR HER
OFFICE.

ELLIOTT (CONT'D)

I enlarged and printed the digital
image, which, by the way, is way more
complicated than they make it seem on
the box.

ELLIOTT TAKES THE FIRST OF SEVERAL PHOTOS OUT OF A FOLDER
AND LAYS IT ON THE TABLE.

MAYA

(NOT IMPRESSED) It's my dad with three
guys in a coffee shop. *

ELLIOTT

Let's go in closer.

ELLIOTT PUTS OUT ANOTHER SHOT.

ELLIOTT (CONT'D)

Look below the sign "World's Best
Blueberry Pie," which, by the way, is
a crock because I'm an expert on
blueberry pie and I happen to know
that --

MAYA

Would you just get on with it??

ELLIOTT

You see that waitress? You can't see
her face, but look at her nametag.

MAYA

"Rhonda." The one fooling around with
my father. *

ELLIOTT

No, that's what I thought, too. But
she's just tying her shoe. *

MAYA STARTS OFF. ELLIOTT FOLLOWS. AND WE... *

DISSOLVE TO: *

J

INT. BULLPEN - MOMENTS LATER (DAY 1) *
(Finch, Nina, Courtney, Atmosphere)

FINCH IS STANDING GUARD OUTSIDE JACK'S DOOR. A FUNNY *
FEELING PASSES OVER HIM. HE'S BEING WATCHED. HE LOOKS
AROUND. COURTNEY IS PEERING FROM THE KITCHEN AREA.
WHEN SHE SEES HIM SHE DARTS BEHIND THE COLUMN.

FINCH

Geez, that's creepy.

NINA ENTERS WITH A HUGE GIFT BASKET OF FLOWERS AND OTHER
ITEMS. SHE BRINGS IT TO FINCH.

NINA

This was waiting for you at reception.

FINCH

(READS CARD) "To Dennis from Courtney.

You complete me."

NINA

What'd you do, give her a kidney? *

FINCH

Nina, believe me, I know the recipe
for love -- one pound of grief, two
cups of crap and sprinkle on the moxie.

NINA

And this meal ends how?

FINCH

Like all good meals: with me satisfied,
sleepy and searching for a mint.

NINA ROLLS HER EYES AND MOVES OFF. FINCH CROSSES TOWARD
THE KITCHEN.

FINCH (CONT'D)

Courtney! Come out here.

SHE STEPS OUT.

COURTNEY

I love you, Dennis.

FINCH

I know, baby. Come here. From now
on, I'm going to be here for you. *

COURTNEY

(HAPPY) Really? That's great.

FINCH

Yep. We'll do things together. Take
a trip. Just the two of us. *

COURTNEY

A trip?

FINCH

Yeah, just you and me.

COURTNEY

Uh, yeah. I guess we could do that.

FINCH

And how 'bout tonight I take you up on
that dinner?

COURTNEY

I can't tonight.

FINCH

You can't tonight. Okay, well,
tomorrow. How's that sound?

COURTNEY

I don't know.

FINCH

Please?

COURTNEY

Call me.

SHE STARTS OFF, THEN:

COURTNEY (CONT'D)

Oh, and can you pick my old boyfriend
up from the airport tomorrow? *

FINCH

No. (THEN, DEFEATED) Yes.

COURTNEY SMILES AND EXITS. AND WE...

CUT TO:

K

BLUSH COVER: THE FIRST MEETING -- HOW TO ACT COOL *

INT. MILT'S COFFEE SHOP - LATER (DAY 1)

(Maya, Waitress, Elliott, Rhonda, Busboy, Atmosphere) *

AN UNSPECTACULAR BROOKLYN DINER. MAYA AND ELLIOTT ENTER. MAYA LOOKS AROUND. SHE APPROACHES A BUSBOY WHO LOOKS STRANGELY LIKE JACK BURDITT IN A HAIRNET.

MAYA

Is Rhonda here?

THE BUSBOY POINTS ACROSS THE DINER TOWARD A CUTE LITTLE WAITRESS. MAYA AND ELLIOTT CROSS TO HER.

MAYA (CONT'D)

Okay, "Rhonda," I know what you're doing with my dad and I think you should be ashamed of yourself. He's a married man, so back off! Got it? *

WAITRESS

I'm not Rhonda.

MAYA

Oh. (SWEETLY) Is Rhonda here?

WAITRESS

She'll be out in a minute. *

ELLIOTT

So, you guys claim to have the World's
Best Blueberry Pie, huh? I'll be the
judge of that.

WAITRESS

Oh, no. The great pie judge is here..
What if you don't like it? I'll have
to return to my village in shame.

THE WAITRESS MOVES OFF. ELLIOTT POINTS TO A TABLE.

ELLIOTT

You want to sit down?

MAYA

Yeah, sure.

MAYA AND ELLIOTT TAKE SEATS. MAYA LOOKS AROUND
ANXIOUSLY.

ELLIOTT

Are you okay?

MAYA

Yeah, I'm fine. (BEAT) I can't believe
I'm here.

ELLIOTT

What do you mean?

MAYA

In Brooklyn, in a diner, chasing down
some hot, young fling. I thought he
changed.

ELLIOTT

How old were you when your folks split
up? *

MAYA *

Seven. *

A BEAT. *

MAYA (CONT'D) *

I remember the night he moved out. He
came into my room and I pretended to
be asleep because I didn't want to say
goodbye. *

ELLIOTT TAKES HER HAND. *

MAYA (CONT'D)

I went to my window, watched him get
into a cab. And then he was gone.

ELLIOTT

I'm sorry. That must have been rough.

MAYA

I just don't want Hannah to go through
that. *

ELLIOTT

Nobody should.

MAYA

Thanks for coming with me.

ELLIOTT

Hey, we're friends. Whenever you need
somebody, I'll always be --

RHONDA BRINGS HIS PIE.

ELLIOTT (CONT'D)

Oh, mama! Look at that pie. *

THROUGH THE FOLLOWING, ELLIOTT ENTHUSIASTICALLY EATS THE
PIE. *

RHONDA

(TO MAYA) You wanted to see me? *

MAYA

You're Rhonda? *

RHONDA

That's me, hon.

ELLIOTT

Whoa, Jack has changed. *

MAYA

(WITH AN EDGE) I'm Maya Gallo. Jack
Gallo's daughter. What do you think
of that, "Rhonda?"

RHONDA HUGS MAYA.

RHONDA

You're little Maya? Well, look how
pretty you are.

MAYA

Don't "look how pretty I am" me. What's
going on with you and my father?

RHONDA

Excuse me?

MAYA

I know about your affair with my father.

RHONDA LAUGHS.

MAYA (CONT'D)

You're not having an affair, are you?

RHONDA

Well, not with your father.

RHONDA LOOKS AT HAIRNET JACK THE BUSBOY, WHO MOVES OFF
SUSPICIOUSLY.

MAYA

(FRUSTRATED) Well, then what's with
the messages and seeing him on Saturday
and The Four Seasons? *

RHONDA *

The suite at the Four Seasons was for
Earl. *

ELLIOTT *

Whoa, your dad has changed. *

MAYA

His what?

RHONDA

The walk.

RHONDA SITS AT THE TABLE WITH THEM.

RHONDA (CONT'D)

God, it must have been forty-five years ago. Your dad and his three best friends wanted to do something special for their high school graduation, so they walked across the Brooklyn Bridge. I can still picture them coming in here all proud in their Varsity jackets.

MAYA

My dad at eighteen. That's hard to imagine.

RHONDA

Even then he had the best laugh. When they left they said, "See you next year, Rhonda." I thought, "Yeah, yeah," but sure enough, a year later on that very same day, there they were. And every year after that.

MAYA

That's amazing.

RHONDA

I loved hearing how they were taking
the world by storm. Then a few years
ago Dave died, but Jack, Mike and Earl
still came.

ELLIOTT

This pie sucks. *

MAYA

(TO RHONDA) My dad got a message from
Earl saying he'll see him next month.

RHONDA

Yeah, Earl couldn't make it. Neither
can Mike. Jack's the last one. *

MAYA

Well I'm sure it's not the first time
they've missed it in forty-five years?

RHONDA

Yes it is.

A LONG BEAT AS MAYA TAKES THIS IN. ELLIOTT TENTATIVELY
BREAKS THE SILENCE.

ELLIOTT

(WHISPERS) Excuse me, but I think there's
something wrong with the refrigeration
in your pie case. *

AND WE...

DISSOLVE TO:

L

BLUSH COVER: SATURDAY WORKOUTS? TAKE A HIKE!

INT. BULLPEN - SATURDAY MORNING (DAY 2)

(Nina, Maya, Elliott, Finch, Jack)

THE BULLPEN IS EMPTY, EXCEPT FOR FINCH, MAYA AND ELLIOTT.
THEY ARE DRESSED CASUALLY WITH WINTER COATS AND SCARVES.
FINCH LOOKS AT HIS WATCH AND CHUCKLES. *

ELLIOTT *

(TO FINCH) What? *

FINCH *

I was supposed to pick up Courtney's
boyfriend an hour ago. She'll be hot
for me on Monday. *

THE ELEVATOR OPENS AND NINA GETS OUT CARRYING A BLACK
GARMENT BAG. *

NINA

Sorry, I'm late. I thought we were
meeting at Jack's building. *

MAYA

He's so depressed he came into work.

NINA

(RE: JACKET) Well, this ought to cheer
him up. Mr. Chan can sew the clouds
into a coat for god. Even if he is
four feet tall and screams every time
a bus goes by.

ELLIOTT

Everybody ready?

FINCH

Ready.

MAYA

Okay, if we're going to do this, let's
do it right.

MAYA PUTS HER HAND ON THE DOOR KNOB. EVERYONE IS RIGHT
BEHIND HER.

MAYA (CONT'D)

Okay, on the count of three. One,
two, three...

BUT THE DOOR IS LOCKED AND THEY ALL SMASH INTO EACH
OTHER. GENERAL COMMOTION AD-LIBS.

JACK (O.S.)

Who's out there?!

MAYA

Finch, you can back away now.

FINCH

Oh, sure, you're finished.

THE DOOR OPENS AND JACK WALKS OUT, STILL IN THE SAME
FUNK AS YESTERDAY.

JACK

What the Hell's going on?

MAYA

Hi, Dad.

NINA, ELLIOTT AND FINCH ALL SAY "HI."

JACK

What are you all doing here on a
Saturday?

NINA

We were in the neighborhood...

JACK

We'll go home.

FINCH

Yeah, yeah. You're cranky, we get it.

ELLIOTT

Listen, we know you've been kinda down...

MAYA

And we were wondering, if you're not doing anything... Would you like to take a little walk?

JACK

A walk?

FINCH

Yeah, maybe over the Brooklyn Bridge.

NINA

It's a little nippy.

NINA HOLDS OUT THE LETTERMAN JACKET. JACK IS INCREDIBLY MOVED.

JACK

How did you know?

MAYA

It's not important.

NINA

Here, try it on.

AS HE DOES:

*
*
*
*
*
*
*
*
*

JACK

It looks great.

NINA

Mr. Chan stayed up all night making it perfect.

MAYA

Even if he is just a floating head in
a jar.

ELLIOTT

We're sorry your friends couldn't make it.

JACK

You want to hear Earl's big excuse?

He has a rose in a botanical show.

This from a guy who once tackled a

priest on a dare.

JACK STRETCHES HIS ARMS, FEELING THE FIT OF THE JACKET.

JACK (CONT'D)

Oh, well. I guess it was inevitable.

Old traditions...

MAYA

Become new traditions.

ELLIOTT

So, you coming?

JACK LOOKS AT THEM FOR A BEAT.

JACK

(SMILES) Let's go.

THEY ALL REACT. MAYA PICKS UP THE PHONE AND DIALS.

JACK (CONT'D)

Hey, Elliott, when we get to Milt's,
you are gonna taste the World's Best
Blueberry Pie. *

ELLIOTT

I can taste it now.

JACK NOTICES MAYA ON THE PHONE.

JACK

Who are you calling?

MAYA

(INTO PHONE) Allie, it's Maya. Hold
on.

JACK

Great idea.

MAYA HANDS JACK THE PHONE.

JACK (CONT'D)

(INTO PHONE) Hi honey, it's me.
Listen, why don't you put Hannah in
the stroller and be downstairs in about
ten minutes.

HE LOOKS TO THE GROUP.

JACK (CONT'D)

(INTO PHONE) We're going for a walk.

JACK HANGS UP THE PHONE AND THEY ALL WALK TOWARD THE
ELEVATOR. *

AS THEY HEAD OFF IN ONE BIG GROUP, WE DISSOLVE TO A BLACK AND WHITE PHOTO. IT'S OF A YOUNG JACK AND HIS BUDDIES IN MILT'S. *

OVER THIS IMAGE, WE HEAR JACK'S LAUGH.

FADE OUT.

END OF SHOW