

Sneaky Pete

Story By

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Teleplay By

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TEASER

FADE IN:

1 EXT. FIELD/POND - DAY

1

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 (5 ish). 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--

2 INT. PRISON - CELL - NIGHT

2

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 3

MARIUS (V.O.)

Twenty-four more hours.

4 INT. PRISON - HALLWAY - DAY 4

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 5

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--

EDDIE

Pay cash.

MARIUS

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...

6 INT. PRISON - CELL - NIGHT

6

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)

(off Real Pete)

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...?

7 EXT. PRISON - A NEW DAY

7

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--

8 EXT. SMALL CITY TRAIN STATION - DAY

8

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, quizzically.

9 INT. CORRECTIONAL BUS - DAY

9

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 Josipovic. 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--

10

INT. CORRECTIONAL BUS - TRAVELING - MOMENTS EARLIER

10

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...

11

EXT. SMALL CITY TRAIN STATION - DAY

11

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 12

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 13

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 14

Marius sits alone on the bus. Traveling through the New England countryside.

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15 EXT. BUS - TRAVELING - NIGHT 15  
Entering Hartford, Connecticut, Population: 125,017...

16 EXT. TWO LANE HIGHWAY - DAY 16  
Marius has his thumb out. Several cars pass. Then one stops.

17 EXT. COUNTRYSIDE - DAY 17  
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.

18 EXT. FARMHOUSE - MOMENTS LATER 18  
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:

19 EXT. FARMHOUSE - BACK PORCH - DAY

19

OPEN ON A VIEW of that 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)

Didn'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--

20 INT. FARMHOUSE - DINING ROOM - LATER

20

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?

OTTO

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.

AUDREY

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.

PETE

Don't the cops do that?

AUDREY

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

JULIA

How long you planning on staying for, Pete?

PETE

Just a few days.

AUDREY

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.

PETE

As a...

(what was that term?)

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

AUDREY

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--

21 EXT. FARMHOUSE - POND - NIGHT

21

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:

22 INT. NEIGHBORHOOD BAR - NIGHT

22

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

23

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.

24 INT. CHURCH - DAY

24

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

FADE IN:

25 INT. STOREFRONT BAIL BONDS BUSINESS - MORNING

25

A real old school small business. Julia is gathering a file, some hand-cuffs 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.

26 INT. CAR - TRAVELING - DAY

26

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

27

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

28

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

29

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--

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

30

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--

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

31

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--

32 EXT. CONNIE PERSIKOF'S HOME - LATER

32

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

33

A fairly high end casino. Slot machines, black jack 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

34

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.

35 INT. TRACK - ADMIN HALLWAYS - MOMENTS LATER

35

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

36

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

37

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...

OFFICER INABA (O.S.)

Hey.

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

38

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

39

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

40

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--

41 INT. HARTFORD AIRPORT - TICKET COUNTER - MOMENTS LATER

41

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?

43 EXT. HARTFORD AIRPORT - DAY

43

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

44

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

45

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  
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--

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

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

46

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.

47 EXT. HYATT HOTEL - NIGHT

47

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.

PETE

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 Volunteer 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.

48 INT. HYATT - BALLROOM - NIGHT

48

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.

49 INT. HYATT - KITCHEN - MOMENTS LATER

49

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.

50 INT. HYATT - BALLROOM - MOMENTS LATER

50

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?

51 INT. HYATT - BALLROOM/LOBBY - MOMENTS LATER

51

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.

(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  
(agitated)  
Mr. Persikof?

INTERCUT AS NECESSARY:

52 INT. HYATT - BALLROOM - AT THAT MOMENT

52

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

53

Abraham sprints down the hall toward Room 206, he shoves the  
door open without thinking and--

54 INT. HYATT - ROOM 206 - CONTINUOUS

54

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--

55 INT. HYATT - 'GREEN ROOM' - MOMENTS LATER

55

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:

56 INT. HYATT - ROOM 206 - NIGHT

56

And what she described is true.

JULIA

He says to bring his mother to the kitchen or I die.

PETE

(pleasant)

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...

PETE (CONT'D)

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

57 INT. HYATT - KITCHEN - MOMENTS LATER

57

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

PETE

I think I left something in the green room.

CONNIE

What? Can't it wait till after--

PETE

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)--

PERSIKOF

Mom!

She moves to approach her son--

CONNIE

What the hell is she doing here?

Then she notices his gun--

CONNIE (CONT'D)

What's going on?

PERSIKOF

Who have you been with?

CONNIE

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

58

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

59

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

AUDREY (O.S.)

Pete! It's dinner time.

PETE

(calling out)

I'll be right out.

(then 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

60

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?

61 INT. CRAPPY APARTMENT - NIGHT - FLASHBACK TO 1990

61

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

62

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

63

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 grandma 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

(thrown 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