

BOARDWALK EMPIRE
"In God We Trust"

By

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Based on characters by Terence Winter

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FADE IN:

EXT. FOREST - DAY

A DEAD DOE lies on the floor. Blood oozes out of a fatal bullet wound on its side. Its open, unblinking eyes stare ahead.

The rustling sound of leaves. The fresh blood attracts the attention of a hungry BEAR. It approaches the lifeless doe, and claims the kill for itself.

The bear licks the fresh blood on the ground.

More rustling of the undergrowth.

The bear looks up and sees RICHARD HARROW, armed with a rifle, pushing past a thicket of trees and branches.

For a moment, the two experienced killers stare at each other with unblinking eyes. One set belongs to a primal predator and the other set is half man, half mask.

The bear stands on its two feet. It ROARS at its competitor.

Richard readies his rifle for a shot, but the rifle is jammed.

The bear charges.

Calmly, Richard drops to one knee, examines the rifle and fixes the jam. He doesn't miss a beat.

He steadies the rifle and aims it.

BANG! It's a sniper's mark.

The bear drops to the ground immediately with a sickening THUD. Blood oozes out of a gunshot wound just under its eyes - the Richard Harrow special.

EXT. FOREST - NIGHT

Even with a full moon, light is sparse in these woods.

Only a campfire provide sufficient light and warmth for Richard. A spit has been prepared over the fire.

A skinned and gutted doe lies beside the campfire.

With adept hands, Richard uses a hunting knife to cut pieces of meat from the doe. He puts them on the spit.

Not far from the fire, he takes a seat on top of a rectangular lump on the ground. His cloak covers it, and provides a soft cushion for his bottom.

He picks up an open book filled with pictures and newspaper articles.

One article reads "Nucky Thompson Beats Election Fraud."

He scrolls through other articles, showing social unrest and striking railroad workers.

A teardrop trickles down his cheek as he reads another: "Body Identified as James Darmody."

Finally, he settles on a recent article dated December, 26 1922: "Christmas Massacre in the Woods."

The sound of rustling leaves. Richard SNAPS the book shut and drops it on the floor. The cover reads "Communist Manifesto."

He grabs his rifle and stands up. He points the gun at the source of the disturbance:

RICHARD
Show yourself.

With hands up, a BLACK HOBO approaches the campsite.

HOBO
I saw the light.

RICHARD
What do you want?

HOBO
I was wondering mister, if you
wouldn't mind sharing some of that
venison.

Richard doesn't budge - the rifle still pointed at the stranger.

HOBO (CONT'D)
I can't pay for the kindness, but
God sees all - in the light and in
the dark.

RICHARD
You won't find God in these woods.

Richard points at a newspaper, sticking out of the hobo's cloak pocket.

HOBO
 (grabs newspaper)
 What? This?

RICHARD
 Paper for meat.

The hobo tosses the newspaper to Richard, who catches it with one hand.

He lowers the rifle and sits down.

HOBO
 It's yesterday's edition.

RICHARD
 That's fine.

HOBO
 Thank you, brother.

With an eager smile, the hobo takes a seat across from Richard. His hungry eyes stare at the searing meat.

RICHARD
 Give it a few minutes.

Richard opens the paper and scans the headlines.

HOBO
 What's a man of means doing by
 himself in these woods?

RICHARD
 Surviving.

An article catches Richard's attention. It's a review of an Atlantic City stage play called "The Beggar's Opera."

HOBO
 What's that say?

RICHARD
 You can't read?

HOBO
 Afraid not, sir.

RICHARD
 How do you now this is yesterday's
 edition?

HOBO
I found it yesterday in the woods.

RICHARD
It's a review of 'The Beggar's
Opera.'

HOBO
Is it any good?

RICHARD
I'll have to see and let you know.

Richard takes out a scissor and cuts out the article.

The hobo leans closer and notices a picture of GILLIAN
DARMODY, as one of the actresses. He WHISTLES out loud.

HOBO
That's one fine beggar. If I had a
penny, I'd pay to see her.

RICHARD
I'm not sure if she's one of the
beggars, but she's definitely part
of the opera.

HOBO
The meat's a cookin' well. I think
it's ready. May I?

RICHARD
Go ahead.

The hobo takes a stick with seared venison meat. He blows on
it to cool off the hot meat.

Richard opens the "Communist Manifesto." He flips through
the pages, until he finds an empty page for the article.

HOBO
What's that book about?

RICHARD
The truth.

He SNAPS the book shut.

His hand reaches for the hunting knife. He cuts more meat
for cooking.

INT. BABETTE'S SUPPER CLUB - NIGHT

A large sign reads "Welcome 1923." It hangs on the ceiling and covers the entire length of the room.

Live jazz music echoes through the large catering hall. Energetic dancing fill the dance hall.

Flanked by an ATTRACTIVE GIRL on each arm, MICKEY DOYLE approaches the bar with an empty glass. He snaps his fingers at the BARTENDER.

MICKEY

Hey, you! I'm dry!

The bartender takes two tickets from a COUPLE. He fills their glasses with whisky.

ATTRACTIVE GIRL #1

Daddy, I'm thirsty.

MICKEY

Hey! Did you hear me? I'm dry!

The bartender moves over to Mickey:

BARTENDER

Ticket?

MICKEY

What ticket? I'm already in the party, aren't I?

BARTENDER

You need tickets if you want a drink. You can buy them up front.

With concerned looks, the girls slide off Mickey's arm. Mickey puffs up his chest.

MICKEY

Do you know who I am?

BARTENDER

Yes, you're not a VIP.

The bartender points at the stairs, leading to the second floor.

Mickey notices that the stairs are roped off.

MICKEY

Drinks are free in New Year's. It's Atlantic City.

BARTENDER

Not this year.

MICKEY

Where's Nucky? Let me speak to Nucky.

BARTENDER

It's not his party. Ticket or get out.

The girls leave Mickey at the bar.

INT. BABETTE'S SUPPER CLUB - LOUNGE - CONTINUOUS

On the second floor, the real VIPs toast the New Year. Not long ago, James Darmody celebrated his short-lived victory over Nucky in the very same room.

Now, it's clear who has won. Standing in a circle, NUCKY THOMPSON, MAYOR EDWARD BADER, ERNIE MORAN and DAMIEN FLEMING each holds a glass of whisky and a glass of champagne.

BODYGUARDS guard the entrance to the exclusive lounge area. One of them is OWEN SLEATER.

NUCKY

I want to thank Mayor Edward Bader, or should I say the Great Builder...

Nucky playfully bows to Edward. Polite laughs and claps all around.

NUCKY (CONT'D)

(to Edward)

... for hosting a wonderful party. When I picked you to be the next mayor, I expected great things. And here we are.

ERNIE

Nucky always picks the winners.

NUCKY

That's the secret to winning.

DAMIEN
To Mayor Bader!

EDWARD
To Nucky Thompson! A builder is
nothing without the architect.
Let's not forget who had the
vision.

ERNIE
To Nucky Thompson!

EDWARD
Happy New Year Everyone!

Everyone sips their champagne in unison.

EDWARD (CONT'D)
Now that toast is over. It's time
for another. We've accomplished a
lot in the past year. The hospital.
The opening of the Edward Bader
Middle School...

NUCKY
That tongue twister must be sweet
after a glass of champagne.

EDWARD
And now the convention center. Not
just any convention center, but the
largest in the country. When the
highway is built and as the booze
keeps flowing, Atlantic City will
be the epicenter of American
tourism. Dare I say we'll even
challenge New York as the booze
capital of America.

NUCKY
Don't dare, Mayor. *Veni vidi vici.*
Be bold.

EDWARD
We have to keep the momentum going.
This is why I've decided to name
Nucky Thompson as the new Atlantic
City Treasurer. Damien, you're out.

NUCKY
(to Damien)
It's been discussed. With the tax
investigation, it's best you stay
out of the limelight.

DAMIEN
I understand.

NUCKY
(places hand on Damien's
shoulder)
You'll beat this. I never forget my
friends.

Damien nods. He tries to be stoic, but a feeling of anxiety betrays him. Nucky's powerful and determined eyes calm him.

ERNIE
The Great Builder and the Great
Philanthropist...

Edward removes a thick ENVELOPE from his jacket and hands it to Nucky. It's filled with dollar bills.

NUCKY
What's this?

EDWARD
It's from all of us. You're cut
from the highway construction.

Edward raises his glass of whisky.

EDWARD (CONT'D)
To Nucky Thompson! To prosperity!

Everyone drinks their glass in one shot.

Nucky almost spits it back into the glass.

NUCKY
I've tasted better.

INT. BUTCHER SHOP - DAY

Richard hands some venison to a BUTCHER.

The butcher weighs it on a scale.

BUTCHER
Where did you learn to cut meat?

RICHARD
You learn many things from the war.

BUTCHER
Like being a butcher?

He looks up at Richard. The mask's synthetic eye unnerves him.

RICHARD
Is it to your liking?

BUTCHER
What?

RICHARD
The meat. Is it to your liking?

BUTCHER
Yes, this is good... I'll take all
you've got.

The butcher opens the cash register and takes out some money.

WOMAN'S VOICE (O.S.)
No running! Behave children!

Outside the shop, CHILDREN run around and chase each other. Their MOTHER comes over and yells at them. Richard watches the scene through the shop's window.

BUTCHER
Are you going to the festivities?

RICHARD
What festivities?

BUTCHER
The opening of the Edward Bader
Middle School, down the block.

The butcher hands him money. Richard counts it carefully.

BUTCHER (CONT'D)
Is it to your liking?

RICHARD
This is good.

Richard lifts a long CASE from the floor. It's the size of his rifle.

BUTCHER
Have a good day. Come again.

Richard leaves the shop. Bells on the door jingle as he exits.

INT. COMMODORE'S BEDROOM - DAY

Covered in bed sheets, a naked Gillian Darmody stares at the ceiling. She lies on the Commodore's old bed.

She looks sick.

Standing by the bed, LUCKY LUCIANO tightens his belt.

LUCKY

You up?

Gillian doesn't respond; he snaps his fingers in front of her face. It breaks her trance.

LUCKY

You up?

She sits up.

GILLIAN

I'm sure you are, dear.

LUCKY

I gotta go.

GILLIAN

Where are you going?

LUCKY

I've got business to do.

GILLIAN

With Nucky?

LUCKY

My business is my business... I'll see you later?

GILLIAN

I've got things to do.

LUCKY

With who?

TOMMY (O.S.)

Mima! Mima!

GILLIAN
(shouting)
Don't come in here Tommy! Mima
doesn't want you to get sick.

LUCKY
(smirks)
Mima? Is that short for Grandma?

GILLIAN
It's none of your business.

She looks away from him. She sees a reflection of herself in
a mirror.

LUCKY
I left you a gift on the table...
You're welcome.

Whistling a happy tune, Lucky leaves the room.

EXT. SCHOOL - DAY

Sunlight glistens off the brand new windows on the newly
built Edward Bader Middle School. Each window ledge has an
American flag.

In front of the school, a makeshift stage was built for the
special occasion.

Onstage, POLITICIANS and BUSINESSMEN both old and new sit in
chairs. One of them is LEANDER WHITLOCK. Another is Damien
Fleming.

In the front row, Nucky Thompson sits with his wife MARGARET
THOMPSON and their son TEDDY.

Nucky holds Margaret's hands and smiles at the crowd.

Margaret looks unemotional.

Edward Bader addresses the crowd behind a podium.

The crowd consists of REPORTERS, FAMILIES and various
Republican CONSTITUENTS.

EDWARD
With grave news, I must report that
Damien Fleming is stepping down as
the Atlantic City Treasurer. In his
place, I've decided on a veteran
stalwart whom many of you are
familiar with... Nucky Thompson.

An excited murmur fills the crowd. Then the crowd erupts into an applause.

Nucky stands up with his wife and son.

Flashing a wide smile, Damien comes over and shakes Nucky's hand and returns to his seat.

Nucky squeezes Margaret's hand:

NUCKY
(whispers to Margaret)
Smile so that they may know you're
happy.

Margaret flashes a smile that only Nucky would know if it's genuine or not.

TEDDY
(tugs on Nucky's jacket)
Daddy, daddy. It's the Tin Man!

NUCKY
Who?

TEDDY
(points at crowd)
The Tin man!

It takes a moment for Nucky to realize who is the 'Tin Man.' His eyes search the crowd, but it's too crowded for him to discern any particular individual.

EDWARD
Ladies and gentlemen... Nucky
Thompson!

Nucky replaces Edward on the podium. Edward sits with Margaret.

NUCKY
Thank you, Mayor... Or as the
newspapers call him... the Great
Builder.

He waits for the applause to die down.

NUCKY (CONT'D)

Over the past year, we've seen tremendous growth in our great city. The new hospital, not far from here, houses the country's finest polio treatment programs. We're just starting on the building of not one, but two high schools in the city. And of course, the middle school.

More applause.

NUCKY (CONT'D)

And this is the beginning. This year, the Mayor and I plan to introduce a referendum for Atlantic City to issue a municipal bond. The proceeds of which will be used to buy up the amusement park and build the country's premiere convention center.

An excited murmur filters through the crowd.

NUCKY (CONT'D)

Once the highway that connects Philadelphia and New York to Atlantic City is complete, our city will be the ultimate commercial hub on the East Coast. Let me say this about our Mayor. He's not just a great builder of buildings... he's also a builder of communities. I look forward in working with him.

He takes a step back from the podium to admire at the applause from the excited crowd.

EXT. STREET - LATER

With Margaret and Teddy beside him, Nucky shakes the hands of various members of the crowd outside the newly built middle school. He's walking towards a car.

An entourage follows him from behind. It consists of EDDIE KESSLER, Edward Bader and Damien Fleming.

Nucky encounters MRS. MCGARRY, the president of the Atlantic City Women's Temperance League.

MRS. MCGARRY

If I may have a word, Mr. Thompson?

NUCKY

I'm yours to do as you please, Mrs. McGarry. Tell me your greatest desire.

MRS. MCGARRY

I'm not so sure that this convention center is a great idea. That ferris wheel is as old as the boardwalk. Have you thought about the children?

NUCKY

Of course, I have.

(to Teddy)

Teddy, do I have your vote?

TEDDY

I only vote for you, Daddy.

NUCKY

Well, there you have it. The children have spoken. Daddy knows best.

MRS. MCGARRY

And this convention center... I'm afraid it will only attract outsiders of questionable character.

NUCKY

Now, now Mrs. McGarry, is that the Christian way to greet our guests?

MRS. MCGARRY

We already have enough people coming into the city, bringing their filth into our communities.

NUCKY

Trust me, Mrs. McGarry, I'm looking to attract only the finest organizations with unquestionable character. In fact, I've spoken to Father Brennan. He told me that the American Catholic Church are looking for a new spacious venue for their annual convention.

MRS. MCGARRY
The American Catholic Church?

NUCKY
Yes. Due to your tireless efforts
and many others, faith is swelling
in this country. With this new
convention center, we can easily
accomodate the Catholic Church...
Atlantic City will be the beacon of
Christian faith.

MRS. MCGARRY
Hmm... Maybe, I will rethink my
position on this issue.

NUCKY
Do think about it. And when you've
seen the light, tell all your
friends about it when the
referendum comes to ballot.

MRS. MCGARRY
I certainly will. And Mr. Thompson,
I'd like to take this opportunity
on behalf of the Temperance League
to thank you for your contributions
to the community. The new chapel...
your philanthropy...

NUCKY
(cuts her off)
God sees all.

MRS. MCGARRY
Amen. Good day, Mr. Thompson... And
Mrs. Thompson.

Nucky walks away and avoids greeting other supporters.

MARGARET
And a good day to you as well, Mrs.
McGarry.

Margaret lets Nucky walk ahead by himself. Then she grabs
Teddy's hand and follows him.

EXT. CAR - LATER

Finally, away from the crowd, Nucky reaches the car, where Owen Sleater reads a newspaper.

Margaret and Teddy catch up to him, followed by Eddie Kessler.

NUCKY
 (to Margaret)
 Owen will drive you to the
 hospital. Take Teddy with you.

MARGARET
 Will you be home for dinner?

NUCKY
 It's going to be a long day.

Nucky playfully rubs Teddy's hair.

NUCKY
 (to Owen)
 Take care of my number one
 constituent.

OWEN
 (smiles at Teddy)
 You're family is in good hands, Mr.
 Thompson.

Eddie leads Nucky to another car.

INT. CAR - DAY

OWEN
 Teddy, do you like magic tricks?

He sees an image of both Margaret and Teddy on the car's rear view mirror.

The young boy is enjoying the car ride, but Margaret has a more serious outlook.

MARGARET
 Teddy, someone asked you a
 question.

TEDDY
 Yes, I do, Mr. Sleater.

OWEN

Please, Teddy. What's with the formalities? I call you Teddy, you call me Owen. Deal?

MARGARET

Mr. Sleater, my son will learn all the formalities of a gentlemen. He is to address strangers by their proper surnames.

OWEN

Strangers? We're all family here.

MARGARET

Mr. Sleater, I will not...

OWEN

Teddy, would you like to see a magic trick?

With a devilish grin, Owen lifts his hands from the steering wheel. He takes his eyes off the road to watch Teddy's reaction.

OWEN

I call this trick 'cruise control.'

MARGARET

Mr. Sleater! There are children in the car!

Teddy giggles; Margaret hugs him close.

MARGARET (CONT'D)

Mr. Sleater!

Finally, Owen relents, and his hands grab the steering wheel.

OWEN

I guess your mum's not ready for that magic trick.

INT. COMMODORE'S STUDY - DAY

A frightening bear, killed and stuffed by the Commodore himself, stare directly into Gillian's eyes. It's one of The Commodore's hunting trophies.

In front of the stuffed, full-sized bear, TOMMY DARMODY, Gillian's grandson, plays with a toy truck.

Seated in a couch, Gillian watches the scene in front of her. Across from her, Leander Whitlock also sits on a couch.

A table separate the two.

Some LEGAL DOCUMENTS lie on the table. Leander pushes them towards Gillian.

LEANDER

With the passing of Charles Taylor, the Commodore's estate becomes the sole heir to the Atlantic Trust.

GILLIAN

Who's Charles Taylor?

LEANDER

He's one of the Commodore's many business partners. And Charles, a widower, died with no heir or family to speak of. Based on the stipulations of this document, full ownership of the trust shall go to the estate of the next living partner. In this case...

GILLIAN

Tommy.

LEANDER

Yes. And all I need is the signature of his legal guardian.

GILLIAN

What kind of business is this trust involved with?

LEANDER

Amusement...

(smiles at Tommy)

Tommy here is now the sole owner of the largest and oldest ferris wheel on the Atlantic City boardwalk.

GILLIAN

I didn't know Louis owned the amusement park.

LEANDER

Like Romulus, the Commodore built a city from nothing. He had a vested interest in many things related to Atlantic City.

GILLIAN

I understand the casinos, and the gentlemen clubs. But an amusement park?

LEANDER

He was quite fond of children.

Violent coughing disrupts Gillian's composure. She takes out a handkerchief and wipes her nose.

Leander slides a pen towards her. He notices blood on the handkerchief. She tucks it away.

LEANDER (CONT'D)

Have you seen a doctor about your condition?

GILLIAN

It's not needed.

LEANDER

It could be something serious like pneumonia.

GILLIAN

It's a flu I caught from one of the actors on the show.

LEANDER

Are you sure that's still a good idea?

GILLIAN

I've survived far worse things. A flu is a minor irritation.

LEANDER

I meant to continue with that show. You do realize Nucky's back as the Treasurer...

GILLIAN

All the more reason for my face to be public. I can die alone in this house - no questions asked. Or I can die in public, where questions will be raised. Then everyone's favorite philanthropist will have to answer questions about the all too coincidental deaths of the Darmody family.

Leander follows Gillian's line of sight - the stuffed bear.

LEANDER

It's comforting to know Tommy's in good hands.

GILLIAN

He will be a great man someday. Tommy, come to Mima.

Tommy drops his toy truck and sits on Gillian's lap.

She grabs the boy's right hand. Gillian's fingers has some dried blood.

GILLIAN

It's okay, dear.

Together, they grab the pen and sign the trust document.

GILLIAN (CONT'D)

Now, what am I going to do with an amusement park?

LEANDER

(grins)

Congratulations, you now own the most valuable property on the boardwalk.

EXT. BAKERY - DAY

On the window of the shop, a sign reads "Closed."

Nearby, a ferris wheel towers over the neighborhood.

INT. BAKERY - DAY

Inside, the shelves are devoid of any product. A box lies on the ground; it contains a cash register.

A YOUNG MAN (early '20s) reads a LEGAL DOCUMENT on an empty counter.

Across from him, Ernie Moran watches him intently.

ERNIE

Your father will be missed by the Order.

YOUNG MAN

My father came to America before everyone from Dublin to Cork started flooding Ellis Island... I hate selling the business, but Cornell didn't teach me how to bake bread.

ERNIE

Have you decided where you'll be staying in New York?

YOUNG MAN

Nucky introduced me to some of his New York friends. I'll use the money to buy a place on Mulberry Street. It's close enough to work.

ERNIE

Congratulations. I've heard good things about the world of the late J.P. Morgan.

YOUNG MAN

I thank Nucky for getting me that job. It's a great opportunity.

ERNIE

Nucky takes care of his best supporters, especially the Order of the Ancient Celts.

The cries of a baby distract them. The young man's WIFE enter the room. She consoles the young child.

A proud smile appears on the young man's face. He picks up a pen on the counter.

YOUNG MAN

If Nucky ever wants to buy a piece of General Electric, call me.

ERNIE

I'm sure he'll find you.

He signs the piece of paper and hands it to Ernie.

ERNIE (CONT'D)

My partners and I wish you the best of luck in New York.

Ernie leaves the establishment. The young man hugs his family close.

INT. NUCKY'S OFFICE - DAY

A large map of Atlantic City covers a table.

It shows all the major roadways, transportation hubs and buildings. A large circle has been drawn over a particular area of the boardwalk.

Nucky Thompson, Edward Bader and Ernie Moran stand beside the table.

With a ruler in hand, he points at various points of interest on the map:

NUCKY

The highway from Philadelphia will enter through here. The New York one over here. With last year's great railroad strike all but settled, we can expect smooth rail traffic in the coming years. The Boardwalk Renewal Program will take care of the ports so we'll get the sailors as well.

ERNIE

Along with the booze.

NUCKY

We'll have to find another way. Even with the Commodore gone, the Coast Guard is still quite vigilant. And our Irish whisky is all but gone.

EDWARD

I had to charge people for booze at the New Year's party.

ERNIE

What about New York?

NUCKY

New York's running out as well. They'll keep what they get and compete with us for demand. We'll have to go through Philadelphia.

EDWARD

It's getting bloody over there.

NUCKY

Our old friend Munya is living up to his vocation as a butcher. It's high stakes because whoever controls Philly controls the supply lines to New York and Atlantic City.

ERNIE

What about Waxey Gordon?

NUCKY

I've tried to keep us neutral for as long as possible, but soon we'll have to choose sides.

ERNIE

Have you decided?

NUCKY

A great gambler once gave me valuable advice... Do nothing when there's no obvious move. For now, let's focus on what we can control - the convention center.

His ruler hovers over the circled area on the map.

Ernie takes out an envelope and drops it on the table.

ERNIE

The young man sends you his thanks. Call him if you want a stock tip.

NUCKY

In time, I'm sure I'll call upon him for a favor... That gives us the entire block with one exception.

EDWARD

He's a stubborn one.

ERNIE

Everyone has a price.

EDWARD

Not this one.

ERNIE

Who is this guy?

EDWARD

Some devout Catholic, printing
Christian newsletters.

NUCKY

He's been plagiarizing the Bible
for the last thirty years.

ERNIE

Do we even need his shop?

EDWARD

I'll have to redesign the hotel, if
we don't get him to sell. I'll have
to cut down the pool and spa
section.

NUCKY

Plus an old printer shop will be a
tourist eyesore. We don't want some
Bible nut, handing out the Ten
Commandments outside our hotel.

ERNIE

So how do we get to him?

NUCKY

The Church owes me a favor. I'll
have God speak to him.

Nucky's ruler hovers above an image of a ferris wheel on the
Atlantic City map.

EDWARD

Nucky, that ferris wheel...

A loud KNOCKING on the door.

NUCKY

What is it Eddie? I'm in the middle
of a meeting!

Nucky waits for a moment. He puts the ruler on the table.

NUCKY (CONT'D)

I know you're standing there Eddie!
Just come in here and tell me!

Eddie Kessler enters the room. He clears his throat.

EDDIE

I'm sorry to intrude, gentlemen,
but Mr. Damien Fleming wants a word
with you, Nucky.

NUCKY
Well, bring him in here. He's late.

EDDIE
He wants a word with you in
private.

NUCKY
(to his associates)
Gentlemen, we'll continue this
discussion later. Good work, Ernie.

Eddie escorts Ernie and Edward out of the room.

Nucky settles in his seat by his desk.

INT. HOSPITAL - REHAB ROOM - DAY

Margaret places her hand on Teddy's shoulder. A DOCTOR
stands next to them.

A few feet away from them, two NURSES hold EMILY's hands.

DOCTOR
She's quite resilient.

MARGARET
She gets it from his father.

DOCTOR
Who's the father?

Tears swell up in Margaret's eyes. The two nurses let go of
Emily.

With her leg braces, Emily struggles to stay on her feet.

MARGARET
Come to me, Emily. You can do it.

TEDDY
Come on, Emily!

Their words of encouragement put a smile on her daughter's
face.

Cautiously, Emily takes one step. Then another. And another.

Finally, she walks the entire length of the rehab room.
Margaret drops to one knee, and catches her daughter with an
embrace.

Margaret kisses her daughter's temple.

MARGARET
I'm so proud of you, Emily.

Teddy joins the family embrace.

EMILY
Where's Daddy, Momma?

MARGARET
He'll be home for dinner.

Margaret stands.

MARGARET (CONT'D)
Thank you, doctor.

DOCTOR
We're almost done here for the day.
I have to run a few more tests.

TEDDY
Can I stay and watch?

DOCTOR
It's alright. He can stay. We'll
all be in this room.

MARGARET
I'll be in the hallway. Be good,
Teddy.

DOCTOR
The nurses will let you know when
I'm done.

INT. HOSPITAL - HALLWAY - DAY

Reading a newspaper, Owen sits on a bench.

Someone sits next to him. He lowers the paper and finds
Margaret, wiping tears from her eyes.

OWEN
Is everything alright?

MARGARET
You should have seen her, Owen.
It's the second most beautiful
thing I've ever seen.

OWEN
Am I the first?

MARGARET
Watching her breathe in God's world
for the first time will always be
the most precious.

She uses a handkerchief to wipe her face.

OWEN
I know what'll make you feel
better.

He grabs her arm and drags her away from the bench.

She follows him, but pulls away her arm.

MARGARET
Don't. Someone might see us. It's
his hospital.

They walk the length of the hallway to a less crowded area.
They stop in front of a door marked "Custodial."

Owen looks both ways, until the coast is clear. They go into
the room unseen.

INT. CUSTODIAL ROOM - CONTINUOUS

The small closet is standing room only. It has a small table
and a dirty mop, leaning on the wall.

Owen locks the room and pushes Margaret up the table. His
hand pushes up her skirt.

OWEN
I've been thinking of you all day.

He kisses her on the neck.

MARGARET
Wait... Nucky's...

OWEN
He can't get to you here.

Owen's hand slowly goes up her leg.

MARGARET
Can't get to me?

OWEN
You do realize he'll betray you the
first chance he gets.

MARGARET
But the children...

OWEN
He's using them like he's using
you.

Before Margaret can respond, she emits a MOAN. She closes
her eyes to enjoy the moment.

OWEN (CONT'D)
He only married you so you can't
testify, and he'll never forgive
you for what you've done. You've
got one choice...

MARGARET
I can't leave...

Another MOAN.

OWEN
Take the children and come with me.
We can live in Ireland. The IRA
takes care of its own.

He stops and pulls her closer to him. Their eyes meet.

OWEN (CONT'D)
You and your children will never be
safe with a man that puts his own
brother to jail. A gangster more
crooked than Masseria.

She puts a finger to his lips.

MARGARET
Stop talking...

She unbuckles his belt.

INT. NUCKY'S OFFICE - DAY

Seated in his chair, Nucky looks like a newly crowned
emperor looking down on his worshipping subjects.

Across from his desk, Damien Fleming has a concerned look.

NUCKY

How much have you told them?

DAMIEN

My accountant gave them what they're looking for - my last ten tax returns.

NUCKY

Will they find anything?

DAMIEN

You don't have to worry about anything, Nucky. I swear.

NUCKY

Damien... I was talking about you. When the Commodore made his move, I swore I'd ruin everyone who stood in my way and protect those who stood by me. Have I not kept my word?

DAMIEN

You have, Nucky, and I'm forever grateful. I think they're just fishing for something. Probably something related to the Harding Highway...

NUCKY

At this point, it certainly won't be called the Warren G. Harding Highway. After last year's oil scandal, the last thing the president wants is his name attached to any public works construction.

DAMIEN

I think they're using me to get to you and possibly, the mayor.

NUCKY

I'm sure they're using you to get to all of us. The mayor has his construction business to hide his profits. As for me...

Nucky sips a glass of whisky. It could be the finest whisky in the world, but at this point, it's as good as rat poison.

NUCKY (CONT'D)
 There is no profit when you give
 everything away.

DAMIEN
 Maybe, it's a blessing in disguise.

NUCKY
 (sarcastic)
 Oh, I've thanked my wife for this
 unexpected blessing many times...
 and God...

Nucky pulls out a business card. He hands it to Damien.

NUCKY (CONT'D)
 Contact him. He's the lawyer who
 helped me beat the charges against
 me. Tell him I sent you.

DAMIEN
 Thank you again, Nucky.

NUCKY
 Keep me informed and keep a low
 profile.

DAMIEN
 I will.

EXT. THEATRE - DAY

Richard pulls the "Communist Manifesto" from his coat pocket
 and opens it.

He finds the article with Gillian's face. The article's
 title is "The Star of Hit Show the Beggar's Opera."

The article also has a picture of the theatre.

INT. BACKSTAGE - DAY

Dressed in her costume, Gillian powders herself in front of
 a mirror.

An ACTOR places a hand on her shoulder.

ACTOR
 Do you have more of that stuff?

He hands her some money.

TOMMY (O.S.)

Mima!

They both turn around and see Tommy, running towards them. The little boy jumps onto Gillian's lap.

Gillian takes the money and hands it all to Tommy.

GILLIAN

Run along dear and buy yourself
some popcorn. Don't spend it all.
We'll get some cotton candy at the
park.

TOMMY

Yay!

An excited Tommy jumps of her lap and runs off.

GILLIAN

(to Actor)

Come back to me after the show.

INT. THEATRE - DAY

Every seat is taken. The CROWD laughs at the current scene from John Gay's famous play.

Only one face in the crowd remains unemotional, stoic. It's the half man, half mask of Richard Harrow. For him, the subject matter is more than a parody of Italian opera.

MONTAGE - VARIOUS SCENES FROM PLAY

INT. STAGE - DAY

Gillian plays the part of POLLY PEACHUM. She stares at the crowd to deliver her lines.

POLLY (GILLIAN)

We bourgeois artisans, who work
with honest jimmies on the cash
boxes of small shopkeepers, are
being swallowed up by large
concerns backed by banks.

INT. STAGE - LATER

POLLY (GILLIAN)

The law was made for one thing
alone, for the exploitation of
those who don't understand it, or
are prevented by naked misery from
obeying it.

INT. STAGE - LATER

POLLY (GILLIAN)

Our judges are absolutely
incorruptible: it's more than money
can do to make them give a fair
verdict.

INT. STAGE - LATER

The final scene of the play has Polly (Gillian), begging at
the feet of the EXECUTIONER.

The main character MACHEATH/MACK THE KNIFE is played by the
same actor who gave money to Gillian backstage. Macheath is
in chains and is about to be executed.

The play ends when the QUEEN'S MESSENGER brings the pardon
and Macheath is released.

Led by Gillian, all the ACTORS onstage sing "God Save the
Queen."

INT. THEATRE - CONTINUOUS

Richard Harrow is the first to stand with both hands,
clapping.

PATRONS around him are both surprised and scared at the "Tin
Man's" reaction.

Soon the whole crowd stands and claps.

END OF MONTAGE

EXT. THEATRE - DAY

Now dressed in normal clothes, Gillian escorts Tommy out of the theatre. Nearby, she sees a familiar person. She drops to one knee and whispers:

GILLIAN

Tommy, stay here and wait for Mima.

Tommy looks up and sees Richard, watching them closely.

TOMMY

Yes, Mima.

GILLIAN

Then we'll go to the park.

Like a good boy, Tommy stands there and watches Gillian approach Richard.

GILLIAN (CONT'D)

It's been over a year.

RICHARD

You speak the truth.

GILLIAN

(points at his case)

What's in the case?

RICHARD

I was hoping to try out for the symphony. Is the show in need of a violin?

GILLIAN

I don't think so, but I can help you find work.

RICHARD

It's not needed. I came to make sure the boy is okay.

GILLIAN

He's in good spirits.

RICHARD

Are you okay?

GILLIAN

I've outlived the Commodore. I'll outlive Nucky Thompson.

RICHARD

Are you sure it's safe to be out in public?

GILLIAN

I'll hide if I have something to fear. What about you? Do you have a place to stay?

RICHARD

I've learned to take care of myself.

Suddenly, blood trickles down Gillian's nose. Before she can pull out a handkerchief, Richard reaches for his.

He carefully wipes her blood and hands his handkerchief to her.

RICHARD (CONT'D)

Take care of the boy.

She wipes her nose and watches him leave.

EXT. AMUSEMENT PARK - DAY

A middle-aged, FERRIS WHEEL OPERATOR waves at a passing COUPLE. He smiles at the CHILD with them.

Behind him, a sign reads "Atlantic City Ferris Wheel - New Jersey's Finest."

The ferris wheel slowly rotates clock wise. The happy laughter of children fill the air.

Finally, the ferris wheel operator sees an opportunity: no one is looking. He takes a flask from his coat pocket and drinks from it.

Right at that moment, the ferris wheel stops moving. It takes a moment for everyone to realize that the ride is stuck.

The happy laughter of children is replaced with desperate cries for help.

INT. PASSENGER CAR - DAY

Gillian puts an arm around a scared Tommy. Their ferris wheel car is at the apex. They have a magnificent view of the glitz and glamour of Atlantic City.

GILLIAN

Once upon a time, there were three baby pigs who lived in a forest. They were happy pigs who lived with Momma Pig and Papa Pig. Then one day the Big Bad Wolf came. He huffed, and he puffed, until he blew their house down... He ate Momma Pig and Papa Pig.

TOMMY

Why did he eat Momma and Papa?

GILLIAN

Because that's what wolves do, dear. They are never to be trusted.

TOMMY

Did the baby pigs get away?

GILLIAN

Yes. They did and they went about their ways. One pig decided to stay in the forest. But this pig was lazy. He collected fallen leaves and built a house made of leaves. Then the wolf came back. He huffed and he puffed, until he blew his house down. He ate the lazy pig.

TOMMY

I don't like this wolf.

GILLIAN

The second pig was stronger and bigger than his brother pigs. He stayed in the forest and used his strength to cut down trees. He built a house made of wood. One day the wolf came for him. The wood house wasn't enough and the wolf ate him too.

A CHILD below them cries hysterically.

TOMMY

Mima, I'm scared.

She kisses his temple and strokes his hair. She leans closer to whisper the end of her tale.

GILLIAN

The third pig was the smartest of them all. He went to town and studied at the best school. When he grew up, he became mayor. He paid the strong men of town to build him a house of stone. When the wolf came for him, his house stood, and the men he hired killed the wolf. He lived happily ever after.

Finally, the ferris wheel begins to move.

TOMMY

The wolf will never catch me!

GILLIAN

You have nothing to fear, my dear.

INT. CHURCH - DAY

Richard lights a candle in front of a Virgin Mary statue.

Suddenly, he hears voices. It takes him a moment to realize it's the voice of Nucky Thompson.

Richard looks around for a place to hide. He finds a confessional booth nearby. He enters it and closes the curtain behind him.

Nucky and FATHER BRENNAN sit on a bench. It's within hearing distance of Richard's confessional booth.

NUCKY

The Church owes me a favor, and I'm here to collect.

BRENNAN

Please, Mr. Thompson. We are still in a house of worship, and you're speaking to a man of the Church.

NUCKY

And you're speaking to a man of the state, who is less forgiving.

A beat. Father Brennan stares at the cross, hanging above the main altar.

BRENNAN

If I had known Mrs. Thompson was not of right mind... I would not have sent it to the cardinal, where it's now out of my hands.

NUCKY

It's too late for hypothetical circumstances. You've benefitted from unintended philanthropy, and now is my turn... Will you speak on my behalf?

BRENNAN

I speak on behalf of the Catholic Church, when I say that your philanthropy will not be forgotten. Regardless of the circumstances involved, the Church will always side with its generous benefactors.

NUCKY

Good. Then I shall expect the Church to repay its debt to me.

Nucky stands, but before he can leave, Father Brennan grabs his arm.

BRENNAN

I sense a troubled soul... Mr. Thompson, regardless of the circumstance, God will always forgive. Ask and you shall receive.

NUCKY

Father, there's a reason why men of all kinds look to me to pull the trigger and make decisions for them... I don't ask for sympathies for what I've done and for what I will do.

Nucky pulls away from Father Brennan and leaves him.

Father Brennan crosses himself and recites a silent prayer.

INT. CONFESSIONAL BOOTH - CONTINUOUS

Richard Harrow looks pensive. He's still thinking about Nucky's conversation with Father Brennan.

A PRIEST enters the confessional booth. Richard doesn't budge. The priest sees only the human side of Richard's face.

PRIEST

Tell me your sins, my son, so that your soul may be saved.

RICHARD

Forgive me, Father, but I fear you can no longer offer me redemption.

PRIEST

Why do speak such blasphemy? God sees all.

RICHARD

I came from the war, and I now realize that God can never give me a soldier's redemption.

PRIEST

Please tell me what troubles your soul.

RICHARD

When you're in a trench, you always wait for the whistle. When you hear it, you climb the top and run through no-man's land. On the other side, they'll be shooting their machine guns. They'll throw gas that will make your skin melt. But whatever happens you never turn back. You get to the other side and kill everything in sight.

Richard turns to face the man of God, and his mask is finally revealed to the priest. It unnerves him.

RICHARD (CONT'D)

This is a soldier's redemption.

EXT. MANSION - DAY

A joyous party fills the backyard of a Long Island estate.

A large, dancing CROWD of Italian men and women clap and move their feet to a Sicilian song.

MEYER LANSKY, probably the only Jewish person in the entire party, sits by himself. He drinks a glass of wine and watches a STOUT MAN, talking to himself.

STOUT MAN

May your daughter's first born be a beautiful son.

Meyer watches him repeat this line over and over.

Someone places a hand on Meyer's shoulder. He turns around and finds Lucky Luciano.

Lucky notices the stout man, practicing his one-liner.

MEYER

What's he doing saying the same thing over and over again?

LUCKY

You only get one chance to make a first impression on the Godfather.

MEYER

Then let's hope Mr. Masseria's memory doesn't age like good wine. Or we'll be swimming with his nephews at the bottom of the ocean.

LUCKY

First and foremost, he's a businessman, and we've got a good proposition.

MEYER

Is he ready for us?

LUCKY

Stay here. Only I can see him.

MEYER

I thought a Sicilian can't deny anyone on the day of his daughter's wedding.

LUCKY
Sicilian rules are for Sicilians.

MEYER
I'll stay here.

Lucky leaves him.

INT. MASSERIA'S STUDY - DAY

Lucky enters an elaborate study. He sees two men, one seated and the other standing. They both face the windows, and watch the birthday party outside.

The unknown, seated man smokes a cigar.

A SERVANT closes the doors behind Lucky, and the noise attracts the man who is standing. He turns around.

It is JOE MASSERIA. He hasn't changed much, since Arnold Rothstein brokered a meeting between Masseria, Lansky and Luciano for the death of Masseria's nephews.

JOE
My lucky *paisano*!

LUCKY
I don't dodge bullets like you.
They should call you Lucky.

The two men embrace.

Lucky bows and kisses a ring on Masseria's finger:

LUCKY (CONT'D)
Godfather.

FAMILIAR VOICE
What? I don't see you for a year,
and I don't get a kiss on my
finger?

Lucky looks up and finds that the seated man with the cigar is AL CAPONE.

AL
Come here, you...

Al and Lucky embrace, like good old friends.

JOE
 Good, everyone's here.
 (in Italian)
Let's talk business.

Joe sits behind his desk. Al and Lucky take the two seats across from him.

JOE (CONT'D)
 (in Italian)
I invited Capone here, because I thought he should hear your proposal.

Lucky removes a bag of cocaine from his jacket. He places it on Joe's desk.

Capone reaches for it.

LUCKY
 (in Italian)
Careful. One sniff and you're hooked.

AL
 Opium?

LUCKY
 (in Italian)
Much better... Cocaine. More addictive and doesn't rattle in crates, like alcohol.

JOE
 (in Italian)
I've heard good things about your operations in the city. And I'm willing to finance your expansion to the five boroughs, Long Island...

AL
 (in Italian)
To Chicago.

JOE
 (in Italian)
From New York to California. I want us and only us to control the entire operation.

Al's curious hands caress the bag of cocaine.

AL
 (in Italian)
Who do you sell them to?

JOE
 (in Italian)
*Everyone and anyone who gets
 addicted.*

AL
 (in Italian)
And it only takes one sniff?

LUCKY
 (in Italian)
*I got the whores hooked on it.
 Drunk guys pay them to jerk them
 off, and the girls give them free
 samples. Then the whores use what
 they earn to pay us for their own
 addiction.*

Al takes a moment to toke his cigar. Then he breaks into a hysterical laugh.

AL
 (in Italian)
*So let me get this straight... You
 got the whores working for you and
 buying the product on what they
 earn? It's brilliant. Who thought
 of this idea? Rothstein?*

LUCKY
 Fuck, Rothstein.
 (in Italian)
This is my deal.

JOE
 Fuck them Jews.
 (in Italian)
We'll control the whole operation.

AL
 (in Italian)
*I like it... I'll convince Torrio.
 Chicago has your support.*

Al kisses the bag of cocaine. He laughs hysterically.

EXT. BEACH HOUSE - DAY

Richard stops in front of a house that could use a new paint job. The windows are boarded up. It's James Darmody's old house.

He walks to the back of the house to look for a way in.

CRASH!

His hand smashes a tattered window. He slips through.

INT. BEACH HOUSE - KITCHEN - CONTINUOUS

He's now in the kitchen. He finds a kettle on the stove.

His hand touches it and realizes it's still warm.

With the calmness and the efficiency of a professional killer, he removes his rifle from its case and assembles it.

Muffled voices can be heard upstairs. Richard climbs the stairs...

INT. BEACH HOUSE - BEDROOM - CONTINUOUS

It's a familiar room. Richard's hand touches the floor, where he once found the dry blood of Angela Darmody.

WOMAN'S VOICE (O.S.)

Be quiet...

Richard points his gun at the bathroom door. He checks the bullets in his rifle and preps it for a shot.

RICHARD

Show yourself...

WOMAN'S VOICE (O.S.)

Please, I've got children here. My husband will be home soon... We'll give you everything.

The bathroom doors open. A BLACK WOMAN and four BLACK CHILDREN leave the bathroom.

Richard lowers his rifle.

INT. BEACH HOUSE - KITCHEN - NIGHT

The Black woman pours a cup of coffee into Richard's cup.

BLACK WOMAN
More, Earl?

EARL
I'm good.

EARL, a Black man in his forties, sits across from Richard.

RICHARD
I'm surprised no one's found you.

EARL
No one comes out here in the
winter. The beach's too cold.

RICHARD
What'll you do when spring arrives?

EARL
We're not sure yet... Ever since
Chalky's strike, the hotels have
cut down hiring black folk. It's
payback for us messing with them.

His wife grabs Earl's hand.

BLACK WOMAN
We have faith in God.

Richard finishes his cup of coffee and stands up.

RICHARD
I have to go meet some friends.

EARL
Please, sir...

RICHARD
You're secret's safe with me.

He takes out a Bible from his pockets and places it on the table.

RICHARD (CONT'D)
For your hospitality, please take
this as a gift.

BLACK WOMAN
Thank you, kind sir.

RICHARD
Its rightful place is with those
who fear God.

Richard picks up his rifle case and heads for the exit.

Earl opens the Bible and finds a Angela Darmody's old sketch
of Richard - without the mask.

EARL
Sir, you've left some pictures.

He doesn't turn to address Earl:

RICHARD
I no longer have need for them.

INT. LANSKY'S OFFICE - NIGHT

A seated ARNOLD ROTHSTEIN picks up a thick envelope from
Lansky's desk.

Meyer watches Arnold flip through the dollar bills inside
the envelope. Lucky stands next to Meyer.

ARNOLD
My, oh my have the pups grown.

Arnold looks around the room. He flashes a wicked grin.

ARNOLD (CONT'D)
Soon your litter will need a bigger
play pen.

MEYER
The casino is doing well. We got
all those Wall Street fellas
spending...

LUCKY
And whoring...

Lucky takes a thicker envelope from his pocket and throws it
at Arnold. He catches it with one hand.

LUCKY (CONT'D)
Nice catch.

ARNOLD

I've learned a thing or two from
Shoeless Joe Jackson.

Arnold opens the second envelope. His grin grows wider.

LUCKY

I told you that powder was gold. We
got all the whores, spreading it
around town.

ARNOLD

Have you considered expanding your
operations?

MEYER

We're definitely looking into that
possibility. You'll be the first to
know, Arnold.

ARNOLD

This is good gentlemen.

Arnold stands up and puts the envelopes in his coat pocket.

MEYER

Benny!

ARNOLD

It's alright. I'll see myself out.
(to Lucky)
Do be careful with those whores.

LUCKY

(smirks)
They'll do whatever I tell them.

ARNOLD

Whores will do whatever you pay
them. Their loyalty belongs to the
highest bidder. And when money is
not enough...

He eyes Meyer. Then his eyes settle on Lucky.

ARNOLD (CONT'D)

You slap them around to remind them
who's boss.
(bows)
Gentlemen.

He leaves them to think about his parting words.

INT. NUCKY'S STUDY - NIGHT

Oil and juice ooze out of a bloody steak. A knife cuts a piece of meat; a fork stabs it.

Nucky puts the piece of meat in his mouth. He gnaws at it.

Across from him, Owen waits for him to swallow the food.

OWEN

The postman received our stamped letter.

NUCKY

And?

OWEN

They're expecting someone from Washington to take over the investigation on Fleming.

NUCKY

Did you get a name?

OWEN

Esther Randolph.

NUCKY

(sarcastic)

Wonderful. I've been Treasurer for less than a day, and all the ants crawl out of the woodwork.

KNOCKING on the door:

MARGARET (O.S.)

Can I speak to you? In private...

NUCKY

(to Owen)

Keep me informed.

The two men stand.

Owen walks past Margaret. He tips his hat:

OWEN

Ma'am...

She ignores him and heads for the couch, where several pieces of luggage are open. It's filled with Nucky's clothes.

Nucky heads over to an open cabinet. Inside the cabinet is an open safe. He closes them both.

NUCKY

I'll send some people for the safe.
Expect them tomorrow.

MARGARET

Where will you stay?

NUCKY

The Ritz. Take this...

His hand reaches into his pockets for a wad of dollar bills. He gives her some money.

NUCKY (CONT'D)

That will last you the month. I'll have Owen deliver next month's when the cash becomes available.

MARGARET

Is this to be our new arrangement?

NUCKY

It's still the same marriage proposition with my own personal amendments.

MARGARET

This is not the proper way to run a household. Have you thought about the children?

NUCKY

Look at what's in your hands. What do you think that's for?

MARGARET

Money will buy them food to eat and clothes to wear. It won't buy them the presence of a father figure.

NUCKY

I was there when Emily took her first steps in that hospital. Today, I held Teddy's hands in front of his future school. I've been at their most precious moments - then, now and the future.

MARGARET

What will I tell them when you are not here every night?

NUCKY

I'm confident in your ability to tell them the most convincing fairy tales.

MARGARET

Is this arrangement temporary?

NUCKY

It depends on which arrangement you are referring to.

She holds up the money in her hands.

MARGARET

This arrangement... You're a man of conviction. Why not make it temporary and end it all?

NUCKY

Because I genuinely care about the children, and I have no confidence in your ability to be a good mother.

MARGARET

And an absentee father is much better?

NUCKY

I've done more for Emily and Teddy than you ever will in the current life and the after life combined.

MARGARET

What if I want to make this temporary?

NUCKY

You've lost the right to choose when you handed my soul to the church in a stamped envelope.

MARGARET

You have no soul to save.

NUCKY

I'm not looking for redemption.

MARGARET

Is that what you told your men when you pulled the trigger?

NUCKY

As I've told you many times, I had nothing to do with Hans Schroeder.

MARGARET

I wasn't talking about him.

Nucky's eyes bulge with anger. With one swift motion, he slaps her.

Margaret takes a step back - more shock than pain.

He prepares for another hit...

EMMY

Daddy!

They turn around to find the maid KATHY, and Teddy escorting Emmy through the door.

EMMY

I wanted to kiss you goodbye before you left.

Kathy and Teddy let go of her hands.

Emmy walks on her own to Nucky. He kneels down and embraces her.

EMMY

I love you, Daddy. When will you be back from your trip?

With tears in her eyes, Margaret watches Nucky kiss Emily's forehead.

INT. MEETING HALL - NIGHT

The room is packed with men seated in chairs. In the front row, Richard Harrow has his hands on his lap. He's listening intently to a SPEAKER onstage.

Behind the speaker, a sign reads "Free Sacco & Venzetti."

SPEAKER

How many of you were in the war?

Several men in the crowd raise their hand.

Richard stands. The other war veterans take his cue, and they stand as well.

The speaker points to one of them:

SPEAKER (CONT'D)
What was your reward for your
sacrifice?

VETERAN #1
I lost a leg.

SPEAKER
And you sir? What medals did you
receive?

VETERAN #2
They took away my home.

SPEAKER
(points at Richard)
Did they promise you the American
dream?

RICHARD
They killed my family.

SPEAKER
They killed my family.

The speaker lets his last words sink into the minds of the crowd.

SPEAKER (CONT'D)
My fellow workers... brothers...
countrymen. We live in a country
where the Attorney General, the
supposed voice of the law, is
guilty himself for auctioning
America's soul at Teapot Dome.

The crowd emits a low murmur.

SPEAKER (CONT'D)
We live in a country where innocent
men are denied due process.

INT. LANSKY'S CASINO - NIGHT

SPEAKER (O.S.)

We live in a country where what
matters most is the state and the
corruption they perpetuate!

Playing poker, half-naked AFFLUENT MEN sit around tables.
They all appear drunk from the whisky everywhere.

A shirtless PROSTITUE sits on the lap of AFFLUENT MAN #1. He
sips from a bottle of whisky and snorts cocaine on her
exposed breast.

In the corner, a very pleased Meyer Lansky and Lucky Luciano
watch the scene around them.

INT. BEDROOM - NIGHT

SPEAKER (O.S.)

We live in a country where the
individual no longer matters, and
we are expected to follow the
unquestionable will of the state!

Gillian brushes her hair in front of a vanity mirror. She
puts the brush down and snorts some cocaine on a tray in
front of her.

INT. BASEMENT - NIGHT

SPEAKER (O.S.)

It's an American state that I no
longer recognize... defaced,
defamed, and defiled by the current
powers that be!

Both Owen and Margaret sit by a table. He holds her hand.

Owen uses a wet rag to wipe a bruise on Margaret's face.

They kiss.

INT. MEETING HALL - NIGHT

SPEAKER

These corrupt, capitalist pigs have killed America. And I will not allow myself... I will not allow you to sit idly by and snort their despicable lies. One day their fantastical lies will come to an end. And my brothers... we will be there to watch them burn in their filth!

VETERAN #1 (O.S.)

You speak the truth!

RICHARD

It's the only truth!

The crowd erupts into a deafening applause.

INT. TRUCK - NIGHT

GANGSTER #1 squints at the dark road in front of him. He's driving through a road through the forest.

GANGSTER #2, seated next to him, takes out a bag of cocaine.

GANGSTER #1

Where did you get that?

GANGSTER #2

I'll introduce you to my girl when we get to New York.

A loud THUD! The driver loses control of the truck.

The bag of cocaine rips, and it all lands on the face of Gangster #2.

The truck flips over several times.

EXT. FOREST - NIGHT

Three BANDITS dressed in KKK outfits circle the truck.

Broken liquor glasses litter the road.

BANDIT #1 collects as many bottles as he can carry.

BANDIT #2 takes cash from the dead/unconscious gangsters.

BANDIT #3 guards the perimeter with a gun.

Gangster #2 with the cocaine all over his face regains consciousness. He grabs a gun from his pocket and shoots Bandit #3 in the shoulder.

Bandit #1 and Bandit #2 run away. Bandit #3 collapses to ground.

The gangster slowly crawls out of the flipped truck and points the gun at the injured bandit.

BANG!

The gangster drops his gun and grabs his right hand. He screams in pain and blood oozes out of his hands.

Richard Harrow with rifle in hand emerges from the trees. He walks over to the injured bandit and removes his hood.

RICHARD

Earl...

EARL

Please, sir... My children...

The gangster screams in pain.

RICHARD

(to Earl)

Go... leave now.

Earl gets up and runs into the woods.

Richard walks to the gangster, who raises his injured hand. It has an open hole, where bone and flesh used to be.

GANGSTER

Please...

Richard shoves the nozzle of his gun through the open hole in his hand. He presses it in between his eyes.

RICHARD

Whose truck?

GANGSTER

Munya's...

Richard notices the cocaine in his face. He tastes it.

RICHARD
Opium?

GANGSTER
God have mercy...

RICHARD
He's not listening.

A bullet in Richard's rifle SNAPS into place.

RICHARD (CONT'D)
God is dead.

BANG!

He grabs some liquor bottles and spreads alcohol everywhere.
He pockets one for himself.

A match is lit. He flicks it at the truck. The fire slowly
spreads.

Richard finds a comfortable seat under a tree. He opens the
bottle of whisky.

He looks up at the cloudless sky. The stars look especially
beautiful tonight...

KA-BOOM!

FADE OUT:

END OF SHOW