

Get Me the Italian

by
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INT./EXT. HOUSE ON A REMOTE LAKE - EVENING

Upper class house on a clearing near a secluded lake.

From his second floor bedroom window, former mob underboss "IRISH" PADDY O'BRIEN (60), in his pajamas, looks through his binoculars and he pets his dog, Pete.

WOODS IN FRONT ON THE HOUSE

Paddy daughter MARGARET O'BRIEN (31), and her lover DAN RUSINSKI (24) argue.

Margaret points determinedly at the house. Dan puts his hands on his hips in a defiant gesture. Surrendering, she puts her hands up.

Dan picks up an expanding ladder and sneaks towards the house.

Dan turns back to Margaret causing the trailing ladder to hit the garbage cans. The loud CRASH causes Margaret to cringe. She urges him on with his hands.

BEDROOM

PADDY

God, if you're gonna kill your own father, at least be good at it.

There is a KNOCK from the door.

ILGA

Mr. O'Brien, I have your dinner.

PADDY

Just a minute, Ilga.

Paddy hustles into the bed.

PADDY (CONT'D)

Okay, Ilga. You can come in.

ILGA SWENSON (23), a beautiful Swedish servant with an accent, enters with a food tray.

ILGA

I made your favorite stew.

Ilga starts to put the tray on Paddy's lap. Attention split between her and the window, he waves her off.

PADDY

Not really hungry. Just put on the desk. I'll get to it. I promise.

Ilga puts the tray down, takes a spoonful and holds it up to Paddy's mouth.

ILGA

Mr. O'Brien, you need to eat to stay strong.

Attention still split, Paddy pushes the food away.

PADDY

Um, I'm sure it's great, but just not now. It's just that...

(looks at bathroom)

I, uh, have to...

Paddy nods toward the bathroom. Ilga becomes confused.

PADDY (CONT'D)

You know, I have to...

Paddy nods to the bathroom. Ilga looks and realizes. She puts the try on the desk and heads to the door.

ILGA

Okay, but when I come back I expect to see that bowl empty.

(stops at the door)

Oh, and Doctor Stewart called. He can't make it tonight. A Doctor Martin will be filling in.

Ilga closes the door, Paddy hustles out of the bed and goes to the window. Hidden from sight, he anxiously scans the area and sees only Margaret.

PADDY

Where did you go, you little prick?

The THUD of the ladder being placed against the sill gets Paddy's attention.

Careful not to be spotted, Paddy looks down and sees an unsteady Dan climbing the ladder with a large knife in his mouth.

Staying hidden, Paddy squats at the base of the window as the CLUNK of Dan's boot on the metal ladder gets louder.

Just when the noise seems to be right outside, Paddy reaches up and pushes on the ladder away.

Dan's SCREAM is followed by a loud THUD.

Staying hidden, Paddy looks out and smiles as he sees Dan reeking in pain. Margaret runs to help him.

DAN

God, I think I broke my fuckin' leg. Get me the fuck out of here.

Paddy smiles slyly as Margaret helps Dan to his feet.

MARGARET

I told you to use the trellis. You think he saw you?

DAN

No. I was careful. God, my leg is killing me. Just get me the fuck out of here.

Margaret helps Dan to the woods.

Paddy hears SLURPING sounds and turns to see Pete on a chair, eating the stew.

PADDY

Bad boy. Get off there.

The dog goes to side of the bed, lays down and belches.

Something catches Paddy's attention out the window.

He looks through the binoculars to see a car pull up to the tree line. It' stops and it's lights go dark.

INT./EXT. CAR - EVENING

Paddy's younger daughter, JESSIE O'BRIEN GILLESPIE (29), is the driver with MUCHIE GILLESPIE (33), her unemployed husband, the passenger.

TOMMY CORBIN (22), obviously high as a kite, sits in the back seat. He wears a doctor's smock and tries to snatch imaginary objects out of the air.

JESSIE

You sure he can handle this?

MUCHIE

We got a choice?

Tommy sniffles and wipes his nose.

TOMMY

Yeah, uh... I got this, dude. No problem. What's the plan again?

Annoyed, Jessie looks at Muchie for reassurance.

MUCHIE

What? Look around. We're in fucking Shangri La. Not a lot of call for hitmen around here.

Jessie looks at Tommy in the rearview mirror.

JESSIE

You ever kill anybody before?

Tommy is oblivious as his hands flail at the air.

Annoyed, Jessie looks at Muchie.

MUCHIE

Tommy. TOMMY!

TOMMY

Huh dude, I'm right here. Why you yelling?

JESSIE

You ever kill before.

TOMMY

Yeah, sure. I killed a, uh, I think it was dead.

JESSIE

That's it. I'm calling this off.

Muchie grabs Jessie by the arm.

MUCHIE

And do what? Wait for the FBI to find out about the money? Or maybe Donovan? You know he's got at least a dozen guys searching for Paddy as we speak? They get there first, there's no inheritance.

Jessica looks off in thought. Muchie leans in.

MUCHIE (CONT'D)

What if your father does catch him? Last thing he wants is his picture on the front of a paper.

Jessica hesitates, relents, and reaches into the glove compartment. She grabs a syringe and hands it to Tommy.

JESSIE

Remember, he gets a B 12 booster every Monday from Doc Stewart. You're just filling in for the night. That's it. In and out. You'll get the rest of the money when it's done.

Tommy takes the syringe, puts it in his chest pocket and gets out of the car. He puts on a bad blonde wig that contrast with his day-old facial growth and exits.

Jessie's face turns to surprise as she sees Margaret helping Dan through the woods.

Margaret freezes as the two sisters stare at each other, seething. Margaret moves on.

MUCHIE

Why you just don't kill her and get it over with?

JESSIE

She gives us twice the chance at my father. There'll be time for her later.

INT./EXT. MANSION ON A REMOTE LAKE - EVENING

Paddy lowers the binoculars, hesitates, grabs a small pillow, and puffs it up. As he checks it for firmness, he notices Pete laying motionless on the floor.

PADDY

Pete. Pete, you okay? Pete, boy.

Paddy nudges the dog with his foot. Not a stir. He tries a second time much harder. Pete remains motionless.

Concerned, Paddy looks at the half empty stew bowl, at the door and then back at Pete.

Pre-flap: the sound of a toilet FLUSHING.

MOMENTS LATER

Paddy exits the bathroom with the now empty bowl.

A KNOCK at the door.

ILGA (O.S.)

Mr. O'Brien. Doctor Martin is here
with your shot.

Paddy quickly puts the bowl on the tray, kicks Pete under the bed and jumps into it.

More KNOCKING from the door.

ILGA (O.S.) (CONT'D)

Mr. O'Brien, Doctor Martin is
here.

Paddy secures the pillow next to his arm and pulls the covers to his chin.

ILGA (O.S.) (CONT'D)

Mr. O'Brien are you --

Ilga opens the door and is shocked to see Paddy alive. Stunned, she stares at the empty bowl.

PADDY

Oh, sorry. I seemed to have dosed
off.

(break)

You okay Ilga? You don't look too
well. Maybe you should eat
something. I know, have some of
that stew. Sure got the old blood
flowing for me.

A stunned Ilga shows Tommy in.

ILGA

Um, I'm okay. This is Doctor
Martin. I told you he'd be filling
in for Doc Stewart.

Seeing Tommy's crooked mismatched wig, Paddy does his best to contain his amusement.

PADDY

Can't thanks you enough for coming
on such short notice, doc.

(to Ilga)

You can leave us, Ilga. As a
matter of fact, take the night off
as a reward for making such a
wonderful dinner.

PADDY (CONT'D)
And don't forget to have some
yourself. That's an order.

Still confused, Ilga nods, takes the tray and leaves.

Tommy takes out the syringe and approaches Paddy.

PADDY (CONT'D)
Okay doc, let's get this over
with.

Left arm under covered, Paddy holds out his right hand.

PADDY (CONT'D)
Just give it here.

Confused, Tommy stops and looks at Paddy.

PADDY (CONT'D)
Doctor Stewart didn't tell you? I
have this thing about needles. I
insist on injecting myself. I hope
you don't mind. You can watch if
you want.

Tommy smiles and hands the needle to Paddy.

TOMMY
Uh, no. Not at all. Have a day.

Paddy puts the needle to his arm from outside the sheet.

TOMMY (CONT'D)
Uh, dude, isn't your arm suppose
to be outside?

PADDY
Aah. That's the part I just can't
stand. When the needle pierces the
skin, it just freaks me out. This
isn't a problem, is it?

TOMMY
Hey, it's your life, dude.

Paddy pushes the needle through the sheet and injects the
liquid. He hands the syringe to Tommy.

PADDY
Again, I can't thank you enough
for coming on such short notice.
I'd just feel dead to the world if
I didn't get my shot.

Tommy waits and stares Paddy, who becomes confused.

PADDY (CONT'D)

Is there something else? We're finished here, right?

TOMMY

Um, I'll just stick around. Make sure everything works properly.

Paddy shrugs.

PADDY

I seem to be getting awful sleepy. This doesn't usually happen. I'm just so... My eyes are so heavy. Maybe I'll just...

TOMMY

Just let it go, dude. Close your eyes and just let it go.

PADDY

I, um...

Tommy smiles as Paddy closes his eyes. He turns to the window and fumbles through his pockets.

Over his shoulder, Paddy opens one eye. Tommy turns to check and Paddy quickly closes it.

Tommy takes out a small flashlight and signals out the window. The car flashes its lights.

As Tommy signals out the window, Paddy slowly gets up and grabs the lamp off the nightstand.

Satisfied, Tommy turns as Paddy brings the lamp over his head.

THUD

Tommy hits the floor from a blow with lamp.

Paddy stands over him. He swings downward again and again. Paddy's face morphs from a concerned look to a sinister smile as blood splatters on it.

EXT. OURAY, COLORADO - MORNING

The beautiful, small, resort town of Ouray set majestically in the mountains of Colorado.

SUPER: OURAY, COLORADO

INT. MARGARET'S HOUSE - MORNING

Small house on the outskirts of Ouray, Colorado.

BEDROOM

The sound of water running from the bathroom, Margaret sits in her underwear on the her bed.

MARGARET

We need to bring in a professional.

Cast on his foot, Dan emerges from the bathroom in his boxers and brushing his teeth.

DAN

You means like a hit man?

MARGARET

No, a gardener? Of course I mean a hitman.

DAN

I don't know. I mean, we do that and we've crossed some serious lines.

Margaret just stares at Dan incredulously.

DAN (CONT'D)

What? He's your father. Right now it's just a little family squabble.

BARRY (O.S.)

Honey Bucket, you home?

Margaret and Dan look at each other in shock.

MARGARET

Oh my good, he's home.

(to the door)

Just a minute, babe. I'll be right down.

She scrambles to pick up Dan's clothes and pile them on his arms. She opens the window, stands next to it and waits.

Frozen, Dan looks down at the cast on his foot.

BARRY

All Big Daddy could think about today was comin' home and taking care of his love bunny's itch.

MARGARET

You've done it plenty of times.

DAN

With two good legs.

BARRY (O.S.)

Get in that bed and get those legs spread cause Big Daddy's comin'.

MARGARET

(to door)

Give me a minute. A girl needs to be presentable.

(to Dan)

Would you rather face that?

BARRY (O.S.)

Okay, but be warned, Big Daddy's ready to give Snuggie Woogems the ride of her life.

DAN

Snuggie Woogems?

MARGARET

Just get the fuck out of here.

Unsteady due to the cast, Dan climbs out the window.

Just as he disappears, BOBBY THOMPSON (36), a very big man in a police chief's uniform, enters.

Margaret stands next to the window.

BOBBY

Big Daddy just couldn't wait any longer for his Snuggie Woogems. Hope you been dreamin' about me cause all I've been doing today is dreamin' about you.

He lustfully approaches her, but stops as he notices the window is open. He walks towards it.

BOBBY (CONT'D)

Honey, how many times I have to tell you, you're wasting electricity with the AC on.

Bobby attention on the window, Margaret quickly grabs Dan's shirt off the bed. She hides it behind her back as she cuts him off from the window.

MARGARET

I got so hot waiting for my big teddy bear, I swear I was gonna pass out. So what's Big Daddy waiting for?

She kisses Bobby passionately as she dumps the shirt out the window and closes it behind her back.

In passionate embrace, Bobby throws her on the bed.

A THUD and DAN'S SCREAM come muffled through the window.

DAN

(muffled)
I broke my fuckin' arm.

Bobby's head snaps back.

BOBBY

What was that?

Margaret reaches up, grabs Bobby by the shirt, and pulls him towards her.

MARGARET

Probably some kids. Who cares when you have such a hot volcano in front you waiting to erupt?

She pulls his into a passionate kiss.

INT. DOCTOR'S OFFICE, EXAMINING ROOM - MORNING

Paddy puts his shirt on. Doctor Stewart reads charts as he enters.

DOCTOR STEWART

Sorry about the mixup last night. Damndest thing. I show up for an emergency call and it's an empty building. Not a soul in sight. It's good you came in today for your medicine.
(looks at chart)
Wish this was a mixup.

PADDY

Worse then last time?

DOCTOR STEWART

Worse is a relative term given the state of your heart.

(hesitates)

I really wish you'd take my advice and head up to Denver. They have some great cardiologist up there.

PADDY

And do what? You even said the odds of even getting a transplant at my age aren't very good and the odds of surviving one are even worse. Besides, I have a good cardiologist already.

DOCTOR STEWART

You are one stubborn mick.

Paddy finishes dressing and walks to the door.

PADDY

Consider me advised. And remember this still stays between us.

DOCTOR STEWART

Yeah. Yeah. Just another B 12 shot.

EXT. EATERY - MORNING

Paddy enters a small eatery just as Jessie, on her phone, is leaving.

PADDY

Jessie, how are you?

Jessie looks up. Shocked, she drops her phone.

Paddy bends down, picks up the phone and hands it to her. She remains frozen as he kisses her on the cheek.

PADDY (CONT'D)

You okay? You look like you've seen a ghost.

JESSIE

No, I'm just, uh, I... You just surprised me. It's good to see you, dad. You look great.

PADDY

I think it's those B 12 shots.
 (flexes)
 Had one last night. Feel like I
 can live forever. You should
 really try 'em.

JESSIE

Uh, I will. Listen, I hate to cut
 this short, but Muchie's is
 waiting for me in the car.

Paddy turns, sees and acknowledges Muchie sitting in a
 parked car.

PADDY

I'll see you both on Thursday for
 dinner?

JESSIE

Yeah, wouldn't miss it. It was
 good to see you.

Paddy smiles as he watches a confused Jessie get in a
 car.

INT. CAR - MORNING

Upset, Jessie sits and stares out the front windshield.

MUCHIE

What the fuck was that?

JESSIE

Just drive.

MUCHIE

You think --

JESSIE

-- You think he'd still invite us
 over for dinner if he knew?

Jessie dials on her phone.

MUCHIE

Who you calling?

JESSIE

The person I should have called
 from day one.

MUCHIE

Don't be stupid. If Donovan gets a clue, he'll be up here in no time.

JESSIE

Uncle Ian's not an idiot.

Jessie gets a busy signal. Upset, she hangs up and throws her phone in her bag. She watches a smiling Paddy wave as they drive off.

INT. EATERY - MORNING

Small crowded casual eatery that you would find in a resort town.

Paddy eats with SHELLY DUNCAN (58), Paddy's lawyer and confidant. Shelly is amused.

SHELLY

Ilga? No fuckin' way? Why would she want to kill you?

PADDY

Aah, made the mistake of telling her how much my daughters disappointed me and how she's been a shining beacon in my life. Guess she thinks she's in will now.

SHELLY

She knows about the money?

Paddy's sheepish look tells Shelly that she does.

SHELLY (CONT'D)

Jesus, what are you gonna do?

PADDY

Not gonna whack her if that's what you're asking. That face. That beautiful angelic face. I just can't.

SHELLY

We are talking about the same woman that tried to poison you last night?

PADDY

I put her on a plane back to Sweden this morning. She's got family there.

SHELLY

And of course, you sweetened the pot?

Annoyed, Paddy scoffs.

SHELLY (CONT'D)

Jesus, Paddy, you just can't resist, can you? A regular fuckin' Robin Hood.

Annoyed, Paddy doesn't answer.

SHELLY (CONT'D)

At least you can still take your daughters out of the will.

PADDY

That ain't happening. They're the only family I have left. Even with all their shit, you know I can't do that.

Shelly looks at Paddy incredulously.

PADDY (CONT'D)

There's nobody else left to leave it to. Unless you can find Catherine, they're getting it all, just on my schedule not theirs. Who knows, maybe the money'll change 'em.

Shelly looks at Paddy in disbelief. Paddy's defensive look changes to a smile. They burst into laughter.

The laughter causes Paddy to cringe from a pain in his back. He adjusts his seat uncomfortably.

SHELLY

You okay?

PADDY

Just sore from last night. Forgot how much work it is to bury a body. Getting too old for this.

(smiles)

Although there was a moment when I was introducing that punk to the base of my lamp that I felt...

SHELLY

Electric?

(leans in)

SHELLY (CONT'D)

So let me get this straight. It's kind of hard to grasp. One attempt to kill you ends with a free trip to Sweden and nice bankroll. The others? They get an inheritance of forty million and invited over for dinner. Not too hard to make your Christmas list.

PADDY

I handled the Donovans, I can handle my daughter's bullshit. Any word on Catherine?

SHELLY

I'm doing my best, but the story ends right after Shauna gave her up. Bribing the adoption agencies is a lot harder than the politicians we're use to.

MARY KELLY (34), an FBI agent dressed in an out-of-place starched black pantsuit, enters and looks around.

Shelly sees Paddy notice her and looks.

PADDY

Gotta be my new handler. Did I tell you, Clarke's wife had a baby boy?

Paddy gets Mary's attention and waves her over.

SHELLY

No kiddin'? I liked him. This one looks like a handful though.

Mary approaches the table.

MARY

Mr. O'Brien?

Paddy nods. Mary holds up her badge and credentials.

MARY (CONT'D)

I'm agent Mary Kelly and I'll be your new handler.

Embarrassed, Paddy covers her credentials with his hand. He looks around to see if anybody saw them. Shelly smiles amused.

PADDY

Can you put those away? The Bureau told me you'd be coming.

She puts her credentials away.

PADDY (CONT'D)

This is Shelly Duncan, my attorney.

Shelly gets up and shakes Mary's hand.

MARY

Attorney, huh? Guess I shouldn't be here. I'll be up at the counter if you need me. We can catch up later.

Paddy nods. Shelly watches Mary as she leaves.

MARY (CONT'D)

(to self)
Fuckin' scumbag.

SHELLY

Not a wrinkle in that suit. How many times a day you think she shines that badge?

PADDY

You know how long it took me to break in Clarke. Got to the point I didn't see the guy for months. I mean the only reason they even send anybody out here is to get answers to the dumb questions they dream up. Now I gotta start all over. It isn't fair I tell you.

Amused, Shelly stares at Mary.

SHELLY

Can't blame 'em. After all, they think you did 'em a favor by giving up Whitey. They have no clue that the man they're protecting you from is the man who sanctioned the whole deal.

PADDY

Connor got his brother's throne, the FBI got Whitey, and I got the money.

INT. IRISH PUB, BROOKLYN, NEW YORK - AFTERNOON

Typical New York Irish pub. DONATELLA (30), with a heavy Italian accent, sits at the bar. Paddy's younger brother IAN O'BRIEN (46) works behind it.

A loud raucous group of thugs sit at a booth with the impeccably dressed new mob boss, Connor Donovan.

SUPER: BROOKLYN, NEW YORK

IAN

Seen you in here at least three times in the last week. My cooking must be getting better.

DONATELLA

Just moved in up the street. Beats the microwave.

IAN

Italian, huh? Was a time this neighborhood was nothing but Irish.

DONATELLA

Times change.

IAN

Could've been worse. Could've been the spics.

Donatella hesitates, then sticks her hand out.

DONATELLA

Donatella.

IAN

(shakes)

Ian. Ian O'Brien. I own the place.

RING of Ian's cell get his attention. Concerned, he looks at Connor and his group.

IAN (CONT'D)

Excuse me.

As Ian moves away to answer the phone, Connor and his group get up to leave. Ian waves them off, then answers.

IAN (CONT'D)

Jesus Christ, are you fuckin' out of your mind calling me here?

The call gets Donatella's attention.

IAN (CONT'D)

No, he just left.

INT. JESSIE'S APARTMENT - AFTERNOON

Phone to ear, Jessie sits at the kitchen table. Muchie sits on the sofa, drinks beer and plays video games.

JESSIE

Good. Then we can talk. I need your help.

INTERCUT PHONE CONVERSATION

IAN

I told you before, I want no part of whatever you're up to. You know what Connor would do to me if he found out about this call?

JESSIE

And what would forty million dollars do?

IAN

What the fuck are you talking about?

JESSIE

Your brother. As smart as he is, you think he took a plea just to spend the rest of his life holed up in some hick town?

IAN

Just get to the point.

JESSIE

The man used the FBI plea to steal Whitey's stash. Has it in some offshore accounts and Whitey, being in the max, can't do a fuckin' thing about it.

IAN

You don't think Connor's after it as we speak.

JESSIE

Connor doesn't even know about the money. Seems big brother liked to keep certain accounts hidden.

IAN

My brother's a fucking asshole who I really don't give a shit about. I told you a million times, the man's dead to me.

JESSIE

Yeah, well, you're getting ten million reasons to resurrect him.

IAN

You're talking in riddles again and my brother wouldn't give me shit.

JESSIE

I have a friend who was able to get a hold of Paddy's will. Guess who's one of the beneficiaries?

The conversation gets Ian's interest.

IAN

Man's built like an ox. He's not dying for years.

JESSIE

Not unless we go ox hunting.

IAN

You wanna kill my brother, your father?

JESSIE

Please. It's not like you haven't thought of it before. What has he ever done for you? For any of us? Only thing he's ever cared about is that stupid fuckin' neighborhood.

IAN

I don't know Jess. I don't know.

JESSIE

Well, you better find out quick cause if Connor gets to him or the FBI finds out about those accounts, the money's gone.

IAN
You have a plan?

END INTERCUT

INT. IRISH PUB, BROOKLYN, NEW YORK - AFTERNOON

Donatella watches Ian intensely.

IAN
I'd have to use the Gambellis.
They hate the Donovans so much
it's the only way I'm sure it
won't back to Connor. Give me the
name of that town again.

Ian picks up a pen and writes on a pad.

IAN (CONT'D)
Got it. I'll get back to you.

Ian sees Donatella looking at him and becomes concerned.
He hangs up and rips off the top page from the pad.

DONATELLA
My burger?

IAN
Oh, of course, I'll go get it.

Ian disappears into the back.

Careful not to be caught, Donatella leans over the bar
and grabs the pad and a pencil.

Attention split between the pad and the back, she
furiously shades the paper with the pencil. She looks at
the pad, smiles and rips off the top page. She leaves.

Pre-flap: Phone ringing.

EXT. BROOKLYN IRISH PUB - AFTERNOON

Cigarette in hand, Donatella stands ten yards from Ian's
pub with a her phone to her ear.

DONATELLA
Get word to Whitey I found out the
location. Tell him I'm sending my
very best worker.
(pause)
No, he doesn't get the location.

DONATELLA (CONT'D)
 When the jobs done and I get paid,
 I'll fill him in on the details.

She hangs up, takes a drag and dials.

INT. IRISH PUB, BROOKLYN, NEW YORK - AFTERNOON

Ian comes out of the back with the burger platter.

IAN
 Guaranteed, you're gonna love --

He becomes surprised as he looks around the empty bar.

EXT. BROOKLYN IRISH PUB - AFTERNOON

Donatella is on her phone.

DONATELLA
 I promise, this is our last job.
 We take care of this and we're
 sitting on tropical beaches,
 drinking margaritas all day and
 making love all night.
 (waits, smiles)
 Okay, we can make love all day on
 the beach, too. I'll text you the
 name of the town.

As Donatella listens, she notices Ian, burger platter in hand, stick his head out the door. She tries to hide her call from him.

DONATELLA (CONT'D)
 Yeah, I know it's been too long,
 but I have to finish up here
 first. Gotta go. Love you.

Donatella hangs up as Ian spots her. She holds up the cigarette for him to see.

DONATELLA (CONT'D)
 Needed my fix.

Donatella takes a puff, puts the cigarette out, and heads inside the bar.

INT./EXT. HOUSE ON A REMOTE LAKE - AFTERNOON

EXTERIOR

Paddy pulls up in his SUV. He gets out, goes to the back and takes out Mary's bags. Mary gets out the driver side.

MARY

I really would feel a lot better staying at a hotel.

PADDY

This time of year, even if you could get a room, it's criminal what they'd charge you. Besides, I got plenty of space.

MARY

I'm sure the FBI would cover whatever it cost.

PADDY

Clarke stayed here. There's no reason you shouldn't.

Paddy heads to the door. He stops, turns back and looks quizzically at an annoyed Mary standing by the car.

MARY

If we're gonna do this, lets get a couple of things straight. First, I'm not Clarke. I don't know what kind of deal you had with him, but I intend to follow protocol. Dot every I. Cross every T. Secondly, when I said that I didn't want to stay here, it wasn't because of any bureau rules. It's because I joined the agency to put people like you away. I despise who you are and everything you stand for.

Stunned by the speech, Paddy hesitates, nods and nonchalantly holds opens the house door.

PADDY

You're gonna really love the view in the winter. When it snows, the mountains are magnificent.

Paddy's stubbornness gets Mary infuriated. She walks past him and goes inside.

INT. ROADSIDE BAR - EVENING

A hole-in-the-wall biker bar, filled with the usual clientele.

SUPER: SOMEWHERE OUTSIDE DENVER

Margaret and Dan, with his foot and arm in casts, enter. They see CARLOS (32), dressed in a high end, but out-of-place suit, reading a book in a booth.

Margaret and Dan walk over to the booth, stand and wait for a reaction. Carlos doesn't respond.

Dan clears his throat. Carlos doesn't look up.

CARLOS

Are both of you fuckin' idiots?
Next booth. Backs to me.

Margaret and Dan get in the next booth and lean back.

DAN

Um, We're the ones looking for the plumber.

CARLOS

Holy shit, you are fuckin' morons. It's a painter and, between us, we don't need to use code words. And look straight ahead when you talk.

Dan reaches over the booth to shake hands.

DAN

I'm kinda new to this, Mister..?

CARLOS

What the fuck are you doin'? Take that fuckin' hand back. Jesus Christ! They'll be no names used. As far as anybody is concerned, this meeting never happened. Do you understand?

Dan snaps his hand back, sits rigidly and nods rapidly.

CARLOS (CONT'D)

Lady, you sure your boyfriend can handle this?

Margaret looks at Dan, then takes out and passes an envelope over her shoulder to Carlos.

Carlos takes the envelope and glances inside at a picture of Paddy. He puts it in his jacket.

CARLOS (CONT'D)

And the money?

MARGARET

Uh, there's a little problem. You asked for the whole amount upfront, how do I know you're not just rip us off?

DAN

Yeah, how do we know you're not gonna take our money and run?

CARLOS

If you don't wanna play by my rules, that's your choice. And tell your fuckin' parakeet to close his beak before I shove my book in it.

Margaret takes out a larger, very thick envelope, holds it over her shoulder and waits. Confused, she looks at Carlos.

CARLOS (CONT'D)

Before I take that, I'm gonna ask you to take a second and make sure you know what you're doing. Once that's in my hand there's no going back. A life will be taken.

Margaret pushes the envelope further towards him.

Carlos takes it and puts it in the other jacket pocket.

DAN

Aren't you gonna count it?

CARLOS

Don't worry, you'll know if it's short.

Carlos starts to get up.

MARGARET

So you're gonna do it?

CARLOS

It'll be taken care of.

As Carlos walks by their booth, Dan grabs his arm. Infuriated, Carlos stares down his arm at Dan.

DAN

How we gonna know who this guy is? A name's the least we should get for our money.

CARLOS

(pulls arm away)

Better you don't know. But then again, how many Italians can there be in that small town of yours.

Carlos leaves. Bewilderment on their faces, Dan and Margaret stare at each.

INT. JESSIE'S APARTMENT - EVENING

Jessie sits on the bed reading. Muchie comes out of the bathroom with a mud-mask on his face.

MUCHIE

Ski resort.

Jessie looks at him quizzically.

MUCHIE (CONT'D)

You said I needed to think of ideas for the money. We should invest in a ski resort.

JESSIE

(sarcastic)

Yeah, good job. That's definitely what Colorado needs.

A smile of accomplishment, Muchie goes into bathroom.

Jessie's cell RINGS. Muchie sticks his head out in anticipation.

Jessie looks at her phone, nods to Muchie, and answers it. She puts it on speaker. Muchie sits on the bed and listens.

JESSIE (CONT'D)

Ian?

IAN (O.S.)

It's on. Wire me the twenty thousand and the repairs will be done to the house as agreed.

JESSIE

Twenty thousand? I thought the going rate was ten?

IAN (O.S.)

The shop owner thinks his worker's taking an extremely big risk considering how dangerous that property is right now. Then there's the travel.

Jessie covers the phone and looks to Muchie for an answer.

MUCHIE

Travel? Jesus, ask him if we're gonna have to pay a sales tax. We don't have that kind of money.

IAN (O.S.)

You still there?

JESSIE

Yeah, yeah. I'm still here. It's just...

IAN

Nothing wrong with calling it off.

JESSIE

No. No. I'll get the money to you by Friday.

IAN

I'll be on the lookout.

JESSIE

One more thing. How we gonna know who this worker is when he gets here?

IAN

I don't know. Like there's lots of Dagos in Ouray.

They hang up.

MUCHIE

How we gonna get that much money by Friday?

Jessie contemplates, then has a eureka moment.

JESSIE

Dad never could resist his granddaughter.

INT. HOUSE ON A REMOTE LAKE - EVENING

Jessie, Muchie, Barry, Margaret, Mary, and Paddy sit around the dinner table. Margaret and Jessie sit next to each other. A chef serves them.

MUCHIE

Food's great, but where's Ilga.

PADDY

Family problem, had to back to Sweden.

BARRY

Sweden, huh? Just another good looking blonde over there, but here she was a very fine --

Upset, Margaret elbows Barry and stares at him.

BARRY (CONT'D)

What? I was gonna say she was a very fine cook. That's all.

JESSIE

You can't cater every night.

PADDY

I'm working on it.

As Margaret and Jessie eat, they stare at each other with sinister intentions.

BARRY

So, Paddy tells us you're his niece and you're also a fed?

MARY

Yep and...

(looks at Paddy)

Yep. Just up here for a little vacation.

MARGARET

I don't remember any Kellys on mom's side.

MARY

That's because I --

PADDY

-- You were only twelve when she passed. There's a lot on that side you don't know.

BARRY

Always thought the bureau was a
overrated bunch of stuck-up
blowhards.

Everybody freezes and looks at Mary.

BARRY (CONT'D)

Present company excluded that is.

MARY

I'm sure your department is very
capable.

Jessie tries to hide her amusement. Mary looks at her.

JESSIE

You have to excuse Barry. Seems,
since the incident, the bureau's
not his favorite subject.

MARGARET

Don't go there.

BARRY

I would have caught the guy
eventually. I didn't need them.

JESSIE

Seems Barry rented out his
basement to one of your ten most
wanted. For five whole years.
(smiles at Margaret)
And I'll go where I want.

Amazed, Mary looks at Barry then Margaret.

MARGARET

Before I moved in.
(to Jessie)
And I've had just about enough of
your mouth.

JESSIE

Speaking of mouths, been to your
get your car fixed lately.

Margaret seethes as she stares at Jessie.

PADDY

Enough! Can we just act like a
family. Just for couple hours. At
least for our guest.

JESSIE

Dad, um, I need to ask a little favor. It's not really for me, it's for Chelsea.

PADDY

Everything's okay, right?

JESSIE

Yeah, she's fine. It's just that her tuition is due and, uh, I'm --

PADDY

I'll just go write a check. How much you need?

JESSIE

Uh, um, twenty thousand?

Paddy is surprised by the amount.

JESSIE (CONT'D)

It's not too much is it?

MARGARET

You know there's another way. It's called...

(turns to Muchie)

Get a job.

Jessie puts her palm up to Margaret.

JESSIE

Enough, bitch.

MARGARET

Who you calling bitch, bitch!

PADDY

(stands up)

That's enough! I will not have this in my house! Now, let's just relax and enjoy the food.

(to Jessie)

I'd be happy to help. I was just a little surprised at the amount.

Everybody relents. Margaret and Jessie put their heads down to eat and peak at each other through the corner of their eyes.

As everybody else eats and converses, Margaret flings a pea, hitting Jessie in the cheek.

MARGARET
 (under breath)
 Bitch!

Annoyed, Jessie whips a spoonful of potatoes and hits Margaret in the face.

JESSIE
 (under breath)
 Whore.

Margaret wipes her face and stares at a smiling Jessie. She takes her plate and throws it Jessie's face.

Jessie gets up and dives at Margaret. They both topple to the ground. Muchie and Bobby try to break it up.

PADDY
 Girls! Girls!

Paddy gives up and slumps in his chair. Mary gets up, looks pathetically at Paddy, takes her wine and leaves.

EXT. HOUSE ON A REMOTE LAKE - EVENING

Mary sits on a bench by the lake drinking her wine.

Paddy approaches her carrying two pieces of pie.

PADDY
 Sorry about that. I hope this'll
 make up for the nonsense.

Mary looks at the cake, then turns away. Paddy persists.

PADDY (CONT'D)
 It's not poisoned.
 (looks back at house)
 Although, some days, I wonder.

Mary doesn't flinch. Paddy relents, puts the pie down and sits on the bench.

PADDY (CONT'D)
 Alright. Fair enough, but if
 you're gonna be out here three or
 four times a month that attitude's
 gonna weigh on you.

MARY

Tell me, how'd you did it? How'd you went from being part of the most viscous crime syndicate in New York to having those same citizens pay for your retirement on this beautiful lake?

PADDY

I'm not proud of every thing I've done, but taking Whitey Donovan off the streets... Doesn't make up for the rest, but it's at least one time I can feel good about myself.

MARY

Make it any easier when the lights go out?

Paddy relents, gets up.

PADDY

Whatever you think, I'm not like them. I come from a different era with a different code. Never hurt anybody who didn't deserve it. Like I said, I'm not proud of everything I've done, but I can sleep knowing what I wouldn't do.

Paddy walks to the house. The woods on the side of the house get his attention.

PADDY (CONT'D)

Be careful. Those woods are crawling with poison oak.

Paddy turns and leaves as Mary stares out at the lake.

PADDY (CONT'D)

Try the pie. You'll like it.

INT. DAN'S GARAGE - MORNING

A small repair garage. Dan, cast on foot and arm, sits in his office reading a comic book. Dan's helper, BILLYBOB (24) sweeps up the shop.

SUPER: TWO DAYS LATER

Through the office widow, BEVERLY MATTEO (25) enters the garage with GIO PASQUALI (28). Both are casually dressed.

They talk to BillyBob, who points to the office.

Beverly enters the office. Gio stays outside with BillyBob.

Waiting, Beverly clears her throat to get Dan's attention. Dan keeps his face buried in the comic book.

DAN

We're closed. If you want gas, two blocks up on the right.

BEVERLY

They don't do repairs. They sent me here.

DAN

Look lady, unless you're blind, I'm disabled and will be for a while. We're not taking any new --

(Dan looks up)

My, my, you are a pretty little thing. Maybe we could make an exception. I couldn't guarantee how long it would take, given my current state, but I'd be glad to show you around the town during your stay. Compliments of the shop of course.

BEVERLY

I really do need to get my car fixed.

Dan enthusiasm is dulled as he sees Gio outside.

DAN

You didn't tell me you had baggage?

BEVERLY

What? Huh?

(looks at Gio)

Oh no, that's Gio. He was nice enough to stop when he saw me on the side of the road. Luckily he was on his way here from Denver.

The conversation perks Dan's interest. He gets up, walks to the window and stares out at Gio.

DAN

You said he was on his way here
from Denver and his name's Gio?
Giovanni? That's Italian right?

BEVERLY

I, uh, guess. Really haven't asked
him.

Dan knocks on the glass and waves BillyBob in. Gio
follows and stops at the door.

DAN

Take the truck and go get her car.

BILLYBOB

I thought we weren't taking any
new business?

Dan walks around and eyeballs Gio up and down.

DAN

Just do what I say.

(to Beverly)

You'll have to go and show him
where it's at.

(to Gio)

Ever do any painting, Gio?

GIO

(uncomfortable)

Uh, a little, here and there. Why?

DAN

That's what I thought. Why didn't
you tell me you wanted to keep
your car in the garage so you can
get out of town quickly?

BEVERLY

I need my car fixed, but, um,
yeah, as soon as it's done, I'd
like to get out of here. I really
need to get to --

DAN

-- Better I don't know where your
next job is.

(to BillyBob)

What are you waitin' for? Get the
lady's car.

(to Beverly, Gio)

DAN (CONT'D)

You know, you guys played those roles so well, you really had me going.

Gio, BillyBob, and Beverly leave.

BEVERLY

Thank you. Thank you so very much.

DAN

Trust me, it's my pleasure.

(winks at them)

After all, we are all one big team.

Smiling, Dan watches as a confuse Gio and Beverly leave with BillyBob. He picks up his cell phone and dials.

INT./EXT. BEAUMONT HOTEL AND SPA, OURAY - AFTERNOON

Taxi pulls up to the Beaumont Hotel and Spa. A pair of fine Italian loafers exit followed by LUIGI DINAPOLI (53), impeccably dressed in a thousand dollar suit.

Stoic expression that seems carved into his face, Luigi looks around as the bellhop takes his bags.

The bellhop start to take a longer case out of the back. Luigi hustles to cut him off and snatch the case.

Dead stare on face, Luigi wags a finger right and left in the frightened bellhop's face.

INT. CAR - AFTERNOON

Gio pulls and exits his car at a cheap roadside motel. Beverly gets out of the passenger side.

BEVERLY

Can't thank you enough for everything?

GIO

Don't worry about it. God, that guy at the garage was creepy.

BEVERLY

I just hope I can find some work for a couple of days to pay for the repairs.

GIO

Tell you what. We're gonna be staying in the same motel, we might as well have dinner together tonight. On me.

BEVERLY

No, you've done too much already.

GIO

It's no trouble at all. I barely know anybody in this town. You don't know anybody in this town. And starting tomorrow, all I'll have to talk to are the fish at the lake.

Beverly hesitates, then answers.

BEVERLY

Okay. I'd like that.

INT. HOUSE ON A REMOTE LAKE - AFTERNOON

DEN

In her usual starched black pantsuit, Mary reads notes on a legal pad.

MARY

Well that seems covered everything. I'm sure the people in New York are gonna be very happy with your answers.

PADDY

Good, then we're off to dinner.

MARY

I never said anything about dinner. As soon as I get these notes done, I'm outta here.

PADDY

Guess I just assumed you were leaving tomorrow and given that I don't have anybody here to cook...

Amused, Mary packs her papers.

MARY

You know what they say when you assume?

Mary's phone rings. She excuses herself and moves away.
Paddy picks up the legal pad, sits down and reads.

MARY (CONT'D)

Agent Kelly.

(waits)

Yes, sir.

(waits)

I understand.

(looks at Paddy)

But sir --

(becomes upset)

Yes, sir. Of course, sir. You have
my word.

Mary hangs up and stares into space.

PADDY

Everything okay?

MARY

That was New York. Seems that a
reliable C I reported a contract
taken out on a high-level asset.
They're worried it might be you.

(annoyed)

Guess I'm not going anywhere for a
while.

Paddy hesitates, then gets up.

PADDY

Then I guess you're coming to
dinner with me.

Mary becomes irritated at the thought.

PADDY (CONT'D)

You do have to be with me to
protect me.

MARY

You're not the least bit worried.

PADDY

If Connor wanted me dead, I'd be
dead.

Paddy starts to leave.

PADDY (CONT'D)

Get changed. I'll meet you
downstairs.

MARY

I'm already dressed.

Paddy looks at her and hesitates.

PADDY

I understand your training, but, where we're going, I don't think wearing that suit and seating in a separate booth with your gun visible is gonna fly when we've already introduced as my long lost niece.

Frustrated, Mary gets up to leave.

MARY

Says the man who won't use his alias.

INT. PIZZERIA - EVENING

Small pizzeria. Paddy and Mary sit in a booth. Besides the help, the only other people in the place are Beverly and Gio sitting across the room.

PADDY

I know you don't believe this, but I've always had tremendous respect for the bureau's and its agents.

MARY

You're right, I don't believe it.
(leans over table)
Tell me one thing you ever did that that shows some respect for the law. Just one.

Paddy hesitates.

PADDY

Okay, but this can't get out.

MARY

Oh, reputation's on the line.

PADDY

I almost married an agent once.

MARY

Yeah, and I almost married Chris Hemsworth, but then I woke up.

PADDY

It was when I was much younger.
God, she was beautiful. Love of my
life. I worshipped her every
breath.

MARY

Bet that did a lot for her career.

In the background, Beverly walks up to the counter and has a conversation with the owner.

Mary is tapping her foot rapidly and keeps looking toward the back of the pizzeria.

PADDY

Once she found out who my dad was
and what I did for a living, she
didn't stay around too long.

MARY

Smart woman.

In obvious discomfort, Mary looks to the back. Paddy notices.

PADDY

It's back there. To the left.

Mary doesn't move as she looks at him quizzically.

PADDY (CONT'D)

Look around. You don't have to be
with me every minute. I survived
this long, I'll be okay.

Mary gets up. Paddy picks up the check. Mary sees him, stops and takes out money.

PADDY (CONT'D)

It's okay, I got it.

Determined, Mary throws the money on the table, then heads to the back in a hurry.

PADDY (CONT'D)

(to self)
This is gonna be a tough one.

Paddy takes the check to the counter where Beverly is in conversation with the owner.

PIZZERIA OWNER
 I'm sure you'd be great, but I
 already have too many waitresses.
 (to Paddy)
 Everything okay, Mr. O'Brien?

Paddy nods. The owner takes Paddy's money,

PIZZERIA OWNER (CONT'D)
 (to Beverly)
 I'm really sorry.

The owner walks to the register. Paddy notices dejected Beverly is.

PADDY
 You okay?

BEVERLY
 Yeah, uh, no. I don't know.

PADDY
 You from New York?

BEVERLY
 You can tell?

PADDY
 Brooklyn. Hometown accents are the
 easy ones. A fellow New Yorker
 down, doesn't seem right?

BEVERLY
 Aah, I was driving cross country
 to see my dad when my car broke
 down. With the cost of the repairs
 and the stay-over, I was hoping
 they could use a waitress.

PADDY
 Dad, huh?

The owner comes back with Paddy's change and leaves.

BEVERLY
 Haven't seen him in fifteen years.

PADDY
 Can you cook?

BEVERLY
 Can I cook? That's all I did when
 I was in the city. I make a
 Lasagna to die for.

PADDY

If you don't mind some light cleaning and putting up with a grumpy old man, I have an opening and it just happens to come with a free room.

Beverly is unsure as Mary joins them.

MARY

You ready? I have a long day in front of me, trying to find a place to stay.

PADDY

Yeah, just about. Mary this is ..?

BEVERLY

Beverly. Beverly Matteo.

MARY

(shakes hands)
Mary Kelly. Nice to meet you.

PADDY

Beverly just agreed to be my new chef.

BEVERLY

Are you serious about this?

PADDY

You can start tomorrow.

Paddy hands her his card. Mary becomes concerned as Beverly reads it.

BEVERLY

Paddy O'Brien. Why does that name sound so familiar? Guess you got yourself a cook, Mr. O'Brien.

Beverly turns and gives a thumbs up to Gio, then turns back to Paddy.

BEVERLY (CONT'D)

I really can't thank you enough.

PADDY

Just New Yorkers taking care of New Yorkers. See you about one.

Mary and Paddy walks out. Annoyed, Mary stops and turns to him.

MARY

Inviting strangers into your house
doesn't make my job any easier?

Paddy stops and acknowledges the statement, then
continues on.

PADDY

And you're staying at my place.

Mary looks incredulously at Paddy as walks away.

PADDY (CONT'D)

How else you gonna protect me
twenty-four seven?

Mary shows her frustration in knowing that he's right and
storms out behind.

INT. CAR - EVENING

Opposite the motel, Margaret looks through binoculars as
Dan looks on.

MARGARET

And you're sure this is our guy?

DAN

Gio? Giovanni? Doesn't get any
more Italian than that. And he
just happened to be coming from
Denver? You need more? Maybe you
should go ask to see his union
card?

MARGARET

So Einstein, tell me, why would a
high priced hitman stay in a dump
like this?

DAN

You expect 'em to stay at the
Beaumont and draw attention to
themselves? These guys are pros. I
tell you, they even had me going
with their story.

Something gets Mary's attention. She points.

Gio and Beverly pull in, park and get out.

MARGARET

I don't know. They look awful young.

Gio and Beverly talk by a motel door.

DAN (O.S.)

Guys probably one of them international assassin types. You know, a beautiful woman waiting in every town. She definitely fits that description.

Annoyed, Margaret lowers the binoculars and stares at Dan.

DAN (CONT'D)

I'm just fillin' in the plot that's all.

Margaret returns to the binoculars.

Gio and Beverly shake and go to separate rooms.

Confused, Margaret sits back, looks to Dan for answers.

DAN (CONT'D)

Look at that discipline. You know how hard it must be to stay in character when you have a steaming hot luscious blonde goddess next door screaming "Fuck me. Fuck me."

Unconvinced, Margaret raises an eyebrow, shakes her head.

INT. EATERY - MORNING

Paddy and Mary have breakfast in the crowded eatery. They sit by the window. Mary nervously looks around.

PADDY

I don't think you need to worry in this place.

MARY

Is that from your professional experience?

Paddy is amused by Mary's nervousness.

EXT. STREETS OF OURAY - MORNING

ACROSS FROM THE EATERY

Across the street, Bobby sets his coffee and danish on a bench. He opens the newspaper and sits with his back to the eatery.

Trying to read, he gets annoyed by the constant talk and squawk on his radio. He turns it off, puts it on the bench, and goes back to reading and eating.

ROOF ACROSS FROM THE EATERY

Behind the roof's parapet, Luigi opens up his case and assembles his sniper rifle. Annoyed, He swats off the numerous flies in his area.

He looks around and he sees a bag of garbage near him that seems to be attracting the flies.

As he picks up the bag, liquid leaks onto his suit. He Takes and places the bag away from his setup and tries to clean himself off with his handkerchief.

INT. EATERY - MORNING

A waitress from another table notices Paddy. She smiles and heads to the table.

WAITRESS

Sorry for the interruption, Mr. O'Brien, but I saw you sitting here and just wanted to thank you again for your help. My son and I would have never made it without you.

Embarrassed, Paddy tries to shun it off.

PADDY

I didn't do anything, really.

WAITRESS

Nothing? You call what you did --

PADDY

-- Listen, I appreciate the gratitude, but I'm a little busy right now.

The lady looks at Mary.

WAITRESS

Of course. Again, I just wanted to say thank you.

Paddy nods and the waitress leaves. Mary smiles.

MARY

God, you're good. How much did that cost you to set up?

PADDY

You think --

MARY

-- Just saying, save your money next time. It's not gonna work.

Shelly enters the eatery and approaches the table.

MARY (CONT'D)

I guess this is where I make myself scarce.

SHELLY

I'll only be a minute.

Mary gets up and heads to the counter. Shelly sits down and notices an upset Paddy staring at Mary.

SHELLY (CONT'D)

See the new marriage isn't working out how we hoped.

PADDY

Know any good divorce lawyers?

SHELLY

Anyway, I got here as quick as I can. The word back east is --

PADDY

-- There's a contract out on me? Old news, buddy.

Shelly is confused.

PADDY (CONT'D)

My handler is now my bodyguard. Any word who?

Shelly looks at Mary, raises an eyebrow and smiles in disbelief.

SHELLY

Word on the street is The Italian.

PADDY

Vespi? He's gotta be in his eighties.

SHELLY

That's the word. I still have his last known address. You want me to take a trip? He was one that always listened to logic.

PADDY

Or money. Tell we'll pay double to go away.

Shelly nods.

SHELLY

And I got a lead on Catherine.

Paddy stops eating, stares at Shelly.

SHELLY (CONT'D)

It's not great, but it's a start.
I'll know more later this week.
(looks at Mary)
So how many times does she shine that badge?

PADDY

About as many times as she lets me know she hates my guts.

SHELLY

Knew I'd like her.

EXT. STREETS OF OURAY - MORNING

ROOF OPPOSITE THE EATERY

Continually swatting flies, Luigi aims and calibrates the silenced rifle. He has Paddy in the crosshair.

His lip curls in a hint of a smile as he readies to fire. A fly crawls into his ear and causes him to jump.

The "PEW" of a silenced gunshot.

INT. EATERY - MORNING

The stray shot goes through the eatery window and cracks an egg on the tray of a waiter serving a table.

The waiter and the people jump back, stunned and confused. Thinking it was a freak accident with the egg, they go on their business.

Concerned, Mary eyes dart from the egg to the hole in the window. She walks to the glass door, looks out and sees a rifle barrel sticking out from the roof. She draws her gun.

MARY

Sniper. Everybody down.

There is pandemonium in the eatery. Some people run, others hit the floor and hide behind tables. Most frantically dial their cellphones.

MARY (CONT'D)

(holds up badge)

FBI. Everybody get down. Find a place to hide.

EXT. STREETS OF OURAY - MORNING

ROOF OPPOSITE THE EATERY

Swatting flies, Luigi tries to get Paddy in his sights, but is blocked by panicked people and an overturned table. He gets a clear shot at Mary, but decides better.

STREET OPPOSITE THE EATERY

His back to the commotion in the eatery, Bobby nonchalantly reads his paper and eats. His phone buzzes, annoying him. He looks at it, relents, and answers.

BOBBY

Charley, this better be --

OFFICER CHARLEY (O.S.)

-- Chief, where have been, I've been trying to reach you all mornin'. We got multiple reports of a shooting.

BOBBY

Probably just another prank call, just send one of the girls.

OFFICER CHARLEY (O.S.)

I would but Ellen's handing a domestic up at the trailer park and you sent Molly home given her, um, situation.

BOBBY

(annoyed, to self)

Women.

(to phone)

Okay, where's this shooting supposedly at?

OFFICER CHARLEY (O.S.)

The eatery on main.

BOBBY

(turns to eatery)

That's impossible, I'm sitting right --

His jaw drops as he sees the panic and bedlam inside.

BOBBY (CONT'D)

Holy fuckin' shit. We got a real shootin'.

Bobby draws his gun and does a slow 360, scoping the area.

OFFICER CHARLEY (O.S.)

That's what I've been trying to tell you, chief. Callers say the shooter's on the roof opposite the eatery.

Bobby quickly aims his gun up at the roof, but can't see from the angle. He hustles nearer the building to hide.

BOBBY

Get everybody suited up and here fast as possible.

OFFICER CHARLEY (O.S.)

Will do. Um, Molly too?

BOBBY

Yes. Molly too. Every fucking body. Full fuckin gear.

Bobby hangs up. He leans out carefully and tries to see up on the roof while keeping himself hidden. He heads around the side of the building.

ROOF OPPOSITE THE EATERY

Luigi closes his case and heads to the back of the roof.

INT. EATERY - MORNING

Mary makes her way through the crowd. She finds Shelly behind a table.

MARY

You okay?

Shelly nods.

MARY (CONT'D)

Where's Paddy?

Shelly points to the back where Paddy going from group to group, comforting them leading them safely to the back.

Mary is obviously affected by Paddy's actions. She comes to her senses and makes her way to him.

MARY (CONT'D)

We need to get you out of here.

PADDY

(shakes head)

I caused this. I'm not leaving til
I know all these people are safe.

Confused by his actions, Mary stares at Paddy.

PADDY (CONT'D)

Well, you gonna help or what?

Mary nods and heads to a group of people who are hiding.

EXT. STREETS OF OURAY - MORNING

ALLEY BEHIND BUILDING OPPOSITE THE EATERY

Gun out, a nervous Bobby peers around the corner into the street/alley along the back of the building.

At the far end, BillyBob, in full red-jacket hunting gear and singing the theme song to the Daniel Boone show, puts his rifle into his truck. Bobby points his pistol at him.

BOBBY

Freeze, scumbag. Put your hands up
where I can see 'em and turn
slowly.

BillyBob puts his hands up, sees it's Bobby and starts to
relax.

BILLYBOB

Oh, it's you, Bobby. You darn near
scared the --

BOBBY

(approaches)
-- I said keep those hands up
where I can see them.

Confused, BillyBob puts his hands up. Bobby realizes who
it is.

BOBBY (CONT'D)

BillyBob? Wow, I never would've
thought you capable.

BILLYBOB

I was gonna get my license, but
the office is closed on the
weekend. I figured one extra hunt
wouldn't hurt anybody.

Bobby spins BillyBob around and viscously slams his head
down on the truck hood.

BOBBY

Is that what you call this? One
extra hunt? You're sick fucker.

As Bobby pats down and handcuffs BillyBob, Luigi climbs
down a fire escape behind him and escapes across the
street.

INT. OURAY POLICE STATION - AFTERNOON

INTERROGATION ROOM

Mary and Bobby look through a two-way mirror at BillyBob.

BOBBY

Bet you didn't think we'd have two-
way mirrors and the likes. Lot
more sophisticated then you
thought.

MARY

You have a forensic's lab?

BOBBY

Have to send the bullet up to Denver. It'll take a couple of days, but don't let looks fool you, that old BillyBob, he's an evil genius. Hell, you oughta see the beaver traps he makes. Man's got a vicious mean streak.

Mary looks at a hunting rifle off the table.

MARY

Yeah, well, there's no way that bullet came from this gun.

Bobby scoffs. Mary heads toward the door.

BOBBY

Aren't you forgetting something?

Mary looks back, confused.

BOBBY (CONT'D)

I think congratulations are in order. After all, it was me that caught the son of a bitch.

In disbelief, Mary shakes her head and leaves.

MARY

Just let me know you when you get the ballistic results.

BOBBY

(to self)
Jealous asshole.

INT. HOUSE ON A REMOTE LAKE - EVENING

Mary and Paddy eat as Beverly serves.

PADDY

You weren't kiddin' about the lasagna.

(pulls out chair)
Come on, sit down. Join us.

BEVERLY

I couldn't, I'm, uh, working.

PADDY

Nonsense. Anybody who lives in
this house is part of my family.
Now sit down and enjoy.

Beverly relents and joins them.

PADDY (CONT'D)

(to Mary)
So, what was your moment?

Mary is totally confused.

PADDY (CONT'D)

Every cop I've ever met had a
special moment when they knew they
just had to go into law
enforcement.

Mary retreats from answering.

BEVERLY

Ooh, I'd love to hear it.

Paddy looks at Mary and waits.

MARY

Guess it was when they told me my
mom was an agent. Figured it was
as rewarding as any job I could
take and it also might lead me to
some personal answers I needed.

BEVERLY

So your mom was in law
enforcement. And your dad?

MARY

(solemn)
Never met my dad.

Paddy and Beverly are both embarrassed it was asked.

EXT. SENIOR HOME, ARIZONA - EVENING

Shelly sits in his car in front of a senior home. He
dials his phone.

A big sign reads: "St. James Home for Senior Care"

PADDY (O.S.)

Yeah.

SHELLY

I'm down in Tempe. Unless your worried about being gummed to death, Vespi's not our problem. Although, from what I heard today, I wish he was. You sittin' down?

PADDY (O.S.)

Just spit it out.

SHELLY

Word is it's DiNapoli.

PADDY (O.S.)

Thought he only ships in for the Gambellis?

SHELLY

The way they hate the Donovan's, they must believe you're still involved somehow.

PADDY (O.S.)

Or just a payback for past transgressions.

SHELLY

He's a big problem. Nobody's ever seen him. No pictures. No witnesses. Does the job then flies out. Heard he's one relentless --

PADDY (O.S.)

-- Why don't you just say I'm fucked. Anything on Catherine?

SHELLY

Yeah, apparently, it was a family named Gavin from Belle Harbor adopted her. I got some people checking out the neighborhood. See if anybody remembers her. Hopefully we get a lead.

PADDY (O.S.)

Gavin, huh? At least it's a nice Irish family. You need to get on this. We may not have as much time as we thought.

SHELLY

Yeah. You be careful

Shelly hangs up. He looks off, concerned.

INT. CLOTHES SHOP - AFTERNOON

Small fairly empty clothes shop in Ouray.

Jessie scavenges through a bin of sale items. She makes a sour face as she rejects every item.

She notices Margaret enters the shop and a sly smile appears on her face as Margaret walks over to the bin.

MARGARET

Jessie.

JESSIE

Margaret

Margaret notices the smile on Jessie's face and becomes concerned.

MARGARET

Something funny?

JESSIE

(holds laughter)

No.

Margaret picks up clothing that Jessie had rejected and starts to admire it. Jessie pulls it out of her hand and puts it her basket.

JESSIE (CONT'D)

Your little plan backfire?

Margaret picks up another piece and admires it.

MARGARET

I have no idea what you're talking about.

Jessie viciously pulls the item from Margaret and puts it in her basket. Margaret is obviously becoming annoyed.

JESSIE

Heard about the shootin' down at Eatery. Just thought to myself, hmm..? Who would be dumb enough to hire a moron like BillyBob?

MARGARET

And just what are you insinuating?

JESSIE

Wells there's only one idiot in this town that fits that bill.

MARGARET

Don't push it, bitch.

JESSIE

What did you just call me?

MARGARET

B I T C H. Bitch.

JESSIE

Wow, that's amazing. And here I remember you failing second grade Or was it third grade? No. It was fourth. Wait a minute. That's right, you failed all of 'em. You fuckin' idiot!

MARGARET

That's it. I'm gonna whip your ass, right here in this store.

JESSIE

Well come and get it.

The two woman circle around the bin, ready to pounce.

BARRY (O.S.)

Afternoon, ladies.

The ladies turn and relent as they see Barry coming over.

BARRY (CONT'D)

Was just walking by, saw the two of you. Thought I'd stop in and say hi. It's really good to see you two getting along after the other day.

The woman continue to stare at each other. Barry becomes concerned. Margaret kisses him.

MARGARET

And how is my big teddy bear?

BARRY

I'm fine Honey Bunny.
(looks at Jessie)
Did I, uh, interrupt something?

JESSIE

(amused)
Oh, no. Don't let me break up this little interlude.
(turns to leave)

JESSIE (CONT'D)

Hey Margaret, how's that car of your's? Ready for another tune up?

BARRY

What was that about?

JESSIE

Don't worry about her. She's just jealous.

INT. DAN'S GARAGE - AFTERNOON

Beverly's very old car sits in one of the bays.

Casts still on, Dan sits in his office and reads a comic as Beverly enters.

BEVERLY

Just came to see when my car would be ready.

DAN

It's right there in the bay. By the way, nice touch. Who'd believe somebody in your profession drivin' that piece of ..? Gotta admit, you guys are good.

BEVERLY

So the works done?

DAN

You asked me to tow the car here so you could get out of town quickly. It's right there.

BEVERLY

Uh, unless you did the repairs, that car's not going anyplace.

DAN

So it's like really broke?

BEVERLY

You are a mechanic?

DAN

Yeah, uh, well not in your terms.
(leans in)
Been learning the lingo.
(sits back)
I just thought --

BEVERLY

-- Are gonna fix my car or what?
I'm getting a little upset here.

DAN

Yeah, definitely. I wouldn't wanna
get you and your boyfriend mad at
me.

BEVERLY

Boyfriend? Who? Gio? I told you --

DAN

-- Oh, yeah, the story. My bad.

BEVERLY

Can you just fix my car?

DAN

I'll check it out, but it's not
like parts for that year and model
are gonna be easy to find.
Depending what it is, it may take
a while.

BEVERLY

Just get me out of this town as
soon as possible.

Beverly hands Dan a card.

BEVERLY (CONT'D)

You can reach me at this number.

Dan is stunned as he reads the card.

DAN

Wow, you are good.

Beverly turns and leaves.

BEVERLY

Just get the car done.

Dan looks at the card, then stares at Beverly in awe.

INT. HOUSE ON A REMOTE LAKE - AFTERNOON

KITCHEN

Beverly prepares food. Mary enters and snoops around the
kitchen.

BEVERLY

Everything okay?

MARY

Yeah. Doc's giving Paddy his B 12 shot. I was just bored. Thought I'd see what's for dinner.

BEVERLY

Hope you like lamb?

Mary nods.

MARY

You're quite the cook. Where did you learn again?

BEVERLY

Part of every Italian girl's upbringing. After that, took a couple of courses here and there. Figured it was a good fallback if all else failed.

MARY

Courses huh? Any places I would have heard of?

BEVERLY

Just some culinary institutes in New York. I can get you the transcripts if you like.

MARY

Nah, I was just curious. So, what part of New York you from?

BEVERLY

Flatbush. Is this going some place?

MARY

Just wondering if there's any connection. You know that nine degrees stuff.

Beverly is unconvinced. Mary looks out the window and becomes concerned.

BEVERLY

Is everything okay?

MARY

Paddy tell you about anybody he
expecting on the lake today?

Beverly goes to the window.

BEVERLY

No. Why?

Out the window, Gio fishes up the shore.

BEVERLY (CONT'D)

That's Gio. He's the guy that
picked me up on the highway. Said
he comes to fish or hunt in these
mountains just about every month.
You want me to ask him to leave?

MARY

No, I'll take care of it.

EXT. LAKE SIDE - AFTERNOON

Gear scattered on the ground, an upset Gio repacks his
bags. Off to the side, Mary is on her phone as she looks
at Gio's drivers license.

MARY

So every checks out.
(pause)
Alright. Thanks.

Mary hangs up, turns and hands the license to Gio.

MARY (CONT'D)

Everything checks out. You're good
to go.

GIO

I told you, all you had to do was
go ask the old fart. He's been
letting me fish here for as long
as he's lived here.

MARY

I'll make you a deal. If you don't
tell him I was here, I won't tell
him you called him an old fart.

Upset, Gio turns away and packs his bags. Mary leaves.

GIO
Everything's okay, right? The
guy's been so nice to me, I would
hate to hear that something
happened to him.

Mary hesitates, nods and walks away.

INT. HOUSE ON A REMOTE LAKE - AFTERNOON

FRONT DOOR

Paddy shows the doc out.

PADDY
Thanks for coming, doc.

DOCTOR STEWART
It's always my pleasure, you know
that. I just wish you'd
reconsider.

PADDY
Don't go there. Not gonna happen.

Mary enters from outside.

PADDY (CONT'D)
This is my niece, Mary Kelly.

MARY
We met when doc came in.

DOCTOR STEWART
Well, I better be going. Just
think about what I said. It's your
best option right now. Matter of
fact, it's your only option.

Mary's look becomes quizzical.

PADDY
I'll see you in the office on
Thursday.

Doctor leaves.

MARY
Seems a little concerned for a
routine B 12 shot?

PADDY
Stick to the protection racket.

Beverly enters from the kitchen.

BEVERLY
Dinner'll be ready in about an
hour.

Paddy nods. Beverly returns to the kitchen. Mary stares at Paddy, concerned.

PADDY
What? He's a doctor and you're
protecting an old fart, get use to
it.

Mary is surprised. Paddy smiles as he leaves.

PADDY (CONT'D)
Saw you with Gio. Great kid, but
he's been calling me that since I
came here.

DINING ROOM - LATER

Mary and Paddy sit at the table.

BEVERLY (O.S.)
Little longer than I thought, Give
me another ten minutes or so.

PADDY
No problem.

MARY
So what was your moment?

Paddy looks at her quizzically.

BEVERLY
That moment you knew you wanted to
be a gangster?

Paddy is annoyed by the reference.

MARY
You asked me, it's only fair.

PADDY
Alright. Like you I followed my
dad.

MARY
Fast Eddie. I read the file.

PADDY

Wasn't what you thinking. I wanted no part of that life and my dad wanted me to have no part of it. I had just graduated from Columbia when he got killed.

MARY

Guess that goes with the territory of being a boss?

Annoyed, Paddy stares at Mary.

MARY (CONT'D)

Sorry. That was overboard.

PADDY

By the rules, it was a natural succession, but I was adamant in my refusal. That was until I saw the way Whitey was running things. The community I loved. The one I grew up in. It became a war zone. There was no code anymore. Anybody and anything was fair game to the Donovans. I figured the only way to stop it was to join it. Become the buffer.

MARY

Somehow running rackets and the likes just doesn't sound noble.

There is a moment of awkward silence.

A loud CRASH from the kitchen startles Paddy and Mary.

KITCHEN

Mary and Paddy hustle into the kitchen and see Beverly standing over a shattered platter and the lamb on the floor.

BEVERLY

I'm sorry, Mr. O'Brien. I, uh...

Paddy comes over and starts to pick up the pieces.

PADDY

It's okay. It's not a problem.

Tears roll from her face as Beverly bends down and helps. Mary joins in.

BEVERLY

I guess this is where you fire me.

Paddy gently wipes her tears. Obviously affected, Mary takes notice of Paddy's actions.

PADDY

Accidents happen. Nobody's gonna fire you. Besides, this just gives me a reason.

Paddy gets up and throws out the pieces.

PADDY (CONT'D)

Been wanting to take you girl's to the best steak house in the area.

Beverly is surprised. Concerned, Mary throws out her collected pieces, leans in and whispers.

MARY

I thought we agreed, we'd keep a low profile.

BEVERLY

You two go. You don't need to take me.

PADDY

Nonsense. You're coming.
(whispers to Mary)
Can't deny a man what could be his last meal.

Annoyed, Mary realizes she has no choice.

INT. CABIN RESTAURANT - EVENING

A crowded cabin style restaurant, who's outer building hides it's inner elegance.

SIDE ROOM

A smaller room with two swinging doors to the kitchen.

The Maitre'd, shows Mary, Beverly and Paddy to their table. Suddenly, he pulls Mary out of the way of the swinging doors as a waiter, with a huge tray, exits.

WAITER

I'm sorry, Are you okay?

Mary nods. The Maitre'd turns to the concerned waiter.

MAITRE'D

How many times do I have to tell
you, slow coming out? Now go
before your food gets cold.

The waiter leaves and the party continues to the table.

MAITRE'D (CONT'D)

My apologizes. He's a good boy,
but these kids today, they just
don't listen.

PADDY

Maybe fixing the doors would help?

MAITRE'D

Aah. My partner says they're part
of the original building. That
we'll lose some the ambiance. I
say he's just cheap.

They arrive at a table in the back.

MAITRE'D (CONT'D)

Here you are. Just as you
requested, Mr. O'Brien.
(hands out menus)
Your waiter will be right with
you.

The maitre'd leaves. Paddy leans in and whispers to Mary.

PADDY

Back to the wall. Satisfied?

MARY

Didn't help Hickok.

AT THE DOOR - MOMENTS LATER

Dapperly dressed, Luigi enters and scopes out the place.

MAITRE'D

Good evening, sir. Just yourself?

LUIGI

Si.

Luigi notices Paddy in the side room.

MAITRE'D

Right this way.

The maitre'd leads Luigi away from Paddy. Luigi grabs his arm and points to a table closer to Paddy.

MAITRE'D (CONT'D)

I'm sorry, sir. That table's already reserved.

The Maitre'd turns to lead. Luigi grabs his arm again. He points determinedly at the table.

MAITRE'D (CONT'D)

I told you, sir, that's reserved. Now, if you will just follow me.

Luigi's stoic stare frightens the Maitre'd. Luigi reaches inside his jacket which's causes the Maitre'd to flinch.

Taking out a huge money roll, Luigi counts off three hundreds. He stares at the frightened Maitre'd, then counts off two hundred more. He holds the money out.

MAITRE'D (CONT'D)

(takes the money)

Well, they're not here yet, so, I guess that technically makes the table open.

MOMENTS LATER

Finished eating, Paddy takes the desert menu from the waiter.

PADDY

Give us a minute.

The waiter leaves.

BEVERLY

That was absolutely the best steak I've ever had.

MARY

You won't find me arguing.

PADDY

What do you girls want for desert?

MARY

Are you kiddin'? All I want right now, is to hit the lady's room.

Mary gets up.

PADDY

It's up front, behind the bar.

BEVERLY

Wait, I'll join you.

Mary and Beverly head to the front. Paddy looks at the menu.

MOMENTS LATER

Luigi hides behind his menu as the Mary and Beverly pass. He lowers the menu and stares at an unaware Paddy.

Under the table, Luigi pulls a knife out. Knife hidden in hand, he gets up and walks slowly and carefully toward an oblivious Paddy.

A couple of feet from Paddy...

THUD

Violently swinging the door, a waiter with a huge tray sends Luigi flying. Food flies everywhere. Luigi ends up on the floor, dazed. His knife slides under a table.

Paddy tries to see what is going on, but is blocked.

The waiter helps Luigi to a sitting position. Luigi's nose is battered and bleeding.

WAITER

I'm so sorry, sir. Are you okay?

Luigi tries to see Paddy, but is blocked. He sees his knife is out of reach.

Panicked, he gets up quickly and storms out, hiding his face to the side.

WAITER (CONT'D)

Sir, sir. You're bleeding. Please.

Sir. We'll make it up to you.

Sir...

Luigi bangs into the approaching Maitre'd, but doesn't stop.

MAITRE'D

Sir, I'm terribly sorry. Please allow us to make it up to you.

Confused, Maitre'd watches Luigi continue out. Mary and Beverly come around the corner. Surprised by the scene, they look at the Maitre'd quizzically.

MAITRE'D (CONT'D)

I swear, those doors are gonna get somebody killed.

INT. POLICE STATION - MORNING

Seeing Mary enter, Bobby gets up from his desk, moves to his office door and waits.

BillyBob exits from the back and sees Bobby. Obviously upset, he stops as they exchange glares.

Bobby signals with his fingers that he is watching Billy.

BillyBob points two finger to Bobby's eyes and then grabs his crotch, signaling "watch this."

BillyBob goes to the main desk, talks to the officer and fills out forms. Mary approaches Bobby.

BOBBY

You here to gloat?

MARY

Not much of a victory.

Bobby scoffs and goes into his office.

OFFICE

MARY (CONT'D)

All I'm saying is it was pretty obvious it wasn't the gun.

BOBBY

Go ahead, have your day, but I'm not ruling out that son of a bitch. Could've had a second gun. Use that rifle one to dupe us.

Mary holds back her amusement.

BOBBY (CONT'D)

Typical fed. You guys don't believe anybody can pull one over on you. Well, this fish ain't biting.

(looks out at Billy)

BOBBY (CONT'D)

That guy's the shooter and I'm gonna prove it.

Mary looks through the door and sees a irate BillyBob try to push on the door over and over. Frustrated, he kicks it.

The officer at the desk comes over and pulls the door open. Embarrassed, BillyBob leaves.

MARY

(to self)
Regular mastermind.

BOBBY

What did you say?

Mary doesn't answer. Bobby waves her off. Angered, he sits in his desk and puts his feet up.

MARY

Look I know we got off on the wrong foot, but maybe I can help. I can get you the resources you need.

Bobby gets up and files some papers.

BOBBY

Best help you can be is to just go back on vacation with your uncle.

Mary relents, turns and leaves.

BOBBY (CONT'D)

I just don't get it. Small town shooting. Pretty routine to a big shot fed like you. Pretty boring stuff. Yet, here you are, all spry and itching to go. Why?

Concerned, Mary stops in her tracks, but doesn't turn.

MARY

Let me know if you want access to those resources.

Mary leaves as an annoyed Bobby waves her off.

INT. FAST FOOD PLACE - AFTERNOON

Typical fast food place. Gio sits in a booth and eats.

Dan and Margaret enter, look around and see Gio.

DAN

You sure it's okay for us to be
seen together like this?

MARGARET

If anybody says anything, I'll
just tell Bobby you did some work
on my car. People get hungry. No
law against eating.

Dan nods and goes to the counter. Margaret sits in a
booth with her back toward Gio. She leans back.

MARGARET (CONT'D)

We're getting a little concerned
that our package hasn't been
delivered yet.

Gio is startled and confused. He turns toward Margaret.

GIO

Lady, I think you made a --

MARGARET

-- Jesus, turn back around. What
are you an idiot? I thought we
were getting a professional.

Confused, Gio snaps his head forward. Dan brings two
coffees and slides in next to Margaret.

MARGARET (CONT'D)

(to Dan)

They sent us a fuckin' amateur.

GIO

Lady, I have no idea what you're
talking about?

DAN

(to Margaret)

How do you know?

MARGARET

He turned and looked at me?
Remember what the guy said?

DAN

(to Gio)

You an amateur? This your first
job?

GIO
Again, I have no idea what you're
talking about.

MARGARET
(to Dan)
You think that guy would really
send us an amateur?

Dan shrugs. People in adjacent booths look on confused as
Gio talks into the air.

GIO
(gets louder)
Would somebody like to explain to
me what you're talking about?

MARGARET
(to Gio)
Will you calm down.
(to Dan)
Definitely an amateur.

GIO
Look, can I just finish my meal?

Dan's look tells Margaret that he agrees with her.

DAN
(to Gio)
Look, we just need to know what's
going on with our package?

GIO
How do I know? Maybe you should
check the service you used. Can I
just eat my lunch in peace?

MARGARET
You mean the man in Denver?

GIO
Denver. Los Angeles. New York. I
don't know. Wherever you bought
this fucking *package*.

DAN
(to Margaret)
Maybe he's right. I mean, he's
only following orders.

Margaret contemplates.

EXT. CAR - AFTERNOON

Across the street, Jessie sits in the passenger seat of a parked car with Muchie as the driver. Jessie leans around Muchie and peers through binoculars.

JESSIE

Who the fuck does she think she is? I swear, I'm gonna kill that bitch. I'm gonna kill my fuckin' sister.

MUCHIE

I don't see what the big deal is.

Jessie looks at Muchie incredulously.

JESSIE

She steals our hitman and you don't think it's a big thing?

MUCHIE

So what? Your father still gets killed and, after we take care of her, we get all the money.

JESSIE

You just don't get it. You weren't there when she stole my barbies. When she snuck out with my brand new bike and told the whole neighborhood it was hers. For months she was coolest girl on the block. And me? I was just her tag along sister.

(gets angrier)

And then there was Johnny Delaney in ninth grade. God, I loved Johnny and the bitch gives him a blow job in the locker room. Guess who he goes out with?

(stares, seethes)

No, this is a matter of principle. No more. She's not taking anything more from me. That's *our* hitman. End of story.

Jessie returns to the binoculars. Muchie gives her a look of indifference.

INT. FAST FOOD PLACE - AFTERNOON

Gio finishes his food as Dan and Margaret have gotten into a heated discussion.

MARGARET

I got his name off a website. How the hell was I suppose to know that we'd have to contact him again?

DAN

So we just gave a unnamed stranger twenty thousand in cash?

Oblivious to them, Gio gets up quietly, throws his garbage out and leaves.

MARGARET

I didn't hear any complaints from you at the time.

Annoyed, Dan hesitates. He then snaps his finger in a eureka moment and points his thumb over his shoulder.

DAN

He must have the guy's number.

Margaret nods enthusiastically. Elated, they turn and quickly become dejected when they see the empty booth.

INT./EXT. BARBERSHOP - AFTERNOON

EXT

A typical small two chair barbershop. Paddy starts to enter as Mary follows. Paddy stops.

PADDY

What do you think you're doing?

MARY

Can't protect you if I'm not with you.

Mary starts to go in. Paddy blocks her with his arm.

PADDY

Listen, I appreciate the enthusiasm, but there are places that are just off limits to...

MARY

A woman? Part of the old code?

PADDY

Just an acceptance thing. Besides, you think my niece following me into a barbershop is the best way to keep a low profile.

Mary looks inside and hesitates.

PADDY (CONT'D)

Trust me, the only thing you have to protect me from in there is Tom's razor.

Mary relents and reluctantly leaves.

PADDY (CONT'D)

But it's nice to know that you're so willing to take a bullet for me.

Annoyed, Mary gives Paddy the finger over her shoulder.

INT

Paddy enters as the TOM, the barber, is finishing up another customer.

TOM

Mornin', Mr. O'Brien. I'll just be a minute.

Paddy picks up a magazine and sits in the waiting area.

PADDY

Take your time.

INT. COFFEE SHOP - AFTERNOON

Typical small coffee shop. Mary pays for her coffee and notices the waitress from the eatery sitting alone at a table. She heads to the woman's table.

MARY

You mind?

The Waitress shakes her head and Mary sits down.

MARY (CONT'D)

You probably don't remember me.

WAITRESS

You were with Mr. O'Brien the other day at the eatery.

Mary nods.

MARY

Mary.

WAITRESS

Sally. So how do you know Mr. O'Brien?

MARY

Listen, I don't have a lot of time, so I'll just get to the point. That whole big gratitude spiel you put on the other day... That was for my benefit, right?

The waitress is confused and taken aback.

MARY (CONT'D)

Come on, just between us. Don't worry, I won't tell him you told.
(break)

Did he pay you? If not he should have because you put on one damn good show.

Irate, the waitress gets up, gathers her stuff, and starts to leave.

WAITRESS

I have no idea who you are or what you have against Mr. O'Brien, but I intend honor his request to keep his generosity under the radar.

MARY

That's what I figured. You can't tell me the story cause there is no story.

A couple of steps away, the waitress stop, turns and comes back.

WAITRESS

After my husband left, I would have been on the street with my son if it wasn't for Mr. O'Brien. That's all I'm gonna say, but if you insist on pushing it, you can always check with the bank.

WAITRESS (CONT'D)

(nods out window)

Now, if there's nothing else, you
can go fuck that high horse you
rode in here on.

Embarrassed, Mary watches her walk out. She looks out the window and sees the bank across the street. She hesitates, then gets up and leaves.

INT. BARBERSHOP - AFTERNOON

As the only customer, Paddy gets a shave.

TOM

Told you to bet the Rockies, but
do you listen?

PADDY

The Rockies? In that park? My
money only goes on sure things
like Apple or the Yankees.

RING of the bell over the door.

Luigi enters with tape across his bruised nose and two blackened eyes. He stops and stares at Paddy.

TOM

Have a seat. I'm just finishing up
here. Be with you in a minute.

As the Tom shaves Paddy, Luigi scopes out the place. He looks into the backroom. He sits in a chair and picks up a magazine pretending to read.

PADDY

What are doing betting baseball
anyway? It's the worse bet in the
house.

Tom gets a hot towel for Paddy.

TOM

Pro football any better? There's a
reason for the saying on any given
Sunday.

Tom places the towel on Paddy's face.

PADDY

Just don't bet. Even if you win,
the vig'll kill you?

Luigi gets up and walks toward the back, leans in and checks out the opening to the empty storage room.

TOM

Yeah, like I can control that urge.

(to Luigi)

You're up, buddy.

Back to the Tom, Luigi slowly starts to draw a .45 from inside his jacket.

The RING of the door opening causes Luigi to freeze.

TOM (O.S.) (CONT'D)

Hey chief. Didn't expect you in today?

Luigi returns the gun to his holster and turns to see Bobby in uniform.

BOBBY

Aah, Margaret's been on my ass about my hair.

Face tilted away to hide, Luigi storms out. He bumps into Bobby on the way.

TOM

Guess I can take you right away.

They watch as Luigi leaves. With his face tilted to the right, he doesn't see anything coming a kid on a bicycle speeding in from the left.

THUD

Luigi goes flying.

Startled, Bobby and the Tom look at each other and cringe. They turn back as Luigi, head bleeding, staggers to his feet, sees them and leaves quickly.

INT. MOVING SUV - AFTERNOON

Paddy drives as Mary stares curiously at him. It makes Paddy uncomfortable.

PADDY

Haircut that bad?

MARY

No. I was just thinking.

PADDY

About?

Mary straightens up.

MARY

Nothing.

There's an awkward silent moment.

MARY (CONT'D)

That whole thing up about being in love with agent, you made that all up, right?

PADDY

If that's what you wanna believe.

Mary stares out the window and wonders.

MARY

Having a hard time wrapping my head around all your stories. Just can't buy into that end justifies the means bullshit.

PADDY

Sometimes the situation dictates there's only one clear path. Unless you've been there, it's hard to judge.

MARY

Okay, why not just give up Whitey in the first place? Would have saved a lotta bloodshed. Of course it would have cost you a ton of money.

Paddy smirks.

PADDY

Don't you think it's a little strange you guys were after Whitey for ten years without even an arrest? He owns half of city hall. Half the police force. And half of the bureau.

Mary turns quickly, upset.

MARY

Bullshit!

PADDY

It wasn't until I walked in with his books that you guys had a shot at him. And I wasn't doing that until I was sure where people stood.

Mary relents, stares out the window as she contemplates.

MARY

This conversation is strange. This whole fucking assignment is strange. Sometimes I get the impression your... confessions are you just trying to justify things in your own mind.

PADDY

When my time comes, my elevator's only going in one direction. I've made peace with that. I'm not the one here looking for justification.

Annoyed, Mary stares out the window.

INT. HOUSE ON A REMOTE LAKE - EVENING

Shelly has joined Beverly, Mary, and Paddy for dinner.

SHELLY

Wow, Bev, this is great.
(to Paddy)
How do you keep lucking into beautiful help that can cook like this? Last cook I had was lucky if she got baked beans right.

They all smile. Paddy's phone rings. He looks at it.

PADDY

I have to take this.

BEVERLY

I'll go get desert.

Paddy and Beverly get up and leave the table.

SHELLY

How are you two getting along?

MARY

It's my job, we don't have to get along.

Shelly looks at Mary unconvinced.

MARY (CONT'D)

He's just... different then I expected.

SHELLY

Different good or --

MARY

-- Just not what I would have expected from a criminal.

SHELLY

Paddy's anything but typical, but he is a good person.

Mary looks at him curiously.

MARY

Yeah, God knows I've heard all his stories about protecting the neighborhood. A regular saint.

SHELLY

I've known Paddy all my life. You can call him a lot of things, but one thing he's not is a liar.

MARY

Don't worry my feelings won't affect how I do my job.

(hesitates)

Why it's so important to everybody that I like him anyway.

SHELLY

If you knew Paddy, you'd have your answer.

Mary looks away, wondering if he's right.

SHELLY (CONT'D)

All I'm saying is take a little time and get know him. You're stuck here anyway.

Paddy approaches the table, notices the dynamic.

PADDY
Seems Chelsea wants to study
photography now.

SHELLY
And Jessie needs money for the
equipment.

PADDY
Don't be so cynical.

SHELLY
Don't be so naive.

Beverly appears from the kitchen with a tray.

BEVERLY
Desert's ready.

As Mary serves, Shelly leans into Mary and whispers.

SHELLY
Don't let the costume fool you.
Look under the mask.

Paddy looks at the two quizzically.

EXT. HOUSE ON A REMOTE LAKE - EVENING

Shelly and Paddy sit outside smoking cigars. Mary stands
by the cars about twenty yards away.

SHELLY
She seems pretty solid.

Paddy stares admiringly at her.

PADDY
Could have done a lot worse.

SHELLY
Yeah, you could your daughters
protecting you.

Paddy scoffs.

PADDY
They still may come around.

SHELLY
Yeah, and that man from TV with
that big cardboard check may show
up at my door.

Paddy smiles.

SHELLY (CONT'D)

I was able to track down
Catherine's best friend from high
school.

Paddy sits up alert and interested.

SHELLY (CONT'D)

They were pretty close right til
Catherine entered college.

PADDY

College educated. That's always a
good thing.

SHELLY

Well, this part might not be so
good. The last contact the friend
had with Catherine was right
before she entered the academy.

PADDY

West Point?

SHELLY

Quantico. As in the FBI academy.

Paddy's look darts toward Mary.

SHELLY (CONT'D)

Before you go dreamin, remember
her last name was Gavin, not
Kelly.

Paddy becomes dejected, then recoups.

PADDY

Shouldn't be too hard. How many
Gavins of her age can there be in
the bureau?

SHELLY

That's just it. Three extensive
searches done and not one Gavin
fits her profile. Six males. One
twenty-four year old female and
two others in their mid-fifties.
Nobody in their thirties.

Before Paddy can respond Shelly continues.

SHELLY (CONT'D)

I tried using O'Hara and every combination possible. Even tried using your name. It's like she vanished into thin air. I'm sorry

Paddy becomes dejected.

SHELLY (CONT'D)

I gotta fly out tomorrow on some business, but as soon as I get back I'll try again.

As Shelly speaks, a dejected Paddy gets up, puts out his cigar, pats Shelly on the shoulder, and leaves.

INT./EXT. DAN'S GARAGE - MORNING

OFFICE

Dan is on the computer as Margaret watches over his shoulder.

DAN

Damn. That's not it either.

MARGARET

Try dot net.

DAN

(types)

I can't believe you didn't write down the site.

MARGARET

And if Bobby found it?

DAN

That's not it either. Any other ideas?

Frustrated, Margaret shakes her head.

MARGARET

We need to go back to that Gio fellow and put our foot down.

DAN

Yeah, I mean, all we're asking for is a little alacrity in his response.

Margaret pauses, stares at Dan.

MARGARET

Alacrity?

DAN

Yeah, eagerness, quickness.

Dan picks up comic off desk.

DAN (CONT'D)

In the last issue.

Lust fills Margaret's eye's as she swings around Dan's chair.

MARGARET

You know I can't resist a smart man.

(rips open blouse)

Take me. Take me now, you gorgeous nerd.

Margaret jumps on his lap and is all over him. Dan is in his glory.

EXT

Through a back window, Jessie takes pictures of Margaret and Dan in the throws of passion.

INT. DOCTOR'S OFFICE - MORNING

EXAMINING ROOM

Doctor Stewart looks at a chart as Paddy dresses. The doctor stares at Paddy.

PADDY

Save your breath.

DOCTOR STEWART

Besides your heart, you're the fittest sixty-one year old I know. Why are you holding back?

PADDY

Sometimes living with one's past is harder then dying.

DOCTOR STEWART

I see about thirty people a day in here. Some with just a simple rash that they're afraid's gonna kill 'em and some there's no hope for.

DOCTOR STEWART (CONT'D)

Either way, only reason they step through that door is to make sure they can come back next time. I don't know what you've done in your life, but I know you keep coming back through that door. Somewhere in that thick muck skull of yours, there's a desire to keep going.

Paddy walks to the door.

PADDY

Like I said, ain't gonna happen.
(opens door)
But that was a beautiful speech.

Paddy leaves. Doctor throws down the charts in frustration.

INT. TAXI (MOVING) - AFTERNOON

Sitting in the back of a taxi, Beverly is on her phone.

BEVERLY

Can't wait to get out of this place. That niece of his... She's always snooping around. I can't even do my fuckin' job. My car better be ready.

(waits)

Yeah, I know. I have to learn to deal with people like her.

(waits)

It's been so long. I really miss you.

The car pulls up outside dan's garage.

BEVERLY (CONT'D)

I'm at the shop now. Keep your fingers crossed this idiot has it done. Hopefully, I'll be out of here tonight.

(smiles)

Love you, too.

She hangs up and stares out at Dan's garage.

INT. IRISH PUB, BROOKLYN, NEW YORK - EVENING

Donatella puts her phone on the bar. The screen is a picture of Donatella and Beverly in front of the leaning tower of Pisa.

Only other clientele are Connor and one of his men in a booth.

Ian serves Donatella a burger and notices the picture.

IAN

Attractive girl. You're daughter?

Donatella becomes upset, but relents.

DONATELLA

Something like that.

Donatella looks over her shoulder at Connor and his man. Ian works behind the bar.

IAN

Haven't seen you in a while?

DONATELLA

Been working.

IAN

Never told me what you did.

DONATELLA

Put things in boxes for people.

Connor catches Donatella staring at him and winks at her. She returns a flirtatious look.

IAN

So you're a moving company?

DONATELLA

Honey, if I pack it, it doesn't move.

Ian is confused. He notices the dynamic between Connor and Donatella and leans in.

IAN

Um, none of my business, but I'd stay really far away from him if I was you.

DONATELLA

Just playing. I read the papers.

Ian nods and goes back to work.

DONATELLA (CONT'D)
 You know I just took a job with a
 friend of yours that wanted some
 items boxed.

Ian looks at her curiously.

DONATELLA (CONT'D)
 Can't remember his name.
 (hesitates)
 Wait. I have his card.

She opens her bag away from Ian and searches through it.

DONATELLA (CONT'D)
 Here it is.

She takes out a silenced 9mm.

DONATELLA (CONT'D)
 Whitey told me to say hi.

She points the gun toward Ian and fires. She turns
 quickly and fires three shots in Connor's direction.

INT. DAN'S GARAGE - AFTERNOON

Dan sits behind his desk with Beverly standing in front.

DAN
 Lady, do you know how hard it was
 to get parts for that bomb?

BEVERLY
 The effort's greatly appreciated.
 How much do I owe you?

Beverly opens her handbag.

DAN
 Owe me? It's on the house
 considering the job you're doing.

Beverly freezes.

BEVERLY
 I'm just a cook. I have no idea
 what you're talking about.

DAN

(leans across desk)

Come on. We can be honest. After all, we're all in this together.

Beverly stares at Dan as he leans back.

DAN (CONT'D)

You do realize I am the mastermind behind this whole operation. So come on, when you gonna do it? How you gonna do it? Can I watch?

Beverly hesitates, then leans over the desk.

BEVERLY

Guess I could tell you, but there's one little problem.

Suddenly, he faces a 9mm that Beverly pulled from her purse

BEVERLY (CONT'D)

You talk too fuckin' much.

The sound of a gunshot.

INT. IRISH PUB, BROOKLYN, NEW YORK - EVENING

Connor and his man lie dead in the booth.

Donatella locks the door and heads behind the bar.

There is the sound of Ian MOANING in the background.

Donatella turns off the light in the window and turns the sign to closed. She turns around and sees Ian, on the floor, moaning.

DONATELLA

I would have killed instantly if you didn't make that joke about the spics.

Ian tries to reach up to a shelf behind the bar as Donatella heads around to the front of it.

Donatella sits down, puts her gun on the bar, and eats her burger.

DONATELLA (CONT'D)

Yep, if only you didn't make that
remark, cause I really really do
like your burgers.

There is the CRASH of glass breaking behind the bar.

Donatella leans over the bar to see Ian with a shotgun
pointed at her.

BAM!

Ian fires the gun, then he succumbs to his wounds.

EXT. DAN'S GARAGE - AFTERNOON

Car on the curve, Beverly turns the sign on the door to
closed and exits. She pulls down the bay doors, gets in
her car and leaves.

INT. HOUSE ON A REMOTE LAKE - EVENING

LIVING ROOM

Mary sits on the sofa as she reads through a file. She
occasionally glances up the steps.

Beverly enters.

BEVERLY (O.S.)

It's gonna be about another an
hour til dinner.

MARY

Okay. I'll tell Paddy.

Beverly looks up the steps with sinister thought. She
turns and goes to the kitchen.

Shelly comes down the stairs with his suitcase.

MARY (CONT'D)

Leaving?

SHELLY

Redeye out of Denver.

Shelly notices that Mary's reading a file. He puts his
suitcase by the door and walks over to her.

Mary sees him peeking over her shoulder and closes the
file quickly. Annoyed, she stares at him.

SHELLY (CONT'D)

See you took my advice?

MARY

Look, as much as I would like to view him with an open mind, I can't. It just goes against who I am. What I do. And why I do it.

(holds up file)

And with what's in here. I just can't.

SHELLY

You believe all that bullshit? Seems I'd trust my eye's or my gut before some desk sitting nerd.

MARY

(hold out file)

You wanna read it?

Shelly smiles, shakes his head and walks to his suitcase.

SHELLY

Nah. I've been there. Seen it for myself. Of course, a file like that can help a person believe what they want.

Mary plops the file on the table. Frustrated, she stares at Shelly knowing he's right.

Paddy comes down the stairs and sees the dynamic between the two.

PADDY

You still here?

SHELLY

(starts to door)

Just leaving. I'll be back in couple of days.

Shelly makes like he's flipping a mask up as he looks to Mary and leaves.

Paddy stares quizzically at Mary. She quickly gets up, takes the file and walks past Paddy. She heads upstairs.

MARY

Dinner's in a hour. I'm gonna go take a quick shower. Let me know if anybody kills you while I'm gone.

Paddy watches Mary disappear, then stares quizzically at the door. He shrugs and goes into the dining room.

DINNING ROOM

Paddy opens a cabinet draw and takes out playing cards. He sits down at the table, shuffles and plays solitaire.

EXT. HOUSE ON A REMOTE LAKE - EVENING

Sniper rifle in hand, Luigi makes his way through the side woods.

He has the bandage on his nose and two black eyes, his head is partially shaved with stitches in it and he wears a cervical collar.

Within view of the house, he puts down the rifle.

Wincing in pain, he takes out a medicine bottle and throws a couple of pills down his throat.

Luigi lays down and tries to get in position to aim, but the collar prevents him.

Gathering his courage, he takes off the collar and winces. He takes out the medicine bottle and takes more pills.

Relieved, he lays down and gets into position with the rifle. In his sights, he sees Beverly in the kitchen, then Paddy's hands playing cards in the dining room.

INT. HOUSE ON A REMOTE LAKE - EVENING

Paddy plays cards as Beverly comes out of the kitchen, wiping her hands.

BEVERLY

Mary, can you --

She looks around and sees only Paddy.

PADDY

Mary's taking a shower. Anything I can help you with?

BEVERLY

Um, uh, I was just looking for somebody to help me take the roast out of the oven.

PADDY

(gets up)
I can do that.

Beverly eyes dart around.

BEVERLY

Shelly upstairs, too.

Paddy heads to the kitchen.

PADDY

He had to go out of town. Now
let's get that roast out of the
oven.

EXT. HOUSE ON A REMOTE LAKE - EVENING

Luigi lays ready to fire. His eyes start to droop from
the medicine. He snaps to quickly.

He aims at Paddy moving to the kitchen. His sight is
quickly blocked by Beverly.

INT. HOUSE ON THE LAKE - EVENING

KITCHEN

Paddy opens the oven. Beverly stands by the counter
behind him.

BEVERLY

Afraid I over did it. It's just so
big, the pan seems stuck.

PADDY

I'm sure we can get it out.

Paddy reaches into the oven. Beverly's hand slowly moves
a gun in the back of her pants.

EXT. HOUSE ON A REMOTE LAKE - EVENING

Eyes drooping, Luigi is frustrated as Beverly blocks his
sights. He opens and closes his eyes wincing and trying
to stay awake.

INT. HOUSE ON THE LAKE - EVENING

KITCHEN

Obviously in pain, Paddy pulls his hands out quickly. He spins and grabs his fingers.

PADDY

Aah. Geez, that's hot.

Beverly thinks better of it and pulls her hand away from the gun. Paddy waves his hands in pain.

BEVERLY

You okay? There's mittens on the table.

Paddy calms down and nods. He grabs the oven mittens.

BEVERLY (CONT'D)

You need help?

PADDY

No. This is war. That pans coming out.

Paddy turns and reaches in the oven.

Beverly slowly reaches behind her and inches a 9mm from under her shirt.

PADDY (CONT'D)

Aah, it is caught.

(break)

There it is. I got it.

(pulls pan from oven)

God, this is heavy.

Beverly has the gun just about removed from her pants.

Paddy turns slowly with the roast. Beverly starts to slowly move the gun forward. She is startled by Mary's voice.

MARY (O.S.)

Where is everybody

Paddy suddenly starts convulsing and drops the pans causing a loud CRASH. He collapses as he holds his chest and tries to talk.

On the floor, he gasps and passes out from an apparent heart attack.

Mary runs in and freezes as she surveys the scene. Shocked, she runs to Paddy. Beverly slips the gun into her pants.

BEVERLY

I don't know what happened. One minute I was talking to him and the next...

(feigns tears)

Oh my God, Is he?

MARY

(checks Paddy)

He's still breathing.

Mary takes out her phone and dials.

MARY (CONT'D)

(into phone)

Yes, this is special agent Mary Kelly of the FBI. I'd have a medical emergency. I need an evac helicopter right now at...

EXT. INTERSTATE - EVENING

Lights flashing, numerous police cars surround a black Maserati on the side of the road.

SUPER: INTERSTATE OUTSIDE DENVER

An officer puts a handcuffed Carlos in a the back of a squad car.

Two state troopers rummage through an open trunk that is full of disguises, passports, and other conman equipment.

STATE TROOPER #1

Dangerous?

STATE TROOPER #2

Nah. Big time scam artist. Everything from insurance fraud to conning little old ladies out of their life's saving. Even posed as a hitman to dupe people out of their money. Bureau's been after him for years.

STATE TROOPER #1

And he gets taken by a bad turn signal? Who'd have thought?

They smile and close the trunk.

EXT. HOUSE ON A REMOTE LAKE - EVENING

Lights flashing as police cars and emergency vehicles line the house.

On a stretcher, Paddy is being loaded onto a medical helicopter not more than twenty yards from where Luigi lies face down, sleeping in the woods.

INT. MONTROSE HOSPITAL - EVENING

WAITING ROOM

Mary, Margaret and Beverly nervously sit in the waiting room. Mary is obviously the most affected. Margaret looks indifferent.

Shelly enters with his bags. Mary gets up to meet him.

SHELLY

Luckily I hadn't taken off yet.
How is he?

MARY

Doc Stewarts still with him. We're just waiting.

SHELLY

How are you and Beverly doing?

MARY

Not too sure about her. She was there when it happened.

SHELLY

And you?

MARY

I, um, I don't know. It's just strange how it's affecting me.

Shelly leads Mary back to her chair. Comforts her and Beverly.

Muchie enters.

MUCHIE

How is he?

MARGARET

Well, at least one person cared enough to show up from other side.

She snaps her fingers toward Shelly and the two woman.

MARGARET (CONT'D)

You seeing this? If he makes it through this, make sure he knows which daughter cared enough to show.

Annoyed, Shelly and the two girls turn away and talk to Muchie.

MARGARET (CONT'D)

(to self)

That's if he makes it.

Mary stares into the hallway of rooms. A tear rolls from her eyes. Shelly notices and comforts her.

SHELLY

He's gonna be okay. He's a tough sucker. Trust me, he's been through a lot worse.

MARY

Just didn't see this coming.

SHELLY

How could anybody?

MARY

No. No. Not that. Me. I really didn't give him a chance. Spent all my time and energy convincing myself he was the devil. Now, I'll don't know.

Shelly doesn't answer, continues to comfort her.

Away from them, Margaret leans over to Muchie and whispers.

MARGARET

If I gotta fake it, she's gotta fake it. Now call that wife of yours and get her here.

Muchie looks at Margaret with disdain and moves down three seats.

Shelly looks off in space, oblivious to his surroundings.

MARY

How about you? You okay?

SHELLY

Just feel guilty. Should have made him have the procedure.

Mary looks at him curiously.

SHELLY (CONT'D)

Aah, his heart was failing for a long time. Could've possibly got a transplant, but... just kept refusing. I even had doc put his name on the list without him knowing, just in case he changed his mind.

(looks at Margaret)

Now, the only people who can sign off for it are his immediate family. And we both know how that song ends.

Mary looks at an indifferent Margaret.

MARY

They wouldn't deny their father of a new heart?

SHELLY

Pretty easy when you don't have one yourself... And they definitely would if it meant money.

Mary is confused.

SHELLY (CONT'D)

I've already told you too much. Let's just wait and see what happens.

Mary nods reluctantly. Her phone rings and she looks at it. She clearly becomes upset in seeing the name.

SHELLY (CONT'D)

Bureau wants an update on their asset?

MARY

Nah. Unfortunately, this is an asshole of the personal kind.

(gets up)

I gotta take this.

Mary moves to a remote end of the room. Her conversation is obviously heated.

Doc Stewart shows up. They all stand up as he approaches.

DOCTOR STEWART

Well, given the situation, I'd say he's doing as well as can be expected. He's still unresponsive, but he's stable.

SHELLY

So he's got a chance?

DOCTOR STEWART

Giving the trauma? Yeah, a chance, but without a transplant, even if he does make it through, we're splitting hairs.

SHELLY

His name is still on the list, right?

Margaret moves in front of the doctor, cutting off Shelly.

MARGARET (O.S.)

Hold on right there. Only way any procedure gets done is if a family member that signs off on it, and, last I checked, you ain't one.

(to Doc Stewart)

Isn't that right Doc?

SHELLY

You money grabbing...

DOCTOR STEWART

Afraid she's right.

MARGARET

(to Shelly)

Why don't you just take tail of yours back over there and sit down while I confer with the doctor.

Irate, Shelly relents. He and Beverly leave. Margaret stares at Muchie who remains.

MUCHIE

What? I'm family.

MARGARET

Yeah, but not a voting member.

Upset, Muchie walks away.

Upset from her call, Mary joins Shelly.

MARY

How did it go?

SHELLY

Just like I expected.

Doctor Stewart confers with Margaret.

DOCTOR STEWART

So, let me fill you in on the procedure.

MARGARET

Ain't gonna be any procedure, doc. My father's suffered enough. His time comes, his time comes. End of story.

Margaret turns and walks away from a startled doctor.

Doc Stewart stares at her, looks to Shelly, shakes his head in disgust and leaves.

BEVERLY

Um, I'll just be outside making a call.

MUCHIE

Yeah, I need a smoke.

Margaret sits opposite Shelly. She smiles sinisterly at him as Shelly seethes. Mary notices the dynamic.

MARY

It's gonna be a while. How about we get something to eat.

Shelly nods. They leave.

MOMENTS LATER

Margaret smokes a cigarette while reading a magazine.

A nurse at the desk notices her, gets up, and walks over.

NURSE

I'm sorry, there's no smoking here.

MARGARET

Can't you see I'm in grief.

NURSE

I'm sorry ma'am with the oxygen in use and all the patients, it's too dangerous. We just can't allow it.

Margaret gets up and looks closely at the nurse's badge.

MARGARET

Just wanna make sure I got the name right so when I buy this place, you'll be the first one out on their ass.

Margaret takes a puff and blows smoke in the nurses face.

NURSE

That's it. You leave me no choice but to call security.

As the nurse turns to leave, Bobby enters in full uniform. He looks around and heads toward Margaret and the nurse. He has a file in his hand.

MARGARET

(to the nurse)

I think they're already here.

Upset, Bobby assesses the situation.

NURSE

This lady refuses to put out her cigarette.

MARGARET

Go ahead, Teddy Bear, tell her where she can stuff the cigarette.

Bobby hesitates, takes the cigarette out of Margaret's mouth and puts it out. Margaret is surprised.

BOBBY

(to nurse)

I'm sorry for the trouble. I'll take care of it.

The nurse relents and leaves.

MARGARET

And just what do you think you're doing?

Bobby grabs Margaret by the arm and forces her to sit down. Confused, Margaret looks up at Bobby.

MARGARET (CONT'D)

Teddy Bear, you hurt me.

Bobby throws the file on her lap. It opens and spews out pictures of Margaret and Dan on the chair in the shop.

Margaret looks up in shock. Bobby storms around in circles. He stops and gets in her face, points a finger at her, but he's speechless.

He storms to the other side of the room with his back to her and stares out a window.

MARGARET (CONT'D)

Honey Bunny, it's not the way it looks.

Bobby doesn't respond. Shock becomes anger as Margaret looks picks up a picture and stares out it.

MARGARET (CONT'D)

That little bitch.

She storms out of the waiting room.

CAFETERIA

Mary and Shelly sit at a table drinking coffee. They seems amused by the conversation.

MARY

So let me this straight. Paddy robbed Whitey's poker games in Queens so he could pay him the protection money from his neighborhood? And Whitey never had a clue?

SHELLY

As long as Whitey got cash, he didn't ask any questions.

MARY

And the people who ran the games?

Shelly hesitates, he raises an eyebrow to indicate an answer he doesn't want to say.

MARY (CONT'D)

And there's my disconnect. Just can't justify it in my mind.

SHELLY

Once the match starts you can only move the pieces that are on the board. You can't change the rules. Besides, society isn't gonna miss those guys any time soon.

Mary stares at Shelly.

Mary's phone rings. She looks at it and gets annoyed.

MARY

(to self)

Fuck.

SHELLY

Personal asshole again?

Mary's facial expression let's Shelly know he's right.

MARY

I gotta take this.

Mary answers the phone, gets up and walks away.

MARY (CONT'D)

(into phone)

What don't you understand about speak to my lawyer, asshole.

Shelly looks on concerned as Mary is in a heated argument in the corner.

BACK HALLWAY

Beverly peeks out a door that is labeled "Hospital Personnel Only."

Seeing the hall is empty, Beverly exits in a doctors smock with a stethoscope around her neck.

She sneaks up to an abandoned nurses station, peers over and sees a hospital badge.

After looking around carefully, she takes the badge and puts it on her outfit.

She turns and is startled by a nurse looking at her.

NURSE

Can I help you with something, doctor.

BEVERLY

No. No, I was just looking for...

She sees a clip board on the counter and picks it up.

BEVERLY (CONT'D)

Here it is.

Beverly walks past the unconvinced nurse.

EXT. MONTROSE HOSPITAL - EVENING

Muchie stands with his back to the hospital. Margaret storms out behind him and gets in a taxi and leaves.

Muchie puts out his cigarette and heads inside.

A taxi pulls up and Luigi exits. Besides the other afflictions, his face is covered in poison oak and he scratches it furiously. He goes into the hospital.

INT. MONTROSE HOSPITAL - EVENING

RECEPTION DESK

The older RECEPTIONIST sits behind the desk reading a magazine.

An oblivious unarmed guard is seated near the reception desk, watching the television on the wall.

Muchie flashes his pass as he walks by the desk. He stops at the elevators.

Luigi walks past the desk, scratching furiously.

RECEPTIONIST

Sir, you have to sign in.

The receptionist leans over the counter see Luigi as he passes.

RECEPTIONIST (CONT'D)

Sir, Sir. You can't go inside with a pass.

Luigi freezes with his back to the desk. Muchie looks the elevators.

The guard gets up, blocks Luigi, and makes a hand gesture that says to go sign in.

Muchie looks on from the elevators as Luigi nods, turns back to the desk, pulls out his pistol and kills shoots the receptionist and the guard.

Luigi points the gun at a frightened Muchie.

PING! The elevator door opens. Luigi signals for Muchie to get on.

WAITING ROOM

Distraught, Bobby looks out the window. He turns and sees Muchie, frozen in fear, enter the room.

BOBBY

Hey Mooch.
(apprehensive)
Is something wrong?

CAFETERIA

Distraught, Mary comes to the table and sits.

SHELLY

You okay?

MARY

Yeah, just my ex. Guy just can't miss a chance to stick it to me. Should have never married one of the Kelly boys.

SHELLY

Kelly's your married name?

Confused and wondering where this is going, Mary nods.

SHELLY (CONT'D)

If you don't mind me askin', what was your maiden name?

Mary hesitates. Before she answers the hospital alarms go off.

ALARM VOICE

Code red lockdown. Hospital is in a code red lock lockdown. Repeat code red lockdown. All non-essential personnel please leave the building immediately. Repeat code red lockdown...

The message repeats in the background as Shelly and Mary look at each other stunned.

Mary takes out and hangs her badge from her neck.

MARY

That's an active shooter in the building.

She gets up and hands Shelly a card. Checks her gun and heads to the door.

MARY (CONT'D)

Stay here. Call that number. Tell them to get a tactical squad here immediately.

She leaves.

HALLWAY TO ELEVATORS

Carnage is visible. Bobby and Muchie lay dead in the room. A number of hospital personnel lay at the desk..

There are continued shots as well as screams from the hallway toward the rooms.

HALLWAY TO PADDY'S ROOM

Alarm blaring, people are running in the opposite direction as Beverly works her way through the hall.

She comes to the room with "Paddy O'Brien" on the nameplate, pulls her gun, and enters.

PADDY'S ROOM

Paddy lies unconscious on the bed, hooked up to a number of monitors.

Gun out, Beverly searches the room. Convinced that nobody is there, she relaxes.

She surveys the situation.

BEVERLY

Hmm. No reason wasting a bullet.

She puts her gun on a tray and takes off the coat.

She searches through the cords that are hooked to Paddy.

Realizing she is not alone, she looks up and sees Luigi with his gun pointed at her. Her eyes dart to her gun on the tray.

Luigi constantly scratches his face with his free hand.

Beverly inches to the tray.

BEVERLY (CONT'D)

Look, we both want the same thing.
You can have the reward. I don't
care. It's just business. You're
not gonna make any more money
taking me out. So, why don't I
just --

BANG! BANG!

Luigi falls dead. Mary enters the room with her gun out.

Beverly quickly moves in front of the tray to block
Mary's view of her gun. She feigns being overcome with
fright.

BEVERLY (CONT'D)

Oh, my God, he was gonna kill me.
I have no idea why.

Mary looks around, relaxes, and puts her gun away.

MARY

It's okay. he wasn't after --

Beverly quickly grabs her gun and...

BANG

Mary falls from a bullet to the shoulder.

Beverly walks over and sees Mary sitting against the wall
in obvious pain. She kicks Mary's gun into the hall.

BEVERLY

I'll decide what I'm gonna do with
you in a second, but business
first...

(turns to Paddy)

Guess I'll have to do this the old
fashion way.

She points the gun at Paddy.

BANG BANG

Beverly looks up and sees Shelly with Mary's gun in his
hand.

MARY

Thought I told you o stay put.

SHELLY

Yeah, well, you've been wrong on a lot of things.

HALLWAY OUTSIDE PADDY'S ROOM - LATER

Police and other emergency teams work to clean up the scene.

A doctor work on Mary's shoulder as she sits with a view inside Paddy's room. The coroner wheels a bagged body out of Paddy's room.

As the doctor works, Mary stares sympathetically at Paddy being checked out by Doc Stewart with Shelly next to him.

DOCTOR

You're lucky. The bullet went right through. No bones. No arteries. Once we get you downstairs and all patched up, you should be as good as new.

Doctor says something to Shelly, who nods toward Mary. Confused, Doc Stewart looks out at Mary.

Shelly walks out to Mary as wheel chair comes for her.

MARY

(to first aider)
Give me a sec.

Shelly comes over and sits next to Mary.

SHELLY

How you doing?

MARY

No bureau bowling league for a while, but considering...
(nods to Paddy)
How's he doing?

Shelly shrugs.

MARY (CONT'D)

Gavin.

Shelly looks at her curiously.

MARY (CONT'D)

Last name before I got married, Gavin. Yeah, I'm his daughter.

Shelly is dumbfounded she knows.

MARY (CONT'D)

You think the cigar smoke drowned out your voices the other night? I heard everything. I've heard everything every night. Amazing you guys kept any secrets.

Shelly is speechless.

MARY (CONT'D)

Aah, that's a lie. You're not the only one that's good at investigating. I knew before I came here. I actually volunteered for the post.

(stares into room)

God, I wanted to hate him. Blamed everything that happened to my mom on him. From giving me up to her suicide. I really wanted to be there when he got killed.

(looks at Shelly)

Almost was.

SHELLY

He never knew about the suicide. Only secret I ever kept that from him. Would have killed him. He loved your mom.

Mary acknowledges she knows.

SHELLY (CONT'D)

Mary, there is one favor I have to from you.

Mary waves him off, gets up, and heads into Paddy's room.

MARY

Doc, is it too late for a family member to sign off on that transplant?

EXT. JESSIE'S APARTMENT - EVENING

Margaret pulls up her SUV outside Jessie's apartment. There is a dim light coming from a second floor window.

Margaret gets out, sees the light, and looks around carefully. She goes to the back seat and takes out a shot gun.

Staring up at the window with a sinister smile, she cocks the gun and heads inside.

INT. JESSIE'S APARTMENT - EVENING

Jessie sits in a chair next to the window and watches Margaret enter the building.

She picks up the shotgun next to her, cocks it, and puts it on her lap and covers it. She turns off the light.

MOMENTS LATER

The doorknob twists.

Margaret swings the door open carefully, hiding the gun behind her.

Only the dim flashing street lights illuminate the sisters. From five yards apart, both girls stare at each other with sinister smiles.

EXT. JESSIE'S APARTMENT - EVENING

BAM BAM

The sounds of shotgun BLASTS couple with muzzle FLASHES that light up the apartment. Total silence follows.

EXT. DECK OF TROPICAL BEACH HOUSE - MORNING

Tropical house with a deck that faces a beautiful beach.

SUPER: SIX MONTHS LATER

In bathing suit, Paddy sits at a table in one corner. He has a large scar on his chest.

In a suit, Shelly enters through the sliding doors.

He acknowledges Mary standing in the other corner of the deck looking out at the ocean.

Shelly takes off his tie, goes over to Paddy.

PADDY

A little warm for that suit.

Shelly unbuttons his shirt and sits down.

PADDY (CONT'D)

I take it the finishing touches went well.

SHELLY

Well, Gio was shocked that the old fart just upped and gave him the house. But he didn't refuse.

PADDY

And my granddaughter?

SHELLY

Should be sitting on this deck by this time next week.

PADDY

Gotta be hard on her?

SHELLY

(hesitates)

Let's just say your daughter wasn't the best parent either.

Shelly looks at a plate of eggs in front of Paddy. Paddy pushes the plate to him. Shelly eagerly grabs a fork.

SHELLY (CONT'D)

God, I'm so hungry. You gotta see what they call a breakfast on the red-eye these days.

PADDY

Given your share, there's no need to fly red-eye anymore.

Shelly takes a bite and talks as he eats.

SHELLY

Dad always said a penny saved is --

He spits out the food, looks at Mary, then stares at Paddy who raises an eyebrow. They both look at Mary and smile.

SHELLY (CONT'D)

With the middle-man putting a finger on Whitey for the hits, looks like you're clean and clear for the rest of your life.

Paddy puts his hand on Shelly's shoulder.

PADDY

You mean we're clean and clear.

Shelly hesitates, then smiles.

SHELLY

I guess forty million'll buy us a breakfast.

(looks at Mary)

How's she doing?

PADDY

As good as can be expected from somebody who found out she has a criminal for a dad.

Shelly takes his shirt completely. Paddy looks at him curiously.

SHELLY

She did take a bullet for you.

Paddy looks at her admiringly.

Shelly get up, takes off his t-shirt and heads to the door. Paddy looks at him dumbfounded.

SHELLY (CONT'D)

What? Got a date with a cute twenty-six year old native who's gonna teach me how to crack coconuts in the nude.

Paddy smiles. Shelly nods to Mary, who smiles, and leaves.

Paddy stares at Mary. He gets up and walks over to her.

PADDY

It's beautiful.

MARY

Yes it is.

PADDY

You okay?

Mary nods.

PADDY (CONT'D)

It's important to me that your happy with --

Mary cuts him off.

MARY

Sometimes the situation dictates
the only means available.

Paddy nods and looks out at the ocean. Mary takes his
hand.

MARY (CONT'D)

This wasn't one of those times.

They hug in a fatherly / daughter embrace.

PADDY

And you did take a bullet for me.

MARY

I got shot. Technically, there's a
difference.