

# In death, Hub officer's heroic actions forgotten

His name is destined to linger in about 10,000 cop stories. But this story, strangely enough, never found its way to the surface last September when we took a blow torch to the life and savage death of Detective John Mulligan.

The detectives who lived this particular tale next to Mulligan wanted it added to the record.

Of course, we were fixated on a murdered cop's credit statements and overtime slips back then. Any attempt at a little perspective would have to wait for a "better time."

Well, somewhere around 8 tonight a few hundred of our very own beautiful people will join a handful of Hollywood names at a benefit showing of the film "Blown Away."

Quite likely the first thing they'll see when the lights go down is a line that says: "This film is dedicated to the memory of Boston Police Officer Jeremiah J. Hurley, who died in the line of duty ... Oct. 28, 1991."

With that, two hours of pure make-believe will carry the audience far away from that crisp afternoon when blood mingled with sunlight in the driveway of 39 Eastbourne St. in Roslindale. Jerry Hurley and his bomb squad partner, Frank Foley, were blown away for real.

As he lay dying, his body ripped open by a bomb that had fallen off a car, Jerry Hurley's last words were directed to the fellow cop who crawled under a car to reach him.

"Watch out," Hurley was quoted as saying, "there may be another bomb under here."

John Mulligan paid no attention.

"We were all in different unmarked cars when we heard this frantic call come across the radio from Sgt. (Thomas) Creavin," Area E Detective John Messia was saying yesterday.

"John, George Bishop and myself, we all converged up there at exactly the same time. None of us said a word to each other. John went straight from his car and dove under the car in the driveway.

"Be honest with ya, I had an idea how grim it was, but I never did look under that car. I figured with John tending to the guys, me and George could concentrate on the old man, (Thomas L.) Shay. He looked like he wanted to vanish, if ya know what I mean. He was real panicky. And if we had lost him in those first few minutes he wouldah buttoned up on us ... and we'd have ended up with bleep.

"What you gotta remember is that in a scene like that, everybody's got a job to do. Someone's gotta look after the guys who are down. And someone's gotta try and make the case. You can't forget that.

"John divin' under the car like that freed us up to go after Shay. It couldah been



PETER GELZINIS

me under there. Or George. But John just did it. He never asked. He never hesitated. 'Cause John knew we had no bleepin' time. We didn't have to waste time talkin' to each other. We'd all been around long enough to know what to do.

"The thing I need to say about John is that he never thought about what could've been waiting under that car," Messia said. "Remember when Randy LaMattina took it in the face a few years back? Randy had already disarmed that bomb. What got him was a booby trap ... the bomb within a bomb.

"John didn't know what the hell he'd find under there. And he didn't stop to think about it. Guys were hurt, and he had to be there."

The reports that George Bishop and John Messia went on to write became the foundation upon which several federal agencies, ATF and FBI among them, built a successful case against Shay's son Thomas A. Shay and Alfred J. Trenkler.

Later that day, Messia would remember his friend John Mulligan, covered in the blood shed by Jerry Hurley and Frank Foley. The critically maimed Foley survived.

"We didn't say much about it afterwards," Messia said. "We were all shook, but it was the job. John never gave it much thought. You go on."

When a death every bit as grisly claimed John Mulligan one year later, the detectives at Area E, the men who worked 'round the clock to fit together pieces of a slaughter, were forced to endure the trashing of a dead cop by speculation.

"I remember sitting in the station a few days after John's funeral and having coffee with his brother, Richie," Messia said. "We get to talking, you know, all those stories and everything. And I tell him about that day on Eastbourne Street with Jerry. He was stunned to hear it."

Richard Mulligan has since stored this particular story with all the others his brother left behind. "My brother liked to say 'It's a short trip from here to eternity. And no one makes it alone.' That's why he chose to be near Jerry and Frank."

# Pols try to set stage for more films

While Gov. Bill Weld and a contingent of Hollywood titans toast the opening of "Blown Away" tonight, a politically wired provision to target more than 13 million taxpayer dollars to lure more big-budget movies to Massachusetts is headed for the governor's desk — even though some state officials and moviemakers question its worth.

The amendment, slipped onto the state's capital outlay budget, would authorize Bunker Hill Community College to redirect up to \$13.5 million — originally targeted for a Chelsea campus — to design and construct a movie and TV soundstage in Charlestown.

And while all indications are the provision will pass, the Hollywood producers who made "Blown Away," the biggest made-in-Massachusetts film ever, said they would have had little use for such a facility.

"When Hollywood comes to Boston it's for the exteriors," said John Watson, who produced the Jeff Bridges/Tommy Lee Jones bomb flick. That's the local scenery in the city, the Berkshires, the Cape and North Shore.

Proponents of the soundstage, chiefly local Teamsters President George Cashman, argue that if such a facility is available, it would allow moviemakers to stay in the state longer to film interior shots instead of packing up their stars, their gear and heading West once they've grabbed the local color.

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But some state officials and Hollywood types questioned whether there is enough specialized talent here to run the soundstage, do set design and construction and all the other specialized tasks needed to shoot movie interiors.

They also point out it doesn't make economic sense for moviemakers to go through the expense of locating those people — and the rest of the film crew and actors — here when it is easier and cheaper to do the work in Hollywood.

Film Office chief Linda Peterson Warren said that while "she would love to have a soundstage to sell" when she courts Hollywood films, she believes those questions have to be addressed.

Of course, there has been an intense behind-the-scenes rivalry between Peterson Warren and Cashman ever since he and the private group he spearheads, M.O.V.I.E., began attempting to lure filmmakers to Massachusetts — the film

# INSIDE TRACK

GAYLE FEE / LAURA RAPOSA



MASS. MADE: Jeff Bridges and Suzy Amis, stars of the made-in-Massachusetts 'Blown Away,' embrace in a scene from movie.

office's *raison d'etre*.

Still, other state officials share her concerns.

"This is not a 'build it and they will come.' It's a 'build it and see if they come,'" said one high-ranking member of the Weld administration. "The question is: Should we spend taxpayer dollars for that?"

Well, Gov. Weld — who is passionate about privatization — should be opposed, right? Maybe not.

Spokeswoman Pam Jonah said the measure "will go through the usual review process." But privately, high-ranking state officials say it is a done deal.

"The governor will probably have to sign it," said one State House insider. "Because a key political ally — Cashman — is pushing for it. If he vetoes the measure there's a huge downside."

One aspect of which is certainly the Teamsters' ability to make or break budgets for filmmakers who want to shoot in Massachusetts.

The Teamster chief's political power extends over to the House/Senate conference committee that will thrash out the capital outlay budget next week. Sources there say that because Cashman wants it, the lawmakers are unlikely to stand in his way.

And Cashman, who is in a tough fight to hang onto the leadership of Local 25, desperately wants the soundstage to demonstrate his political clout to the membership.

But Cashman also argues that the facility will help the local economy.

"We're trying to increase economic opportunity here in Massachusetts," Cashman said. "This will not only service the needs of the movie industry but it will teach kids at Bunker Hill Community College how to get into the business."



CASHMAN

Cashman and M.O.V.I.E. commissioned a study by Arthur D. Little that says a soundstage — while it would not become "a significant profit center" — could generate an additional \$11 million annually for the state's economy. But that is assuming the soundstage captures 235 additional production days per year.

Over at Bunker Hill Community College, officials are enthusiastic, saying the soundstage is a good marriage of educational and economic opportunity.

"The combined benefits make it very attractive," said Maurice O'Shea, an associate to the college president. "With such a facility we would be in a position to offer three additional associates degrees in film production, arts and theater arts, and filmmaking."

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The question is, should the state gamble \$13.5 million — and whatever additional operating costs are required — for three additional associates degrees and the hopes of people with Hollywood stars in their eyes?



WELD