Sneaky Pete

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FADE IN:

1EXT. FIELD/POND - DAY

Green. The kind of green you can't believe exists. Literally. It's so beautiful it's surreal.

REAL PETE (V.O.)
Green. That's what I remember most. That shade of green. Mighta been the most beautiful thing I've ever seen. Just... the color.

And into frame comes three kids, two boys (10ish) and a younger girl (5ish). She's trying desperately to keep up with the boys she adores but who aren't waiting for her. They're running, rolling, rough-housing - having fun. It's bucolic, perfect.

REAL PETE (V.O.) (CONT'D)
The only time we were inside was when we slept. And half the time not even then.

The kids dash down to the water's edge, splash each other, then strip off their clothes, down to underpants and undershirts, and jump in the water.

REAL PETE (V.O.) (CONT'D)
There was this tire swing.

And yes, NOW there is a tire swing. One of the kids swings out over the water, does a flip in the air and splashes into the pond.

REAL PETE (V.O.) (CONT'D)
Used to break every summer; and every summer grandpa would fix it. And the apples...

One of the kids BITES into a beautiful, bright red apple. Delicious juice drips down.

REAL PETE (V.O.) (CONT'D)
I'm telling you, apples ain't the same anymore; I don't know what they did to them but--

MARIUS (V.O.)
Pete... Please. Shut. The hell up.

And the scene abruptly ends and we are--
INT. PRISON - CELL - NIGHT

Grey. Industrial. Oppressive. Exactly the opposite of all we've seen so far.

MARIUS JOSIPOVIC, 32, handsome, bright eyes, confident, maybe too smart for his own good (always looking for short-cuts), a thousand watt smile, he's able to literally charm the pants off you. But right now he's just... annoyed.

And who wouldn't be? He lies in bed listening to his cell mate, PETER MURPHY, same age, bears more than a passing resemblance to Marius, filled with regret, drone on and on--

MARIUS
Nothing's the same anymore.

Marius is giving him shit, but it feels like it's not coming from a place of aggression; it's coming from his own sadness and regret.

MARIUS (CONT'D)
I've listened to three years worth of this b.s.; the perfect grandparents; the perfect summers--

REAL PETE
It's all true.

MARIUS
All that money from the bond business but they always loved you, had time for you, till your mommy pissed them off twenty years ago and now no one talks--

Real Pete jumps out of bed, grabs Marius and angrily, defensively pins him against the wall.

REAL PETE
(defensive)
They did. It's all true.

Marius somehow knows he's not gonna get punched.

MARIUS
... Maybe. But I had seventeen different apartments and eighteen different 'dads'. And yet I know your life sucked worse than mine.

Pete doesn't release his grip - but he does wonder where this is all going...
MARIUS (CONT'D)

Number one:
(points to himself)
Con man; means I at least have people
skills. And you? Come on, you tried
to rob a gun range at gunpoint.
So... I'm getting out of here in two
days and you're not even up for parole
for another two years. Which means
either nobody did love you; or love
doesn't make any difference.

Disgusted, but knowing it's all true, Real Pete releases
Marius and returns to his cot...

REAL PETE
(lamenting his life)
...Just 'cause I screwed it up...
doesn't make it not true.

3 EXT. PRISON - TO ESTABLISH A NEW DAY - MORNING

MARIUS (V.O.)
Twenty-four more hours.

4 INT. PRISON - HALLWAY - DAY

At the public pay phones, inmates make calls while others
wait their turn. Marius is on one of the phones:

MARIUS
What's going on, Eddie? Everything set?

INTERCUT WITH:

5 EXT. QUEENS - AT THAT MOMENT

Eddie Josipovic, 28, perhaps even more of a fuck up than his
older brother (Marius) but currently not incarcerated, walks
and talks; he's agitated, upset.

EDDIE
They want you dead, Marius.

MARIUS
They don't want me dead, little
brother, they want their money back.

EDDIE
And I almost--
MARIUS
They don't want almost all their money back; they want all their money back. I'll talk to Teddy; I'll make him understand.

EDDIE
(it's not gonna work)
Seriously, Marius? You think you're going to talk your way out of this one? You talked your way into this one.

Marius knows Eddie's right.

MARIUS
How much short are we?

A long beat...

MARIUS (CONT'D)
How much Eddie?

EDDIE
Little more than a hundred grand.

Shit.

EDDIE (CONT'D)
Just lay low, Marius.

MARIUS
...Okay. I'll check into a hotel; call you tomorrow.

Pay cash.

EDDIE
What are you talking about?

EDDIE
Things have changed. They've gotten tech savvy; they've got connections at the credit card companies, the phone companies. Just... stay off the grid.

MARIUS
How the hell am I supposed to do that?

EDDIE
Find an old girlfriend who will take you in--
MARIUS
My ex-girlfriends don't talk to me.

EDDIE
Aunt Ruby?

MARIUS
Aunt Ruby died last year, Eddie.

EDDIE
She did? Damn. Then I don't know. Homeless people do it all the time.

MARIUS
So you want me to live under an underpass begging for change until you can earn a hundred g's?

EDDIE
(just as frustrated)
A shelter maybe, I don't know. Just... be safe. I love you man.

MARIUS
Love you too.

And Marius hangs up, suddenly not so excited about his pending release...

INT. PRISON - CELL - NIGHT

All is quiet. Real Pete lays in bed, almost asleep. We pan across to Marius, wide awake, thinking, fucked... Finally, he has an idea...

MARIUS
(an olive branch)
...You really haven't spoken to anyone from that part of your family in twenty years?

Real Pete reacts, surprised. Is he being fucked with.

REAL PETE
You serious?

MARIUS
It's our last night; I'd rather not end it on a crappy note.
(beat, then)
...They really were good to you, weren't they? And they really were... rich?

(MORE)
MARIUS (CONT’D)
In my experience, rich people got that way by being bastards.

REAL PETE
...Not my grandparents. I mean, Gramma was tough.
(laughs)
I mean, with everyone except for family. We knew--

MARIUS
Where was the farm...?

EXT. PRISON - A NEW DAY
The big gates open and a Correctional Bus pulls out, bearing the institution’s insignia and bars on the windows. It’s presumably carrying released prisoners, Marius among them--

EXT. SMALL CITY TRAIN STATION - DAY
TWO MEN, BIG, not to be messed with, wait. These two are the reason you wouldn’t want to be Marius today.

The correctional bus pulls up. The doors open and men, carrying small suitcases, begin to get off. As they do, the Waiting Men consult a photograph.

Finally, the last of the freed prisoners emerges from the bus. The Waiting Men look to each other, quizically.

INT. CORRECTIONAL BUS - DAY
The bus driver begins to close the door, but one of the waiting men, let’s call him DENNIS because that’s his name, grabs it--

DENNIS
Excuse me? We’re waiting for a friend of ours, Marius Josipović. He gets out today and this is your only stop, right?

BUS DRIVER
You with his dad?

DENNIS
(confused)
His what? No.

The Bus Driver realizes something. And we FLASHBACK TO--
INT. CORRECTIONAL BUS - TRAVELING - MOMENTS EARLIER

The driver drives and Marius is right behind him, pleading--

BUS DRIVER
There's only one stop; this ain't the Blue Line.

MARIUS
(fast talking, worried)
I know, I know, I understand, but my brothers are coming to meet me.

BUS DRIVER
I'm thrilled for you.

MARIUS
And my dad is with them. He wasn't supposed to be but he wouldn't stay home.

The Driver gives him a look; what the fuck do I care?

MARIUS (CONT'D)
(a confession)
My dad doesn't know I've been in prison. He had a heart attack just before I went away and another one last month; my mom thought the truth would kill him.

The Driver is weakening; Marius appears incredibly vulnerable, a man afraid of disappointing his father.

MARIUS (CONT'D)
They kept the secret for three years; please don't make me screw it up now. Just... next red light you hit; open the door... that way I can walk the last couple blocks, like a regular person. And give my dad a hug.

The bus stops at a light. Beat. Beat. The driver looks straight ahead, considering the situation. Then he opens the door...

As Marius gets off, we may well notice what Marius presumably noticed long ago: on the dashboard, among a few of small personal items glued down, is a framed photo of the driver with who is undoubtedly his father.

EXT. SMALL CITY TRAIN STATION - DAY

Back with the Bus Driver and Dennis and his cohort.
BUS DRIVER
About four blocks back.

DENNIS
Damn.

The Driver closes the door and drives off and Marius's pursuers look around. Not surprisingly, he's nowhere to be seen.

12 INT. BUS DEPOT - NIGHT
Marius is at the counter. We see him remove his cash from his wallet. And receive a ticket and a few dollars in change.

Walking away, he passes a fruit stand and quickly and smoothly takes an apple and bites into it as he continues on--

13 INT. BUS DEPOT - LOADING AREA - NIGHT
Marius tosses the apple core in a garbage and approaches a BAGGAGE HANDLER loading a bus.

MARIUS
Excuse me. I'm confused; is this gate four?

The Baggage Handler gives him a look, then indicates the sign above with a large 17 on it.

MARIUS (CONT'D)
Oh, so this isn't the bus to New York?

BAGGAGE HANDLER
Obviously not. This one's going to Memphis.

MARIUS
(chuckles)
Oh. Good thing I didn't get on, then.

And the Handler doesn't laugh, returns to his work. And Marius surreptitiously drops his phone in the outside pocket of a bag that's about to be loaded for its trip to Memphis.

And then Marius walks away, tossing his credit cards in the garbage as he goes.

14 INT. BUS - TRAVELING - NIGHT
Marius sits alone on the bus. Traveling through the New England countryside.
EXT. BUS - TRAVELING - NIGHT
Entering Hartford, Connecticut, Population: 125,017...

EXT. TWO LANE HIGHWAY - DAY
Marius has his thumb out. Several cars pass. Then one stops.

EXT. COUNTRYSIDE - DAY
A different car lets Marius off at the foot of a long driveway. He checks the address on the mailbox against a piece of paper he removes from his pocket. And he starts walking up the long drive.

EXT. FARMHOUSE - MOMENTS LATER
He stands on the porch of this bucolic home. Knocks on the door. A moment later it's answered by OTTO and AUDREY BERNHARDT, mid-70s, decent, hard-working, old school, and...

MARIUS
Hi Gramma, Grampa. It's me, Pete.

But, of course, it isn't. But they don't know that. Off their hope and uncertainty--

FADE OUT:

END OF TEASER
ACT ONE

FADE IN:

EXT. FARMHOUSE - BACK PORCH - DAY

OPEN ON A VIEW of the SAME FIELD AND POND FROM THE TEASER. Maybe not quite as bright and clear and perfect; a few patches of brown and yellow. Same goes for the house. A proud, beautiful old farmhouse treated with pride and respect by its occupants but perhaps not as opulent as it existed in Real Pete’s memory.

AUDREY (O.S.)

Pete...

Throughout the rest of this episode and beyond, Marius will be referred to as Pete (we will not see the real Pete for some time). He turns to Audrey, tough as steel, who hands him a glass of homemade lemonade. Behind her sits Otto, a soft touch.

AUDREY (CONT'D)

Would you like some lemonade?

PETE

Would love some.

(takes and sips)

Mmm. Brings me back.

OTTO

I’ll bet. You couldn’t get enough of the stuff.

Pete smiles.

PETE

No way. You remember what foods I like?

AUDREY

Of course we do. We had to feed you all summer long for ten summers.

OTTO

(to Audrey)

Remember how he used to react to peaches?

She chuckles, then turns to Pete--

AUDREY

You still like that?
Okay, either Pete hated peaches or loved peaches. Pete smiles, turns to Otto who unconsciously makes a small face--

PETE
...I'm a little better now; they don't make my skin crawl anymore.

His grandparents laugh--

PETE (CONT'D)
Did't there used to be an apple tree out here?

OTTO
(sad)
Died three years ago.

PETE
(shame)
So where do the tree houses go now?

Otto smiles at the memory.

AUDREY
What have you done the last twenty years? Where have you lived? Have you been married; do you have kids? So much to catch up on.

PETE
Married once, lasted all of sixteen months, served in the army for three years; till we mutually agreed it wasn't a good fit.

OTTO
--How's your mom?

Audrey shoots Otto a look? She'd rather not go there.

PETE
I haven't spoken to her in years.

OTTO
(disappointed)
What happened?

PETE
You know what she's like; she's not quick to forgive a mistake.

OTTO
That might be hereditary.

Again, another look from Audrey.
AUDREY
What she did to us, it was unforgivable.

Otto nods, but looks less than convinced. And we hear a door open--

OTTO
I invited everybody over for lunch.

And Otto rises and limps for the door; Pete makes a mental note--

INT. FARMHOUSE - DINING ROOM - LATER

Pete enjoys a lovely family meal with his grandparents. Also present are Pete's cousin Carly, 16, looking for trouble and finding it. And JULIA, 25, smart, hot, too trusting and she knows it; trying to remedy it. And ELLEN, 4 and JACOB, 18 months; Julia's children. One seat is empty. And apropos of nothing...

CARLY
My grandma says your mom's a screw up.

Pete smiles - interested in this blunt young woman.

AUDREY
(chastising)
I'm his grandma too. And I never said that.
(off Pete's look)
Not in those words.

CARLY
Don't worry, she says I'm a screw up too.

OTTO
She has never said that--

CARLY
Not in those words--

OTTO
Not in any words.
(changing the subject)
Is that a new blouse?

Carly reacts - but just for the briefest of moments.

CARLY
No. It's Laney's; I borrowed it last time I slept over at her place.
Pete notices the little adhesive strip on the side of the blouse - the one we all forget to peel off after we buy new clothes. He knows she's lying. We know she's lying. Once again, Pete makes a mental note. But all he says is:

PETE
It's pretty.

Carly gives him a look; does he know? He betrays nothing.

PETE (CONT'D)
And Julia, you're exactly how I remembered you.

JULIA
I had braces and braids.

PETE
You were beautiful.

She resists blushing.

PETE (CONT'D)
And where are your parents?

CARLY
Dead.

Everyone looks to her.

CARLY (CONT'D)
Is it easier for everyone if I say they passed?

JULIA
(to Pete)
They died in a car accident twelve years ago.

Pete takes that in, looks to Carly...

CARLY
I was five.

PETE
Wow. That's... tragic.

CARLY
You think?

OTTO, AUDREY AND JULIA
Carly!

CARLY
Then grampa had a stroke.
OTTO
I'm fine.

CARLY
You forget stuff, grampa.

AUDREY
Everyone forgets stuff.

CARLY
(shrugs)
He can't walk that well so he can't work.

OTTO
I can work.

AUDREY
He can't work, so I have to work.

OTTO
(insisting)
I can work.

JULIA
(to Audrey)
And you don't have to work.

The dialogue is fast; it's a conversation they've had numerous times before; there's plenty of dysfunction here. Pete takes it all in.

AUDREY
I was supposed to be retired ten years ago.

JULIA
You could retire tomorrow--

AUDREY
And you're going to take over?

Julia gets uncomfortable; glances to Pete.

AUDREY (CONT'D)
Oh relax, he's family.
(to Pete)
She's been helping with the business for a couple of years and she's been a big help; she's smart and good with numbers--
JULIA
(annoyed by the faint praise)
Am I blushing?

AUDREY
(to Julia)
And you did a great job filling in for me when I was sick a few weeks ago but we make money by knowing who we can trust and who we can't trust. And I'm sorry, but if that were a strong suit of yours, your kids would have the same color eyes.

Ellen looks up, confused.

ELLEN
What's that mean?

It means you have different fathers.

AUDREY
It means you're both adorable. In very different ways.

Ellen smiles, pleased.

OTTO
Pass the beans please?

PETE
(as he does, to Julia)
Where did you study finance?

They all look at him, confused. Pete sees that.

PETE (CONT'D)
You're in the family business; bonds, mutual funds, right? Figured you'd have a business degree.

A beat, they all take that in... Then Otto laughs...

OTTO
The bond business?
(to family)
He hasn't seen us since he was ten.
(to Pete)
In your memory we're this rich family in the bond business, aren't we?

They're all amused by Pete now.
AUDREY
We're in the bail bonds business.

CARLY
And we're so not rich.

OTTO, AUDREY AND JULIA
Carly.

CARLY
(to Pete)
Their skip tracer just quit; I just transferred to public school--

JULIA
Carly, you're not a screw up. But you do talk too much.

AUDREY
And, we wanted you to be exposed to a more diverse--

OTTO
(peace maker)
Oh my God, enough about us. Pete, you never did tell us what you've been doing? How you been making a living?

PETE
Bit of this, bit of that. Last few years I've been doing some private investigator work for an insurance company; tracking down valuables, finding missing people, following people faking injuries, you know, God's work.

OTTO
(pleasantly surprised)
No kidding.

PETE
What? Is that good or bad?

Otto and Audrey share a look.

AUDREY
That's pretty much exactly what a skip tracer does.

PETE
(apparently stunned)
No kidding. What's a skip tracer?
When someone gets arrested, a judge sets bail. A certain amount of money that they have to post with the court to get out until trial. Most people don't have the money. That's where we come in. We charge a fee and put the money up for them. When they show up for trial, we get the money back and keep our fee of course.

And if they don't show up, they're a skip. And we have to find them or lose our money. Skip tracing it's called.

Don't the cops do that?

Theoretically. They're not as motivated as we are. To them, it's just a criminal on the loose; to us it's money.

How long you planning on staying for, Pete?

Just a few days.

Nonsense. We haven't seen you in twenty years and you think you're going to disappear again in two days? Especially when we need you.

As a... "skip tracer"? I'm not sure; my current employer is expecting me back--

When family asks for help, you don't say no. (to Pete) We insist on you staying.

Well that unfolded exactly as Pete planned it to. He smiles. But then--
We hear a honk from outside and--

**OTTO**

(Excited)

Taylor's here.

And a moment later, a 30 year old man enters. This is Taylor. The last cousin. He beelines for Pete, thrilled to see him.

**TAYLOR**

Pete!

He gives Pete a massive hug.

**TAYLOR (CONT'D)**

It has been way too long.

Pete is apparently thrilled to see him too.

**PETE**

Tell me about it.

**TAYLOR**

(Nostalgic)

Man, inseparable every summer till we're ten, like we were one person, and then nothing. It's not right, know what I'm saying?

**PETE**

(Smiling, happy)

It's why I'm here.

**TAYLOR**

Remember the crayfish? Damn, I still laugh about that. Remember Sean's reaction when I almost shot one?

He laughs; Pete laughs with him - but Pete's eyes betray he hasn't a clue what the damn crayfish story is or who Sean is.

**TAYLOR (CONT'D)**

(Trying to remember)

What did he say? Something about--

And then a radio in Taylor's jacket squawks--

**RADIO (V.O.)**

Unit 19--

Taylor pulls his radio out and responds.

**TAYLOR**

Unit 19; what's up?
Peter reacts; oh shit, Taylor's a cop--

RADIO (V.O.)
We got a domestic on County Road 8, you anywhere near there?

TAYLOR
I can be there in ten.
(to family)
Sorry guys, gotta fly.

PETE
You're...

TAYLOR
A cop? Yeah.
(sharing a good-natured laugh)
Lot has changed, huh? Had to figure at least one of us would be on the other side of the law by now. We'll catch up later. You gotta tell me what really went on between you and Martha Cram.

And he's gone. Off Pete, realizing that he CANNOT stay here--

EXT. FARMHOUSE - POND - NIGHT
Pete removes a cell phone from his pocket, takes a pre-paid sticker off it, and places a call.

PETE
Eddie?

EDDIE (O.S.)
(relieved)
Marius, you're okay?

PETE
So far. I don't think I can stay where I am though. Resource potential is slimmer than I expected and risks are higher.

INTERCUT WITH:

INT. NEIGHBORHOOD BAR - NIGHT
Eddie steps away from a group of friends; he's a bit anxious--

EDDIE
But you're safe. Where are you?
PETE
Maybe I should just... talk to Teddy.

EDDIE
Yeah, you're good at that, calming people down, getting them to want to give you stuff. Just tell me where you are; I'll come get you.

Pete takes a beat; something's off...

PETE
Yesterday, you said I wasn't gonna get out of this with talking.

EDDIE
It was your idea. And yesterday, I thought you had options. Today you tell me you don't.

PETE
...True.

EDDIE
Where are you?

PETE
New York. I'll text you an address and meet you in the morning.

23 EXT. MANHATTAN TENEMENT - DAY

A cab idles by the curb. Pete sits in the back seat. Just waiting.

After a few moments a car pulls up half a block ahead of them and Eddie gets out, followed by two men. On closer inspection, we realize that these two men are the same men who were waiting for Pete at the Train Station.

His brother has apparently betrayed him. Pete reacts, devastated, the one person in his life he thought he could count on...

TAXI DRIVER
You okay, buddy?

PETE
(long beat)
Just drive me back.

TAXI DRIVER
Back home?
PETE

...I guess so.

INT. CHURCH - DAY

It's Sunday morning and the entire family (except for Pete) are in church, praying.

After a beat, Pete slides in to the end of the pew, beside Audrey...

AUDREY
How'd you know we'd be--

PETE
It's Sunday, where else would you be?

She pats his hand, familial--

PETE (CONT'D)
...You were right: When family asks for help, you don't say no. ...I'll take the job.

Audrey smiles; so does Otto.

FADE OUT:

END OF ACT ONE
ACT TWO

INT. STOREFRONT BAIL BONDS BUSINESS - MORNING

A real old school small business. Julia is gathering a file, some handcuffs and other paraphernalia as Pete enters with Audrey.

AUDREY

Anything happening this morning?

JULIA

We got a skip.

Audrey reacts, concerned. Meanwhile, Pete looks around, doing what he always does, assessing his environment. One thing of note... the large, walk-in safe...

AUDREY

 Damn. Who?

JULIA

Brad Lewis.

AUDREY

The B&E? No kidding. I figured for sure that kid didn't have the balls to try running.

Julia shrugs; heads for the door--

AUDREY (CONT'D)

Take Pete.

JULIA

Brad's an idiot and a coward; don't think I need backup.

AUDREY

It's what he's here for. Give him a chance to learn on an easy case.

(Off Julia, not a request)

Take him.

INT. CAR - TRAVELING - DAY

Julia drives her reliable but underwhelming 2003 Nissan Pathfinder. Pete's shotgun. Julia hands Pete the file; he glances at the cover (never opens it)...
PETE
You do know this file is labelled Abraham Persikof, not Brad Lewis.

JULIA
(nods)
I must have mis-spoken. We put up a twenty thousand dollar bond for Abraham Persikof. This morning he had a pre-trial hearing; supposed to supply a blood sample for DNA testing or something. He didn't show.

Pete assesses her; not buying for a moment that she "mis-spoke"...

PETE
I'm guessing by "we" you mean "you" posted this bond. And you did it during that time you were covering for gramma while she was out sick.

JULIA
(a confession)
She already thinks I don't know who I can trust.

She gives him a look.

PETE
You can trust me. I won't tell her. Where are we going?

JULIA
We're starting at his mom's house. Skips always run to where they feel safe.

She hands him a collection of pages stapled together; he begins to leaf through them--

PETE
(from the book)
Check databases, voter registration, last known addresses, "skips always run to where they feel safe". You're literally doing this by the book?

Pete gives her a look; she doesn't respond--

27 EXT. CONNIE PERSIKOF'S HOME - DAY

Julia pulls up and parks at the curb. They exit the car. Pete starts walking one driveway. Julia starts walking up the adjoining driveway.
JULIA
Wrong driveway.

PETE
Yes, I'm going to the address of someone who wouldn't lie, cheat and steal to protect the person we're trying to put in jail.

She stops, considers, that actually makes a certain amount of sense. Maybe she should go with Pete. But--

PETE (CONT'D)
And I work better on my own.

He continues up the neighbor's driveway and she continues up the mom's driveway.

28 INT. CONNIE PERSIKOF'S HOME - LIVING ROOM - LATER

Julia is with Connie Persikof. Julia has coffee cake in front of her but she hasn't touched it--

CONNIE
It's so upsetting. I haven't heard from my son since his bail hearing.

Julia is straight-forward and sometimes blunt but always honest. And not naive at all.

JULIA
If you're lying, you're not protecting him. If he's called you, if--

CONNIE
If he had called, I would tell you; he's not guilty, he has no reason to run. (which means...)
I'm worried that something terrible has happened to him.

Julia assesses the woman, hands her a tissue. Connie wipes her tears.

29 INT. CONNIE PERSIKOF'S HOME - KITCHEN - AT THAT MOMENT
Empty. We hear Julia continue to ask Connie questions...

JULIA (O.S.)
I'm worried too. Does Abraham have a girlfriend he might turn to?
And as the questions and answers continue, we notice the door to the back yard... the handle begins to jiggle... On the other side, the lock is being picked, and--

Pete enters.

He looks around, sees two mugs on the counter, touches them--

INT. CONNIE PERSIKOF'S HOME - LIVING ROOM - DAY

Julia and Connie--

JULIA
Has he ever done any home renovations or major remodeling--

CONNIE
I'm sorry, I don't understand why that would matter?

JULIA
I want to know where he would go when he needs--

Julia stops because BEHIND CONNIE, through the opening to the kitchen, she sees... Pete. He gives her a little look, encourages her to continue.

JULIA (CONT'D)
...When he needed a place to crash, where did he stay?

CONNIE
(thinks)
...About five years ago, his roof collapsed and--

INT. CONNIE PERSIKOF'S HOME - BEDROOM AREAS - MOMENTS LATER

As we faintly here the sound of questioning behind him, Pete explores. He glances into the Master Bedroom, sees a gown in a dry cleaning bag hanging from a door. It's clearly mom's room.

He moves into a smaller bedroom. Bed made. He glances in a drawer, then he sees a laptop computer.

He opens it, it comes on; he searches the browser history and up pops a casino site and its football betting odds--

EXT. CONNIE PERSIKOF'S HOME - LATER

Julia walks back to her car, gets in to find Pete waiting for her (wearing sunglasses).
JULIA
(pissed)
You can't break into houses; you get caught, we lose our license to--

PETE
She's lying.

That does stop her.

JULIA
You're sure?

PETE
Two warm mugs on the counter; men's clothing in a drawer. And... the busy-body neighbor saw Abraham here four times in the last three days; twice overnight.

Julia reacts, stunned, pissed--

JULIA
That bitch!

She yanks the door open, ready to head back to give the old liar a piece of her mind.

PETE
No. When a liar gets caught in a lie, they don't come clean, they build a bigger lie.

Julia realizes he's probably right, shuts the door and...

JULIA
So we wait for him to come back.

PETE
He's not coming back. I guarantee the first thing she did after you walked out was call him and warn him.

(then)
And anyway, I know where he's going today. The Blackhawk casino.

JULIA
How could you possibly--?

He reaches into the back seat and hands her... ABRAHAM'S LAPTOP.

JULIA (CONT'D)
You stole his computer.
PETE

We catch him, you give it back; he gets away, he owes you at least that much.

Then Julia notices...

JULIA

Where'd you get those sunglasses? You didn't have them on the way here.

PETE

Neighbor liked me, thought they'd look good on me.

Off Julia, wondering about this guy--

33 INT. CASINO - DAY

A fairly high end casino. Slot machines, blackjack tables, pretty scantilly dressed waitresses. Julia and Pete wait discreetly not far from the sport bet area.

JULIA

So now... we just wait?

PETE

You never put the bait behind the fish. Only way to catch something is to know where it's going and get there first.

She nods. That does make sense. After a long beat...

JULIA

Why were you so mean to me?

He gives her a look; not quite sure what he did--

JULIA (CONT'D)

When we were kids.

She said it as if this isn't an odd line of questioning; trying to be matter of fact. His first reaction is to laugh but luckily he doesn't because... when he looks at her, she's suddenly a scared and vulnerable five year old child.

JULIA (CONT'D)

You and Taylor, I worshipped you guys and you were always so... mean.

He still can't quite believe that she's carried this all these years.
JULIA (CONT'D)

You tied me to a tree. And left me there for three hours.

Pete can't help but laugh, then catches himself, seeing her reaction. It wasn't him and yet... he feels terrible.

PETE

We were kids.

JULIA

We are who we are.

PETE

...No... I was a different person back then.

She looks at him, long and hard, was he really?

And then Julia suddenly grabs Pete and drags him behind a nearby pillar. They're very close, it's very intimate. But--

JULIA

He's here.

(glances back, then)

Third guy in line number four.

Pete peeks out and sees ABRAHAM PERSIKOF, 40ish, looks like a nice, friendly guy. And Pete--

Suddenly takes cover behind Julia.

PETE

That's Abraham Persikof? Where's the file?

JULIA

The file you didn't bother to look at?

She hands him the file and he glances inside at the picture and his worst fear is confirmed but he doesn't say anything.

JULIA (CONT'D)

You know him?

PETE

No.

JULIA

You're acting like you know him; you're acting scared.

PETE

He's a felon!
JULIA
He's a money launderer; he's not going to get violent.

PETE
What if he's not?
(off her look)
I've just been thinking a lot about why he didn't show up for this hearing; all he had to do was give the cops a DNA sample. What if the reason that made him run is he's got another identity? What if he's someone a lot worse than a money launderer and the cops just don't know that yet.

JULIA
That's a lot of what if's. If you actually know something, say it.

PETE
...I just know it makes sense. And if it's true, we shouldn't go near him.

JULIA
(not good enough)
Okay, here's the plan...

34 INT. CASINO - A LITTLE LATER
Abraham, betting slip in hand, walks along through the crowd, near a wall, when--

JULIA (O.S.)
Abraham.

He looks up and sees Julia, calm, authoritative.

JULIA (CONT'D)
You need to come with me. Please don't make this difficult.

He smiles, unafraid. There's a deep coldness to him.

PERSIKOF
Seriously?
But Julia doesn't back down.

JULIA
Yes, you could easily overpower me. (MORE)
JULIA (CONT'D)
But there are cameras and security everywhere and you wind up in cuffs and exactly where I want you anyway. So you really don't have a choice here.

She's right. On the other hand... He spots a nearby door; bolts through it--

Julia sprints after him.

INT. TRACK - ADMIN HALLWAYS - MOMENTS LATER
Abraham sprints through the halls, AROUND A CORNER--
FURTHER BACK, Julia makes chase. And as she does...

She smiles. Because this is exactly what she wanted to happen. Because--

ELSEWHERE
Pete hears running footsteps approaching while standing in wait around a corner, thinking, contemplating his next move.

But he doesn't have a lot of time.

FOOTSTEPS coming his way. FAST. All he has to do is leap out and clothesline the guy and they have him...

And Pete thinks and...

Abraham runs right by him and out a back door.

A few moments later, Julia rounds the same corner and Pete... leaps out and... tackles her.

JULIA
What the hell?

PETE
(apparently stunned)
Oh God. Sorry. I heard footsteps, running; you were the first footsteps.

JULIA
No. He came by! He had to have come by!

PETE
He must have turned somewhere, ducked into a room maybe.
JULIA
I heard him ahead of me.

PETE
Echoes in empty hallways can play tricks on people.

She just glares at him, finding his answers very hard to believe.

JULIA
...You let him get away. I saw you let him get away! Why the hell would you let him get away?

Pete takes a long beat; he knows when to abandon a lie and switch to one a little closer to the truth--

PETE
(long beat, then)
...Because I know him. And he would have killed us.

Off Julia, what's going on--?

FADE OUT:

END OF ACT TWO
ACT THREE

FADE IN:

36 EXT. CASINO - DAY

Pete trails Julia as she power-walks to her car.

JULIA
We have to take him in.

PETE
We cannot take him in.

She ignores him, keeps walking--

PETE (CONT'D)
Abraham Persikof is not a money launderer. I mean, he might be but who the hell cares. He's Max Peron. He runs the protection and construction rackets in Long Island. And has probably killed half a dozen people.

JULIA
How do you know him?

PETE
I just... know people he knows.
   (off her look)
You haven't seen me in twenty years. I've had a life.

JULIA
He wasn't going to shoot us in a casino.

PETE
Why the hell not? If his choice is the rest of his life in jail or killing us, he doesn't think twice. I don't care how much bail you posted for him, it's not worth it.

She stops, confronts him with the cold truth.

JULIA
He walks, I miss the next payment on our line of credit, the bank starts seizing assets, our grandparents lose the business, maybe the farm.
   (MORE)
JULIA (CONT'D)
(off Pete)
Our grandparents started this
business; my parents met in this
business; and that car accident,
they were working a case. This
business is this family. And it
will not end because I trusted the
wrong guy yet again.
(this is final)
We are finding him. And we are taking
him in.

She walks on. After a beat, Pete follows.

37 INT. SQUAD ROOM - DAY
Close ON PETE. In a metal chair, trying not to look
extraordinarily uncomfortable.

PETE
Can we go?
PULL BACK TO REVEAL why the discomfort: UNIFORMED OFFICERS
go about their business all around him. JULIA is at his
side.

PETE (CONT'D)
Taylor can call us with the info.

JULIA just shoots him a look - be patient. Taylor returns
to his desk (where they're sitting).

TAYLOR
I'm not supposed to even be looking
at people's credit card records
without a warrant.

JULIA
Yeah, you tell me that every time.
And every time you give me the info.

TAYLOR
And every time it's worth reminding
you that I don't like doing this.
And I'm only doing this because you're
family.

He starts typing on his computer--

PETE
If you're really uncomfortable, just
issue an APB on the guy; JULIA and I
can go home.
TAYLOR
Federal charges, we don't have jurisdiction. Though if we happen to pull him over for some other problem, then...
(finds the info)
Here we go... Abraham Persikof's Visa card...

JULIA
Flights, trains, buses? He's got to be trying to get as far away as fast as possible.

TAYLOR
No. Just a couple cabs, couple lunches...

Hey.

OFFICER INABA (O.S.)

Pete looks up to see a cop staring right at him.

OFFICER INABA (CONT'D)
I know you.

This is high up on his list of reasons to not want to be in Police Precinct. Officer Inaba approaches, studying him...

OFFICER INABA (CONT'D)
Where do I know you from?

PETE
I think you must be mistaken.

OFFICER INABA
I don't think--
(trying to piece it together)
Wait a minute, you're...

Oh God. Pete starts looking around; is there a way out here; what are his options?

OFFICER INABA (CONT'D)
(realizing)
...You're my kid's soccer coach, right?

PETE
No. I get mistaken for people a lot though; apparently I've got a common face--
TAYLOR
Oh God.

Sensing his distress, Pete and Julia turn back to Taylor--

TAYLOR (CONT'D)
His AmEx, two hours ago, Persikof booked a flight out of Hartford to Buffalo--

JULIA
Border town. When does it leave?

TAYLOR (checking his watch)
Less than an hour.

And Pete and Julia are on their feet, heading for the exit as fast as possible.

38 INT. JULIA'S CAR - TRAVELING - DAY
She drives semi-recklessly and very quickly through traffic as--

PETE
This is perfect.
(swerve)
Not your driving. But the airport. It's a controlled environment; someone's already made sure he doesn't have a weapon.

And she accelerates through traffic--

39 EXT. HARTFORD AIRPORT - DAY
Julia parks very illegally; she and Pete spring from her car and sprint around traffic for the entrance.

40 INT. HARTFORD AIRPORT - TSA PRE-SCREENING - DAY
Pete and Julia hurry toward the checkpoint and around other impatient travelers--

PETE
I'm sorry; excuse me.

--toward a rather stern TSA Agent--

PETE (CONT'D)
(urgent)
Our twelve year old daughter's about to get on a flight; she forgot her insulin--
TSA AGENT
Without a boarding pass, you're not getting past here.

PETE
She could die.

TSA AGENT
And I could lose my job.

JULIA
Which is more important?

TSA AGENT
(no sense of humor)
To me...?

Pete looks at the stern face and realizes the guy isn't going to budge. And so--

INT. HARTFORD AIRPORT - TICKET COUNTER - MOMENTS LATER

Pete and Julia anxiously deal with a rather friendly ticketing agent--

PETE
Two tickets on your 4:57 to Buffalo, please.

The ticket agent starts to type--

JULIA
We're in a bit of a hurry; the flight leaves in 45 minutes.

TICKET AGENT
(finishes typing)
I'm afraid that doesn't really matter because it's sold out.

Damn. Pete quickly scans the board...

PETE
Two tickets on your 5:20 flight to Ft. Lauderdale, please.

TICKET AGENT
You want to go to Buffalo or Ft. Lauderdale?

JULIA
(impatient)
Do we only get to go if we have good reasons for wanting to go?
The Ticket Agent accepts the chastisement and begins to type.

**TICKET AGENT**
Oh look, you're in luck, we have a couple tickets left on that flight at Economy Plus prices--

**PETE**
- No. Full fare. Please.

The Agent gives him a look.

**PETE (CONT'D)**
Just out of curiosity, full fare tickets are fully refundable, right?

42 INT. HARTFORD AIRPORT - BOARDING GATES AREA - MOMENTS LATER 42

Julia and Pete sprint, carrying their shoes of course, away from security and toward Gate 14 and the flight to Buffalo.

**JULIA**
(oh shit)
Twenty minutes till take off; everyone's got to be on board already. And we don't have a ticket for that plane.

**PETE**
We don't need one.

And ahead of them the boarding door is just closing; they hurry to the counter.

**PETE (CONT'D)**
(to Counter Agent)
We need to get on that flight.

**COUNTER AGENT**
(to Julia)
Can I see your boarding pass?

**PETE**
(urgent act again)
We don't have boarding passes. But our great uncle is on there and he forgot his insulin; the TSA agent was good enough to let us come through, but if we don't get on the plane, he may die--

**COUNTER AGENT**
Oh my goodness, of course. (MORE)
COUNTER AGENT (CONT’D)
I’ll get one of our flight attendants to escort you on. I just need to take care of some housekeeping first.

As the Agent picks up her mic, Pete gives a relieved and possibly slightly smug look to Julia.

PETE
You have the insulin?
(off her look)
You can go on alone.

COUNTER AGENT
(general announcement)
This is the last boarding call for flight number 1722 to Buffalo New York. Abraham Persikof, if you are in the terminal, please report to Gate 14, you’re about to miss your flight.

Julia and Pete react to the name Abraham Persikof, take cover--

The Counter Agent turns to them--

COUNTER AGENT (CONT’D)
Sir, the flight attendant will escort you onto the jet.

But Pete and Julia are standing back, scanning the crowd. Where’s Persikof; has he seen them?

COUNTER AGENT (CONT’D)
Sir...?

PETE
It’s okay.

COUNTER AGENT
But your uncle--

PETE
You’ve got apple juice. He’ll be fine.

She shrugs, then takes the mic again.

COUNTER AGENT
Flight 1722 is now closed. Abraham Persikof, you have missed your flight.

Off Pete and Julia, wondering what just happened?
As Pete and Julia head back to her now ticketed car, Pete is mortified.

**PETE**
He must have seen me.

**JULIA**
He must have seen one of us.

**PETE**
Let's hope it was you.
(off her look)
He knows people I know. People who don't like me very much. He sees me, I'm dead.

**JULIA**
(growing skepticism)
People from your insurance business?

Then her phone rings. She answers it; it's Taylor--

**TAYLOR**
Persikof just bought another plane ticket.

Julia quickly puts him on speaker.

**TAYLOR (CONT'D)**
This one's to Detroit.

**JULIA**
Another border town.

**TAYLOR**
Leaving in two hours out of Providence.

**JULIA**
We might make it.

She hangs up and rushes to her car. But Pete hesitates. She looks back.

**JULIA (CONT'D)**
(let's go)
It's possible he didn't see us.
It's possible that this flight was a distraction to keep us busy while he heads for Providence.
PETE
(wheels turning)
What if both flights are a distraction?
(off her look)
What's the one thing we know about him that he doesn't know we know about him?

JULIA
(realizing)
That he's got a second identity.

PETE
Exactly. Max Peron. And Max Peron probably has credit cards. So why wouldn't he use those credit cards?

That does make sense.

PETE (CONT'D)
I guarantee there was a flight purchased by Max Peron in the last three hours.

She pulls out her phone--

44 INT. SQUAD ROOM - A LITTLE LATER
Taylor is looking at his computer. He is on the phone at the same time.

TAYLOR
Max Peron bought... nothing.

INTERCUT WITH:

45 INT. JULIA'S CAR - AT THAT MOMENT
Parked at the airport; Taylor is on bluetooth. Julia shoots Pete a look.

PETE
That can't be right? You check all his cards?

TAYLOR
(reading)
Nothing at all in over two weeks.

PETE
Before that?
TAYLOR
Hotel in New York, a few lunches, a charity donation, a few cab rides, no flights, no trains...

JULIA
We're going to Providence.

She puts the car in gear. Starts to speed away. Then she stops, something about this is bugging her--

JULIA (CONT'D)
A charitable donation? That's what this guy spends his money on? Two weeks before he plans on skipping bail?

She hits redial; beat, then Taylor answers--

TAYLOR
Yeah?

JULIA
What's the charity?

TAYLOR
The American Nursing Association.

JULIA is typing into her smart phone as--

JULIA
What if Persikof isn't trying to distract us while he heads to Providence or anywhere else? What if he's trying to distract us while he stays right here in town.

PETE
That doesn't make any sense. Why run if you're not going to run?

JULIA
The American Nursing Association is having an event tonight at the downtown Hyatt.

TAYLOR
Pete's right. There's no way the guy's going; it's gotta be just a donation.

JULIA finishes her web search on her phone; she found something significant. She's pleased. And certain.
JULIA
No. He'll be there.

She shows her phone to Pete. He smiles.

JULIA (CONT'D)
His escape from justice must wait till tomorrow. Tonight, The American Nursing Association is honoring his mommy.

PETE
(sharing her pleasure)
Such a good son.

Off Pete and Julia, a glimmer of hope--

END OF ACT THREE
FADE IN:

46 INT. JULIA'S HOME - JULIA'S BEDROOM - NIGHT

Her home is very working class, very humble. But it feels comfortable, like a home is supposed to. Pete is checking out all the men's suits in her closet. There are a lot. Odd.

PETE (calling out)

We need to be in control of the situation. Which means we need to control him. We need to know what he's going to do before he knows he's going to do it.

He can't decide between two suits; he takes them and heads for the bathroom--

He stops because he sees her, with her back to him, putting on a very tight, very attractive dress.

But he quickly regroups - this is his cousin after all.

PETE (CONT'D)

Why do you have so many men's suits; you a cross-dresser?

JULIA

Jacob's dad was in such a hurry to get out of here, he didn't even pack. Can you zip me up?

As he does so, trying to be as casual as possible in a rather intimate setting.

PETE

We need to separate him from everyone. Which means we need to give him a reason to get away from everyone.

JULIA

And how do we do that when he knows me, his mother knows me, and he's not allowed to see you?

Pete thinks...

PETE

Who's baby-sitting your kids tonight?
JULIA

Carly.

PETE

You're going to have to find someone else.

(Off Julia)

I believe she may have skills that won't make you happy, but we need tonight.

Julia is both concerned and curious--

PETE (CONT'D)

And do you have any three piece suits? I need a burgundy vest.

EXT. HYATT HOTEL - NIGHT

The creme de la creme make their way from the valet station to the check-in tables, festooned with a banner that reads: "Welcome to the 24th annual ANA Honors!" A poster shows the honorees, including Connie Persikof: Volunteer of the Year.

A couple beefy security guards stand at the ready, as volunteers electronically verify the patrons tickets with their wand thingies. All the beautiful people make their way into the ballroom.

There's a lineup for valet parking and inside an idling Benz we find an elegant patron and his equally elegant wife.

Suddenly-- Pete, wearing that burgundy vest, is at their passenger window; he signals for the driver to roll it down. He does.

PETE (CONT'D)

Good evening, and welcome to the Hyatt; are you here for the event? (Off Patron's nod)

Name please?

ELEGANT PATRON

Oh, uh, Stephen Donaldson.

PETE

Thanks Mr. Donaldson. And your guest's name?

ELEGANT PATRON

This is my wife, Dorothy.
Thank you, you both look great tonight. For your safety, please stay in your car - very nice SL by the way - until the valets have cleared the vehicles in front of you, and have a wonderful evening.

Pete walks away and meets Julia on the sidewalk and, almost in one motion, while walking, strips off the vest and puts on the jacket she's holding for him. And he takes Julia by the arm up and--

They approach a FEMALE VOLUNTEER at the check-in tables, her wand at the ready.

FEMALE VOLUNTEER
Tickets please.

PETE
(to Julia)
Dorothy, you have the tickets.

Julia looks momentarily stumped--

JULIA
I don't have them, honey. Remember when you put on your jacket you slipped them in your breast pocket.

Pete feigns forgetfulness and pats himself everywhere. No tickets of course. The Volunteeer is patient, but one of the BEEFY GUARDS eyes the situation. Pete acts frustrated...

PETE
I can't believe this. Dorothy, check your purse.

JULIA
(checking her purse)
I don't much like your tone. And I'm sure you had them.

PETE
(to Volunteer)
Would you please check the invitation list? The name is Donaldson, Stephen Donaldson.

The Volunteer checks a master list as--

JULIA
It's the CF function all over again; we're going to waste another night--
PETE
That was not my fault; the tickets were electronic--

JULIA
(escalating)
And your phone was dead--

PETE
Because you let Rory play Minecraft on it.

The volunteer hurries, hoping to get an answer before the conflict escalates too far--

JULIA
You know how much I spent on my hair--

PETE
You mean, how much I spent on your hair?

JULIA
Oh, now we get to the real issue--

FEMALE VOLUNTEER
(heard enough)
It's okay!
(realizes she yelled, pulls back)
I've got you listed, let's just do this, I'll scan the main bar code to get you in.

And the fight is over. Pete sees that the real Donaldson's are approaching the ticket line, and nods his head toward them to warn Julia.

PETE
Thank you so much, sorry we're holding up the line here...

FEMALE VOLUNTEER
No problem...

The Volunteer does the scan and the victorious "BLEEP BLEEP" SOUND accepts them in.

JULIA
(taking Pete's arm)
Such a beautiful evening.

As they scurry past, the BEEFY GUARD nods.
INT. HYATT - BALLROOM - NIGHT

It's opulent befitting the occasion. Men and women in cocktail attire; servers with hors d'oeuvres, a podium. Pete and Julia walk in.

And Pete stops, takes in the room; where are the exits, where is the kitchen, etc.?

Near the stage they see Connie standing near her proud son. Both dressed elegantly. Julia takes it in too.

JULIA
Do you think he's armed?

PETE
He'd be an idiot not to be. And he's not an idiot. Phase two.

He heads one way; Julia another.

INT. HYATT - KITCHEN - MOMENTS LATER

Pete goes through the kitchen, finds an emergency exit door. Pete opens it and...

Carly, dressed as a server, enters--

PETE
Your sister's not happy to hear you're a thief.

CARLY
But she's not going to tell.

PETE
Not if this works. You can do this, right?

CARLY
Easy peasy.

PETE
Nothing's easy peasy.

And Pete goes one way; Carly the other.

INT. HYATT - BALLROOM - MOMENTS LATER

Connie and Abraham stand near the stage, accepting congratulations from people.

At a DISCREET DISTANCE, Pete watches. And waits...
After a few beats, we see Abraham whisper in his mother’s ear, then head for the bar--

Pete bee-lines for her; hand out to shake--

PETE
Mrs. Persikof, so happy to finally meet you. I believe you’ve spoken to several of my co-workers and they all sing your praises.
(catches himself)
Oh I’m sorry, I’m Martin Unger, I’m sure they mentioned my name, I’m in charge of PR for the event, wonderful event, wonderful people, doctors get all the credit but we know who the real heroes are.

CONNIE
(smiles)
You’re too kind.

PETE
Anyway, we’ve set up this whole lovely green room for you upstairs, where you can get some quiet and relax before your big moment.

CONNIE
I’m fine here.

PETE
(professionally disappointed, but--)
Oh, Of course, I’ll tell Marlene. She went to a lot of trouble. Also... pictures. You do look absolutely ravishing tonight.

Her vanity has been touched...

CONNIE
Well... I wouldn’t want Marlene to have gone to all that trouble for nothing. As soon as my son’s back with the drinks--

PETE
Oh, don’t worry. We’ll fetch him.

Pete grabs a passing waiter.

PETE (CONT’D)
Andy; please let Mr. Persikof know that his mother is in the green room.
And without waiting for a response, Pete walks away with Connie, leaving the waiter curious and confused.--

WAITER
My name's... We have a green room?

INT. HYATT - BALLROOM/LOBBY - MOMENTS LATER

Pete escorts Connie out but as they round a corner, Connie runs smack dab into--

Carly-- carrying a tray of white wine, which spills on Connie--

CONNIE
Oh no.

CARLY
Oh my God, I'm so sorry.

PETE
(angry with Carly)
What is wrong with you? Do you know who this is?

Carly quickly grabs some cloth napkins and starts blotting

CARLY
I didn't see you coming. I'm so, so, so sorry.

As Pete and Carly attend to Connie, it's a bit chaotic, towels are found; at one point, Connie's purse is placed on a nearby seat; eventually--

CARLY (CONT'D)
/remorseful, hopeful/
I don't think it stained; I think it's okay. Once it dries...

CONNIE
(checking)
I think I'm okay.

(PETE
-warning, to Carly)
I'd better be.

Pete hands Connie back her purse and continues on with her.

Carly watches them go, then walks to a quiet corner and pulls a cell phone from her pocket. It's Connie's, she slipped it from Connie's bag in the chaos. She turns it on, searches through the contacts and dials...
CARLY
(agititated)
Mr. Persikof?

INTERCUT AS NECESSARY:

52 INT. HYATT - BALLROOM - AT THAT MOMENT
Abraham is still in line for his drink.

PERSIKOF
(on phone, surprised)
Who is this? This is my mother's phone.

CARLY
(scattered, scared)
I think she had a heart attack; I don't know; she's kind of blue; there's a doctor with her--

PERSIKOF
Where are you--

CARLY
She's not talking; she was clutching her chest; they've called an ambulance--

PERSIKOF
(impatient)
Where are you.

CARLY
Room 206.
And Abraham hangs up and sprints for the doors--
And Carly hangs up and walks toward an exit--

53 INT. HYATT - HALLWAY - NIGHT
Abraham sprints down the hall toward Room 206, he shoves the door open without thinking and--

54 INT. HYATT - ROOM 206 - CONTINUOUS
He enters and-- Standing ten feet in front of him, in the ready pose, gun drawn and aimed, is Julia. He stops dead.

JULIA
Abraham Persikof; pursuant to the laws of this State and paragraph 6b of your bail bonds agreement, I am hereby forcibly detaining you. Please raise your hands.
She completely has the drop on him, there's absolutely nothing he can do. It's a heroic moment. He raises his hands. And our story is over. Except...

As Julia reaches for the handcuffs (that she has placed at her side in a position where she doesn't even have to look to reach down and retrieve them), Persikof begins to talk...

**PERSIKOF**

You ever shoot a person before?

**JULIA**

Yeah.

She starts to approach him. And he slowly starts to lower his hands; she quickly steps back--

**JULIA (CONT'D)**

I said keep your hands up.

He doesn't; he doesn't make a threatening move but he also doesn't raise his hands.

**PERSIKOF**

The first one's the toughest. Most people don't have it in them. There's something that stops us from pulling that trigger. Even when we have every reason. It's a person in front of us. A human being with--

**JULIA**

Shut up.

**PERSIKOF**

And if you were the type of person who could pull that trigger, you'd also be the type of person who could listen to what I'm saying without freaking out.

**JULIA**

(firm)

Put your hands back up.

**PERSIKOF**

I'm going to turn and leave this room. Shoot me in the back if your money means that much to you.

He starts to turn. And, unfortunately, she knows she can't shoot him. She starts to lower the weapon; and just then, he spins back and grabs her gun hand, quickly and efficiently disarming her--
INT. HYATT - 'GREEN ROOM' - MOMENTS LATER

Pete is with Connie. The room is set up as an ad hoc green room. He's obviously shanghaied some appetizers and drinks. And they're laughing.

CONNIE
Oh my word, that's funny.

PETE
I guess it's true that no publicity is bad publicity. Am I right? I know I'm right.

CONNIE
(realizing)
I wonder what's taking Abraham so long.
(reaching for her purse)
I'm gonna call him.

PETE
No, that's not necessary. I'm sure he just got caught up chatting with someone. I'll send--

And then Pete's phone rings; he looks at call display and answers--

PETE (CONT'D)
Hey, Julia. Are we all set for our big honoree?

JULIA (V.O.)
I have my own gun pointed at my head.

PETE
(smiles to Connie)
She found your son.
(then into phone)
Uh huh.

INTERCUT WITH:

INT. HYATT - ROOM 206 - NIGHT

And what she described is true.

JULIA
He says to bring his mother to the kitchen or I die.
Oh well that's just perfect. We'll see you there in two minutes.

In the 'Green Room', Pete hangs up. Considers what to do next for a moment. Then...

Gonna take you up to the stage the back way. Makes for a nicer moment.

Kitchen workers go about their work in the background as Pete and Connie enter from one end. Then Pete suddenly stops.

I think I left something in the green room.

What? Can't it wait till after--

No. You just stay right there.

And he's gone. Leaving Connie standing there as work goes on around her, not sure what to do.

A moment later, Persikof enters from the other end, Julia in front of him; he holds a gun surreptitiously in her ribs (kitchen workers don't notice)--

Mom!

She moves to approach her son--

What the hell is she doing here?

Then she notices his gun--

What's going on?

Who have you been with?

A nice young man; he took care of me after a waitress spilled something on--
PERSIKOF
Where is he?

Concerned, Persikof scans the room for any sign of threat--

JULIA
(resigned)
He's not coming back.

He gives her a look; not sure whether to believe her or not. She certainly believes it; it saddens her deeply.

JULIA (CONT'D)
He's a coward.

PERSIKOF
Smart guy. We're going, mom. Out the back.

CONNIE
My award, it's right now... You promised.

It's weirdly heartbreaking. Persikof loves his mother and is truly torn.

PERSIKOF
I know. ...I'm sorry.

Connie reluctantly accepts.

PERSIKOF (CONT'D)
(to Julia)
Unfortunately, I'm going to need a fairly significant head start as you've proven somewhat relentless.

He flips the gun in his hand, readies to smack it over her head.

And then, suddenly--

A rolling cart, six feet high, with stacks of dirty dishes, trays, pots and pans, starts rolling at him. Fast.

Being pushed by Pete--

Persikof spins the gun to fire but he's hit before he can. Food goes flying; trays go crashing; plates smash and Persikof goes with them all, the gun flying out of his hand.

Pete leaps on him, they struggle--

Connie dashes for the gun; Julia intervenes; but Connie is one tough old lady; she yanks Julia's hair--
The kitchen staff take cover—

Pete and Persikof grapple; Persikof gets a hand free, reaches into his waistband and we see that he does in fact have his own gun on him and just before he can grab it—

**JULIA**

Hey--!

They both look up and see Julia, looking down at them, gun in hand, pointed directly at Persikof's head (she calmly holds Connie by the throat with one hand, at arm's length)—

**JULIA (CONT'D)**

You don't think I'll shoot this time?

Persikof gives up the fight. Pete disarms Persikof, rolls off him and Persikof glares at him. Pete meets his gaze, scared out of his mind. After what seems like an eternity...

**PERSIKOF**

I'm going to remember your face. I ever see you again, I'm going to kill you.

Well, that's actually a relief.

58 EXT. HYATT - NIGHT

On the street, perhaps spoiling a lovely charity event, are a whole bunch of squad cars, lights flashing.

Taylor loads Persikof into a squad car (Persikof's mother is nearby, holding back tears), then Taylor waves up at—

His sister and Pete looking down from the hotel entrance, a little elated, a lot relieved.

**PETE**

(still amazed)

He didn't recognize me.

**JULIA**

You are one very lucky bastard.

It's a tease. She starts to walk away. He follows.

**PETE**

I think the word you're looking for is "heroic".

**JULIA**

You know, it's just possible that... you're not quite as memorable as you think you are.
And off they go, together.

59 INT. FARMHOUSE - BEDROOM - NIGHT

Pete's on his phone, dialing another drop phone...

AUDREY (O.S.)
Pete! It's dinner time.

PETE
I'll be right out.

(them into phone, hushed but angry)
Eddie, you crossed me, you piece of dirt. I'm your damn brother; loyalty mean nothing to you? If I survive this and I find you...

He lets it tale off. And hangs up. Then he thinks about this. What does family mean to him? What does loyalty mean to him? He redials...

PETE (CONT'D)
Look, I don't know what's going on down there; I don't know what your situation is... I don't know what I woulda done but... I hope you're okay...
(but still)
You piece of dirt...

He hangs up.

60 INT. FARMHOUSE - DINING ROOM - DAY

A beautiful, home-style, spread is on the table: turkey, gravy, biscuits right out of the oven, the works. A fire roars in the hearth. The family has their troubles, their dysfunctions, their lies, but they clearly also have love. They're comfortable, enjoy being together in this room.

OTTO
How was work today, Julia?

JULIA
I think I owe gramma an apology. That skip, did I say his name was Brad Lewis?

AUDREY
Yeah, why?
JULIA
I have no idea why I said that. It was Abraham Persikof. One of my clients.

AUDREY
Oh...? He cause any problems?

Taylor and Carly give their sister a look.

JULIA
...None at all. Apparently he got confused about what date he was supposed to be in court.

And no one contradicts her.

AUDREY
(not surprised)
Hmm. They're all idiots.

OTTO
Did you guys hear? Carly got a B plus on her algebra mid-term.

TAYLOR
That's great. Well done, Carly. Gramma, can you pass the gravy?

They're all happy. Their world goes on, nice and neat and content. It's something Pete has never experienced; and he's a little distracted...

YOUNG EDDIE (V.O.)
(pre-lap)
Is mom alright?

INT. CRAPPY APARTMENT - NIGHT - FLASHBACK TO 1990

Young Marius sits with Young Eddie watching a small TV in a small apartment while eating TV dinners. In the b.g., we hear what is likely the sound of people having sex.

YOUNG EDDIE
Marius...?

Eddie doesn't understand what's going on. Marius does. Marius laughs at something on the TV.

YOUNG MARIUS
You see that; that's funny. He gets hurt every episode I think.
Eddie's focus returns to the TV. He starts to smile, amused; his attention successfully re-diverted to the TV.

In contrast, Marius, his smile gone, looks from the TV to Eddie, he's concerned--

JULIA (V.O.)

Pete?

Which snaps Pete back to--

62 INT. FARMHOUSE - DINING ROOM - NIGHT

Pete's distraction has been noticed by the others.

JULIA

You okay?

He looks at the faces all around him. Welcoming faces... Then he looks out the window. At those fields. And this time, in Pete's mind, we see that they really are every bit as surreally green as Real Pete described... He makes a decision...

PETE

Yeah. I'm good.

He smiles and digs into his food, actually content to be here. And the family enjoys their meal and enjoys being a family and--

63 INT. PETE'S BEDROOM - DAY

Pete is getting ready for bed; it's been a good day; he's feeling surprisingly good about his situation.

And then Julia enters. And abruptly starts asking questions--

JULIA

When gramma and grampa asked you what you've been doing, you told them your job, but you didn't tell them your employer.

PETE

(confused)

Sorry, I didn't think they were looking for references.

JULIA

And it was just the job they needed.

PETE

They were right. You needed me.

This whole family needed me.
JULIA

Drop your pants.

PETE

(throwing by the apparent segue)

What?

JULIA

When you were ten years old, you ran directly over a sapling, it acted like a whip and you got twelve stitches and a scar... on your ass.

Uh oh; but Pete plays it strong--

PETE

Hey remember when I was nine and I saved you. Oh wait no, that wasn't twenty years ago, that was yesterday.

JULIA

Drop your pants.

PETE

I'm not dropping my pants in front of my cousin.

She pulls out her gun.

PETE (CONT'D)

You're going to shoot me if I don't drop my pants?

JULIA

No, if you don't drop your pants, I'm detaining you and turning you over to the local authorities to take prints and run DNA to find out who the hell you are.

A long beat...

PETE

There is no scar... I'm not Pete.

He's vulnerable, exposed. And off Julia; what is she going to do with this information?

CUT TO BLACK.

END OF ACT FOUR