

A MOST  
VIOLENT  
YEAR

This film is set in New York City, 1981:

Murders: 2,228

Forcible Rape: 5,405

Violent Crime: 180,235

Aggravated Assault: 60,329

Property: 1,029,749

Vehicle Theft: 133,041

Robbery: 112,273

Burglary: 360,925

Larceny-Theft: 535,783

Crime Index: 1,209,984

\*1981 was the most violent year in NYC history as recorded by overall Crime Index in relation to population.

JANUARY 31, 1981

Over black we hear the opening of a garage door. The light spills in and we see.

EXT. UPPER MIDDLE CLASS RESIDENTIAL HOUSE, QUEENS NYC -  
SUNRISE

Open on ABEL MORALES. It is early morning and still almost dark out. He has a rugged yet prosperously-handsome face and is in his mid-thirties. He is struggling to get started with his morning jog.

EXT. SHIP GRAVEYARD, STATEN ISLAND NYC - DAY

It is early morning. A large bulk fuel oil transport truck sits idling next to a decrepit old dock. The dock sticks into a backwater section of New York harbor that is filled with the decaying remains of half-sunken abandoned barges and tug boats.

JULIAN, the young driver of the truck sits and nervously scans the horizon. Eventually a large fuel barge appears in the distance being pushed by a tug boat. The barge is steered past the skeletons of the other sunken ships and makes its way to the dock in front of the tanker truck.

JULIAN gets out of his truck and readies a large connecting hose. He looks around nervously. JULIAN steps across the broken boards of the dock and struggles to get the hose to the barge. He hands it to the BARGE OPERATOR with a nod of the head and no words.

They connect the hose and start a large generator as it begins to pump fuel into the truck. They both scan the horizon again as the sun begins to come up.

EXT. MORE INDUSTRIAL QUEENS NEIGHBORHOOD- SAME TIME

ABEL is still jogging as the light begins to increase. It is freezing out. He is a very serious guy. He is not happy that he is out of shape. Finally he stops and bends over to catch his breath. We have run with him from the nicer part of the neighborhood to a rougher section. As he catches his breath he stands up and looks around. He is unsure of his feelings.

INT. ANNA'S DRESSING AREA

The camera slowly moves in as ANNA sits in a slip at her make up table putting on her face for the day ahead. She looks into the mirror as if she is putting on a coat of armor.

INT. DRIVER'S CAB OF A BULK OIL TRANSPORT TRUCK - DAY

STANDARD HEATING OIL, "We set the Standard" is written in logo form on the side of the tank.

The truck idles in traffic waiting to pay the toll to cross the Verrazano bridge that spans the mouth of New York harbor.

JULIAN, the young driver from the dock, cautiously looks around as the traffic inches along. He finally approaches the toll booth and pays.

JULIAN

Good morning.

JULIAN speaks English with a well-sanded accent. Is it Central American or Mexican? The female collector gives him a smile.

He heads through the booth, but there is still traffic on the other side as the lanes merge together. Just as the traffic is about to pick up he looks in his rearview mirror and we see TWO GUYS come walking through the traffic and towards the cab. Before we know it they are climbing up the cab steps.

The GUY on the driver's side, LOUIS SERVIDIO, is small and very slight but he moves with great speed and strength. He shatters the glass side window with his elbow. Unlocks the door just as his partner, THUG #2, does the same thing on the passenger side, but he is holding a gun. They are not wearing masks. It's very brazen.

Before THUG #2 even asks JULIAN to get out of the cab LOUIS SERVIDIO crushes him in the jaw with three swift punches then pulls him out of the cab and down onto the roadway.

LOUIS SERVIDIO pulls the door shut and they drive away with the truck leaving JULIAN sitting in the middle of the road staring, as blood starts to flow from his jaw.

INT. PARKING YARD OF STANDARD HEATING OIL- SAME TIME

Two almost-matching late model Mercedes pull up to a chain-link gate with a small sign that says "STANDARD HEATING OIL: WE SET THE STANDARD". The DISPATCHER opens the gate.

They both pull into reserved parking spaces next to each other. ABEL is dressed in a very tasteful custom made suit. ABEL's wife ANNA was driving the car behind him. She is a beautiful, tall, blonde woman dressed to the nines but with a streak in her eye that this is all business. You would not want to cross this woman.

ABEL  
Ready?

ANNA  
Yes.

ABEL  
You look very nice.

ANNA  
Thank you.

ABEL  
You sure?

ANNA  
Yes.

ABEL walks around and opens his trunk. He takes out two large empty briefcases.

He carries the briefcases as they both walk over to a large, unmarked, armored van that is idling in the middle of the parking lot. Two ARMED GUARDS get out of the van. One is holding a clipboard. He walks up to ANNA and ABEL. He hands them the clipboard. They look at each other one last time and then both sign the document.

The other GUARD opens up the back of the truck. ABEL hands him the briefcases and the guard begins to fill them with cash. Lots of cash. ABEL and ANNA stand at the open back of the van and just watch. Finally he finishes and hands the now-heavy cases to ABEL.

ABEL picks up the two cases and walks a bit away from the truck. He turns to ANNA.

ANNA (CONT'D)  
Don't do anything stupid.

ABEL  
We don't have any more money so  
what else could I do.

She gives a small smile. He looks at his watch. They kiss.

ABEL turns and begins walking with the cases. He gives a nod to the DISPATCHER, who we now see, is in a small gatehouse, and he begins to open the front gate.

EXT. STREET OUTSIDE THE FRONT GATE- SAME TIME

ABEL walks out through the gate and down the abandoned industrial street about 25 yards, then looks to his right. He looks down at the cases in his hands, turns, and stands looking into the neighboring site.

EXT. MASSIVE OIL TANK FARM: BROOKLYN NY WATERFRONT - DAY

ABEL comes walking across the parking lot and sees ANDREW WALSH standing in the middle of the dusty parking lot. ANDREW is their longtime LAWYER/RIGHT-HAND MAN and is in his mid fifties. He is smart but tired. The oversized briefcase in his left hand seems to have permanently tilted his posture that direction. The large oil-holding tanks loom above them. The place is rusting and could use some work.

As they wait, the setting has the look and choreography of an illegal transaction about to go down.

ANDREW WALSH

So how are we this morning?

ABEL

(gives a smile and nod)

ANDREW WALSH

Well I woke up feeling very good about this.

ABEL

Really?

They both take a look at their watches.

ABEL (CONT'D)

You've been telling me not to do this for a year.

ANDREW WALSH

Well we are going all in... so now I love it.

Gives him another slight smile. They stand around in awkward silence. Finally a late-model Ford Ltd. station wagon pulls into the lot.

ANDREW WALSH (CONT'D)

Here we go.

And a group of FIVE HASIDIC JEWS gets out. There are two guys in their twenties, two in their fifties, and one in his mid-to-late seventies. They all shake each other's hands then stand around for a beat.

ANDREW WALSH (CONT'D)

Should we head inside?

INT. SMALL TEMPORARY OFFICE TRAILER - DAY

The group is now jammed around a folding table inside the trailer. ABEL and his lawyer sit at one end facing the rest of them. Finally, the senior member of the group, JOSEPH MENDELSON, eyes up ABEL and leans forward. His accent is strong yet you can understand every word.

JOSEPH

So why is it you want this land?

ABEL

I'm sorry?

JOSEPH

It has been difficult for you to get me here, no? Over a year?

ABEL

Almost two.

JOSEPH

There are many like it around? And thanks to all these tests you paid for, we now know it is as much of a mess below the ground as it is above. My people have looked at your books, I know this is a lot of money for you, so why have you kept on us so... just for this ugly and polluted little piece of the earth.

ABEL

I have been looking over my fence at this property for a very long time.

JOSEPH

So it is just proximity?

ABEL

No... I imagine I want it for the same reason you did.

JOSEPH

And what's that?

ABEL

To grow.

JOSEPH

Well, I am in the garment business so I appreciate that sentiment. But I inherited this land from my uncle. Sadly he had no children of his own. He was the one that let them build these tanks here. So this place can do little for me... in fact thanks to all those tests you've done it may be a liability. As you know I offered to lease the site to you at a fair price, but you were not interested?

ABEL

No.

JOSEPH

Why not?

ABEL

I like to own the things I use.

JOSEPH

I can see that.

Long pause.

ABEL

So.

JOSEPH

Yes. This contract here, your lawyers have fully reviewed it?

ANDREW WALSH

Of course.

JOSEPH

And you have brought the money?

(ABEL nods yes)

So you realize you have only thirty days to close this transaction?

(MORE)

JOSEPH (CONT'D)

No extensions, no... contingencies whatsoever.

ABEL

I understand.

JOSEPH

I want you to know this up front. I am a very fair man but I believe in honoring contracts. You will fulfill your end of this contract and the property is yours. If you can't we will keep your money and will sell it to your competitor who has been chasing us almost as badly as you have. I like you, but know that the only reason I am choosing you is because of the favorable terms of this contract. So this is business... and when you sign this....

ABEL

I understand.

JOSEPH

Well then, let's see this money, and then I will sign these papers.

ABEL turns to ANDREW and gives a slight nod. ANDREW pulls the black briefcase onto the table and opens it. It has seven hundred thousand dollars in cash in it. He slides it over to their side. The old man signs the contract and they shake hands.

EXT. MASSIVE OIL TANK FARM PARKING LOT - DAY

ABEL stands next to ANDREW's car.

ANDREW WALSH

Congratulations.

ABEL

It's not ours yet.

ANDREW WALSH

Well, it was a hell of a job just getting them to this point. It's a good day for us. Take a walk around. Enjoy it for a second.

ANDREW gets in his car and drives away. ABEL looks around and decides to go for a little walk.

He heads out towards the tanks and walks among them. They tower seven stories above him. As he walks, he is cut off like a maze from any other visual input. (Similar to being inside a Richard Serra sculpture) Finally he emerges into some light and as ABEL looks up the camera reveals his view. It's midtown Manhattan in all its glory, just across the East River from the site. He stares at the city and we see the true depths of his ambition lock on his face. He looks to his watch.

INT. 1981 MERCEDES 500 SEC

ABEL drives away from New York City. We see it behind his head.

INT. CAR ON MERRITT PARKWAY

The terrain turns to upscale country.

EXT. COUNTRY HOUSE - DAY

ABEL's car drives into a long driveway through the woods. Then an architect-designed, 80's modern house, still under construction, appears. He pulls up in front.

He gets out of the car and stands there looking at the large house. He walks into the house and we see more clearly that it is nearing completion. It is empty.

INT. 80'S MODERN HOUSE - DAY

ABEL walks over to the massive floor-to-ceiling windows and stands looking over the large pond that sits down the hill from the house. As he stares out his CONTRACTOR comes quietly walking in behind him.

CONTRACTOR

Hello?

ABEL

There he is.

He walks up behind him and they both look out in silence for a beat.

ABEL (CONT'D)

You have done a beautiful job here.

CONTRACTOR

Thank you.

ABEL

I mean it. You and your men should be very proud.

CONTRACTOR

We are.

ABEL

Most people don't have anything beautiful like this to show for their day's work. You are a lucky man.

CONTRACTOR

I am.

ABEL

Well I thank you... my family will be very happy here.

CONTRACTOR

I hope so.

ABEL

Now I think I owe you some money.

CONTRACTOR

That may be true.

ABEL

It is.

ABEL reaches into his jacket pocket and takes out a thick envelope of cash. As he does we see a transformation of his personality from pleasant philosopher to a direct voice of unquestioned authority.

ABEL (CONT'D)

This is the seventeen outstanding. But we are arriving here in four days. It must be done.

CONTRACTOR

Yes.

ABEL

Well, I'll let you go.

He says this as he leads him to the door.

ABEL (CONT'D)

And the tile in the master bath...

CONTRACTOR

It's being replaced, as I mentioned to your wife, that was an error on our part. Congratulations on your home.

ABEL

Thank you.

EXT. TOP OF HILL ON OTHER SIDE OF POND LOOKING BACK AT HIS HOUSE. - DAY

ABEL stands, surrounded by massive trees in the thick forest, looking across the ridge back at his house. He is a little out of breath after climbing the hill but he looks strangely comfortable even though he is standing in the woods in a suit, tie, and dress shoes. He takes a nice cigar out of his pocket, lights it and has a real moment of joy. He looks up to the tops of the trees, then back at the new house. He exhales a long deep breath. Then we hear a large truck come rumbling in the driveway. He hears it. His face shows that he knows the sound immediately.

EXT. HOUSE DRIVEWAY - DAY

ABEL comes out of the woods and sees a smaller heating oil delivery truck (with the same Standard Heating Oil logo) parked in the driveway. His face shows it probably isn't great news.

INT. HOSPITAL EMERGENCY ROOM - DAY

ABEL comes down a hallway and then turns through a curtain into a treatment area. Sitting on the table is the young driver of the truck, JULIAN.

He has a contraption on his head that is holding his jaw shut in place. His eye is black. ABEL goes over and gives him a tight hug. But then he ever so slightly checks himself and places him back down on the table.

ABEL looks up and sees ANNA, standing in the corner. She is all business. They stare at each other.

ANNA

They broke his jaw.

ABEL

Have they found the truck?

ANNA

Yes.

ABEL

Are you alright?

JULIAN

(nods yes)

ABEL

Have the police been here yet?

ANNA

He was left in the middle of the highway without a truck, they brought him in.

ABEL

Can you speak?

ANNA'S temper is rising.

ANNA

Not for a couple days... Can I speak with you outside?

ANNA heads out into the hallway. ABEL looks around a beat then follows.

EXT. HOSPITAL HALLWAY -SAME TIME

ANNA is waiting in the hallway.

ANNA

Did they sign the contract?

ABEL

Yes.

ANNA

And took the deposit?

ABEL

Yes.

ANNA

So it's a go?

ABEL

(he gives a nice nod yes)

ANNA

Congratulations.

ABEL  
To you as well.

ANNA  
We have thirty days?

He nods ever so slightly yes, and she gives him a knowing smile back of equal measure. We are beginning to see that they actually work quite well together.

ABEL  
These fucking guys. This poor kid has been working his ass off.

ANNA  
Do you want me to speak to my Brother about this?

ABEL  
No...don't talk to him or your father.

ANNA  
This can't continue.

ABEL  
It won't.

ANNA  
It will if we don't do something.

ABEL  
I'm meeting with the D.A. in the morning.

ANNA  
Oh, fuck the D.A. He's more interested in coming after us than helping us.

ABEL looks around in disapproval. She thinks this through and then looks in at JULIAN.

ANNA (CONT'D)  
It's not fair to them. You're at war here.

ABEL  
No we are not.

ANNA  
Really... because they are.

ABEL  
Well I'm not.

They look each other over. She then finally leans in and gives him a caring kiss, she walks off.

ANNA  
And you're going out to check on the new house?

ABEL  
Yes.

He watches her walk away then looks back into the hospital room. He enters.

INT. HOSPITAL EMERGENCY ROOM - DAY

ABEL walks into the room and looks at JULIAN. He looks up and ABEL has trouble putting it to words.

ABEL  
I have to get going.

JULIAN gives a nod.

ABEL (CONT'D)  
Can we get you anything?

Nods no.

ABEL (CONT'D)  
We'll pick you up when they let you out of here.

They look at each other.

ABEL (CONT'D)  
These men are cowards. Too weak to make a living... or even fight with their own hands, and too stupid to think up anything else to do.

Finally he turns and leaves.

EXT. ABANDONED RACETRACK PARKING LOT - QUEENS NY - DAY

ABEL drives up to the drop off scene. There is the large bulk transport truck and one lone police car just sitting in the middle of the parking lot.

ABEL gets out, walks up, and stops to stare at the truck. A young beat cop is sitting on the hood of his car waiting.

ABEL  
May I take it?

BEAT COP  
Excuse me?

ABEL  
May I take it now?

BEAT COP  
Is it yours?

ABEL  
Yes.

BEAT COP  
Well, I'm sorry about that. Once the owner or an owner's representative files the claim form in Corona she's yours... again.

ABEL  
So you guys have done what you needed to?

BEAT COP  
Yes.

ABEL  
And what was that?

BEAT COP  
I'm sorry?

ABEL  
You just said you've done what you needed to... so what was it that you've done?

BEAT COP  
(looks back dumbfounded)

ABEL  
Did you fingerprint or anything?

BEAT COP  
No need, these guys always wear gloves.

ABEL  
So you've done nothing.

BEAT COP

I'm not exactly sure, I just got here at four. My shift is actually up.

ABEL

So who's coming?

They stare at each other, then the truck. ABEL then climbs up and we see he knows his way around the truck. He goes up top and opens and looks into a valve, the tank is empty.

BEAT COP

Sorry.

The cop gets in his car and prepares to drive away.

BEAT COP (CONT'D)

Why did they want it?

ABEL

They stole the \$6,000 of fuel that was in it.

The cop leaves. ABEL is left standing on top of the truck in the parking lot alone with his battered truck. He looks down at the open loading valve and begins to come up with an idea. The sun is setting.

EXT. STANDARD HEATING TRUCK YARD - DAY

A sign on the inside of the gate reads. "It's not safety first... It's safety always". The motor on the gate starts in and it opens. In drives ABEL'S car.

INT. ANNA'S OFFICE STANDARD HEATING OIL - DAY

ANNA is working away on an adding machine in her office. She is listening to the radio that sits behind her on the desk. We can see that she is in her comfort zone.

INT. BROOKLYN ASSISTANT DISTRICT ATTORNEY'S OFFICE - DAY

The ASSISTANT D.A. is sitting behind his desk as DEPUTY LANGE stands off to the side. He is only in his early thirties but with confidence and ego to spare. They know each other.

A.D.A. LAWRENCE

Andrew.

ANDREW WALSH  
Lawrence. Thank you for seeing us  
on such short notice.

A.D.A. LAWRENCE  
Of course. And Mr. Morales. Please  
sit. I didn't realize you were  
coming as well.

ANDREW WALSH  
Yes...

A.D.A. LAWRENCE  
So what can I do for you?

ANDREW WALSH  
We need your help.

A.D.A. LAWRENCE  
In what way?

ANDREW WALSH  
Our trucks. They are being robbed.

A.D.A. LAWRENCE  
(he looks over at DEPUTY  
LANGE)

ANDREW WALSH  
We have a serious security issue.

DEPUTY LANGE  
There have been a series of  
hijackings of bulk-fuel delivery  
vehicles.

A.D.A. LAWRENCE  
Yes.

ANDREW WALSH  
Our drivers are being put in  
danger.

A.D.A. LAWRENCE  
Mr. Walsh, as I know you know, this  
office has been investigating your  
entire industry.

ANDREW WALSH  
Of course.

There is an awkward pause as LAWRENCE decides how he should  
continue.

A.D.A. LAWRENCE

And as much as I'd like to be able to help you, you know this is a police issue. It's not what we do here.

ANDREW WALSH

I understand. But this is turning into an urgent and pressing matter for us.

A.D.A. LAWRENCE

Urgent?

ANDREW WALSH

Yes.

A.D.A. LAWRENCE

I'm not sure what you mean. There were more murders and rapes in this city last year than there ever have been, so if you have come to tell me that we have a urgent security issue here, trust me I'm aware.

ABEL cuts in. He can't help himself.

ABEL

My people are at risk just driving around in this city, just trying to do their jobs. And I... I have done everything you have asked of me. It's been two years since you first started investigating my company and I have spent thousands of dollars hiring lawyers for this and that to provide you with every piece of information your office has requested. And I expect that you have been asking the same from my competitors. So with all this information that you have gained... We are just asking if you have any idea who has been doing this to us?

A.D.A. LAWRENCE

I don't.

This sits unanswered.

A.D.A. LAWRENCE (CONT'D)

I understand your frustration. And although everyone else seems to have given up and left this city for dead, I haven't. And as you know we have been investigating industry-wide corruption in your business that seems to have been going on for years. And the simple fact is that the only person who could do anything with 8000 gallons of heating oil in a matter of minutes after stealing a truck is someone from within that industry. And almost certainly someone with local storage capacity. So you're right. That means you all are stealing from each other. Which is, as far as I can tell, just a refreshing new take on what you've been doing to your customers and fellow taxpayers for the last fifteen years.

This sits in the room for a long beat.

ABEL

First, please know that we respect the work you are doing to try to help our business and the city. But also know I have never taken anything I haven't earned from anyone so when you say you've...

He pulls himself back.

ABEL (CONT'D)

We are on the same side here.

A.D.A. LAWRENCE

Well yes and no. See, all that I can do is to try and put people away in the simplest and most economical way possible with the limited resources at my disposal. It doesn't really matter to us who it is or how we do it as long as it's progress.

ABEL

Well, it makes a difference to me.

A.D.A. LAWRENCE

I know it does. This city is a very difficult place to do business right now.

ABEL

Yes.

This more conciliatory tone makes LAWRENCE think through his next reply for a long beat.

A.D.A. LAWRENCE

You know... Mr. Morales you seem like a decent man, and because of that I'm really not comfortable just sitting here with you pretending that the elephant perched on the corner of my desk isn't there.

LAWRENCE looks over at DEPUTY LANGE whose body language says 'don't go down this road'. But he does.

A.D.A. LAWRENCE (CONT'D)

I can't go into specifics at this moment but we believe that you and your company have broken the law and that we have enough evidence to prove that. So next week, Monday actually, we will be bringing a case against you.

This drops like a bomb. ABEL and LAWRENCE stare at each other. Then ABEL glances to the corner of the desk. We see that a large draft copy of the case is actually sitting there. ABEL looks back up.

A.D.A. LAWRENCE (CONT'D)

I'm sorry to do this in person. It's awkward, obviously, but I didn't want to have this happen on Monday not having said something here in person today, out of respect.

ABEL

I understand.

ABEL stands up to leave and ANDREW is still a little stunned but stands.

ABEL (CONT'D)

You have your job to do. But know that you are wrong and that we will take advantage of every opportunity to prove that.

A.D.A. LAWRENCE

I'm sure you will.

They turn to leave. And LAWRENCE has one more thought.

A.D.A. LAWRENCE (CONT'D)

One more thing... Have you been doing anything different in your business over the last year?

ABEL

I'm sorry?

A.D.A. LAWRENCE

I'm just looking here through these reports. It looks like out of the nineteen registered heating oil companies in the city your trucks have been getting hit three to one.

ABEL

Yes?

A.D.A. LAWRENCE

So are you maybe doing something to bring this on yourself?

ANDREW WALSH

Like what?

A.D.A. LAWRENCE

Like enter a new market?

ABEL

I am always trying to expand my business.

A.D.A. LAWRENCE

Of course. But I think you understand what I'm saying... there are always some markets that are more difficult than others to enter.

ABEL

Every new market is a difficult market.

(MORE)

ABEL (CONT'D)

But my driver was assaulted and my truck and oil were stolen in broad daylight in front of fifteen toll collectors and six police officers yesterday. And yet no one saw anything. That is a problem... no?

A.D.A. LAWRENCE

I have a lot of problems coming across my desk every day Mr. Morales.

ABEL

I'm sure you do.

INT. HALLWAY OF BROOKLYN D.A. COURT BUILDING - DAY

ABEL walks out in front of ANDREW.

ANDREW WALSH

Abel. Abel.

He stops and turns.

ANDREW WALSH (CONT'D)

(his words escape him)

ABEL

Exactly.

ANDREW WALSH

No... let's not overreact. We don't even know what they are bringing against us. It could be total bullshit, and they are just trying to use us along the way. This isn't anything yet.

ABEL

I know.

INT. ANNA'S OFFICE STANDARD HEATING OIL - DAY

ANNA is working away on an adding machine in her office. She is listening to the radio that sits behind her on the desk. We can see that she is in her comfort zone. ABEL enters.

ANNA

How'd it go?

ABEL

The DA... He said he's going to  
bring down charges on us next week.

ANNA

For what?

ABEL

We don't know yet.

ANNA

Who else?

ABEL

Right now they are just saying us.

Beat.

ABEL (CONT'D)

Where are we exposed?

ANNA

We follow standard industry  
practice on every front.

ABEL

Anna?

ANNA

I need to know what they are saying  
we did.

Beat.

ABEL

Okay.

INT. HOSPITAL LONG HALLWAY - DAY

ABEL walks down the long hallway and enters a room.

INT. HOSPITAL ROOM - DAY

JULIAN is sitting on the edge of the bed, waiting. His jaw is  
in bandages, and there are crutches sitting next to him, but  
he looks much better than the previous day. They look at each  
other intensely but say nothing.

INT. SHIT-HOLE TENEMENT STAIRWELL - DAY

ABEL is helping JULIAN up the stairs. They struggle together. Finally they get to the top floor and stand outside apartment number . JULIAN stops, not really wanting to open the door in front of his boss.

ABEL

I'm very sorry this happened. Do you need anything else?

(JULIAN nods no)

If you do, you call the office... Okay then.

He turns to leave and walks back to the stairs.

JULIAN

Abel?

ABEL turns and looks at him.

JULIAN (CONT'D)

Do you think I am ready to move into sales?

ABEL thinks this through.

ABEL

I don't.

JULIAN

I... I'm not sure I will be able...

ABEL

You will.

JULIAN changes the subject.

JULIAN

Did you get the truck back?

ABEL

Yes. They took the load.

JULIAN

This is the sixth one?

ABEL

Seventh... you get some rest.

EXT. BUILDING BY ABEL'S CAR - DAY

ABEL comes out of the building and walks towards his car where a group of TOUGH-LOOKING KIDS in their early twenties are sitting, looking to see who is going to come and claim the brand new car. He walks right through them without being overly aggressive but without a hint of being intimidated. He gets in and drives away.

INT. BROOKLYN BARBERSHOP - NIGHT

ABEL is sitting in the barber chair getting a trim. Through the window we see ARNOLD KLINE, a competitor of ABEL'S walking by. They see each other. ARNOLD KLINE comes into the shop followed by a BODYGUARD. He sits down next to ABEL. This conversation happens with them both looking at each other in the mirror.

ARNOLD KLINE

Well, look who it is.

ABEL

Arnold.

ARNOLD KLINE

Just a touch off the side Jimmy. Not all of us are as lucky as Mr. Morales here in terms of keeping our hair.

BARBER JIMMY

You're a good looking man.

ARNOLD KLINE

I know I am. So I hear congratulations are in order?

ABEL

What's that?

ARNOLD KLINE

You got yourself in contract over there.

ABEL

We are working on it.

ARNOLD KLINE

Thirty day close I hear, you better be.

ABEL

We are, thanks for your concern.

BARBER JIMMY finishes ABEL, and he stands up to leave. ABEL has his back to KLINE as he pays.

ARNOLD KLINE

I saw a couple of your trucks over  
in Rego Park the other day.

This brings ABEL around to look at him square.

ABEL

Really? When was that?

ARNOLD KLINE

A couple times.

ABEL

It's possible.

ARNOLD KLINE

Is it?

ABEL

Yes.

ARNOLD KLINE

That's a tough market.

ABEL

It is.

ARNOLD KLINE

My father struggled for years  
before he broke in there.

ABEL

Any new market is a tough one. I'll  
see you.

ABEL walks out of the shop and looks around. It is now dark outside.

EXT. COUNTRY ROAD - NEXT MORNING

ABEL is jogging again but this time he is deep in the woods. He runs along the road. We then hear a car coming from behind him. The car noise then turns into more of a truck noise. He stops and turns around as we see a large truck coming towards him.

He gets himself over to the side of the road. We have a slight fear it might hit him. But as it passes we see it's a large moving truck. There's a second one following right behind it.

As the trucks pass it registers on ABEL's face. He cuts into a path in the woods.

EXT. DRIVEWAY

ABEL walks up to his house, and we see the moving trucks preparing to unload. ANNA gets out of her car with the kids, and they run around and check out the house as ANNA directs the movers.

ABEL comes up and stands next to her. They smile a protected smile at their new home. ABEL gives her a kiss.

INT. DINING ROOM OF NEW HOUSE - NIGHT

The whole family sits around the table in candlelight. They are eating takeout, but with a mismatch of formal and everyday tableware that has been unpacked. There are boxes all around them.

ANNA

I know it has been a long road, and that not all of you wanted to do this, but thank you. For me...

ABEL

A toast.

All six raise a glass.

ABEL (CONT'D)

A toast to our new home. It's as beautiful as my wife and daughters and as strong as me...(kids laugh)  
May we be happy, prosperous and safe here. Cheers.

INT. GYMNASIUM GIRLS YOUTH SOCCER GAME - NEXT MORNING

ABEL is standing watching the game as he waits for his coffee to come out of the snack bar. Over his shoulder we hear...

PETER FORENTE

So you made the move?

ABEL turns and sees PETER FORENTE standing there. He's in his mid-forties, very well-dressed, and handsomely bald.

ABEL

Peter... it's official as of yesterday.

COUNTER PERSON

Sir.

ABEL picks up his coffee, and they both walk back over to the sideline together. Although they are standing a bit off to the side from everyone else.

PETER FORENTE

So I heard about your rig getting picked off again.

ABEL

Yes.

PETER FORENTE

We should probably get together to discuss this and go over some of the preventative measures that we've been taking. We haven't had an incident since November. It doesn't do any of us any good to have this kind of attention brought to us.

They both stare out at the court for beat.

PETER FORENTE (CONT'D)

So I think I may have seen one of your new trucks the other day.

They look at each other.

PETER FORENTE (CONT'D)

Out near here, at the Miller Road diner?

ABEL

That's possible.

PETER FORENTE

The driver looked like a member of the Hitler Youth. I haven't seen a teamster that blond and blue-eyed since I was a kid.

ABEL

He's from Ohio. Played football. I like my drivers to fit in with the neighborhood...

PETER FORENTE

That's new territory for you, no?

This brings them both back in to look at each other.

ABEL

Just picked up a few new accounts  
over there. Weekend houses of some  
old clients from in the city.

PETER gives a bit of a stronger look. Then finally turns back  
towards the field.

PETER FORENTE

Which one is yours?

ABEL

Right there.

They look out.

PETER FORENTE

She's beautiful.

ABEL

Thank you.

PETER FORENTE

Welcome to the neighborhood. You  
should be proud.

ABEL

Proud?

PETER FORENTE

Yes.

INT. GARAGE OF THE NEW HOUSE - DAY

The garage is filled with boxes. ABEL stands in the middle of  
a few that are partially unpacked. He has set up an old radio  
in the corner of the garage, and it is playing a New York  
Giants football game. ABEL takes an object out of one of the  
boxes and looks at it with significance.

Coming from the main house we hear the doorbell ring. ABEL'S  
oldest daughter, ANNIE, comes to the door of the garage.

ANNIE

Dad. Mr. Walsh is here.

ABEL looks around behind ANNIE to see ANDREW standing there.  
He waves him into the garage. The boxes are stacked almost  
to the ceiling around them.

ANDREW WALSH

I'm sorry for the dramatic drop in  
but your phone doesn't seem to be  
working.

ABEL

It's not set up yet... So I am  
guessing this isn't good news here  
on a Sunday night.

ANDREW WALSH

No... It looks like they are coming  
after us.

ABEL

That describes many people at this  
point.

Slight smile.

ANDREW WALSH

The D.A.

ABEL

How bad?

ANDREW WALSH

I still haven't seen it yet. But my  
guy in his office just gave me a  
heads up an hour ago. It's not  
good.

ABEL

Where are we exposed?

ANDREW WALSH

I'm not sure, a couple places  
probably.

ABEL

A couple places?

This hits ABEL. He thinks for a beat than goes over to the  
door to the house and calls for his wife.

ABEL (CONT'D)

Anna... Anna!

They wait. She enters, she is a bit surprised to see ANDREW  
in her garage.

ANNA

Andrew.

ANDREW WALSH

Anna... sorry you've got no phone.

ABEL

As of tomorrow I'll have my new  
radio hooked up though so you  
should be able to reach me wherever  
I am...

He is making light of the situation, but as she looks at  
their faces she knows there is a problem.

ANDREW WALSH

The D.A. is going to bring down  
charges on us tomorrow.

ANNA

For what?

ANDREW WALSH

We don't know yet.

ANNA

Who else?

ANDREW WALSH

Right now they are just saying us.

ABEL

Where are we exposed?

ABEL looks at his wife. She looks at ANDREW.

ANNA

We follow standard industry  
practice on every front.

They all give each other a long look, as this means they have  
been bending the rules in several places, as do all their  
competitors.

ABEL

What does that mean?

ANNA

You know what that means.

ANDREW WALSH

It means we may have some  
accounting exposure where we have  
pushed things a little too far.

ABEL

How far?

ANDREW WALSH

You always told us to push until we couldn't push any further. Well, we may have hit that line. So we will handle it and move on.

ABEL

Anna?

ABEL shoots her a stinging worried glance.

ANNA

I need to know what they are saying we did.

ANDREW WALSH

Let's not get ahead of ourselves here. You have always followed standard industry practices. We aren't even sure what this is yet. I just wanted to make sure you had all the information I do. This is a badge of honor, it means we are big enough to give a shit about now. Don't worry.

That sits for a beat.

ABEL

Okay.

ANNA

Thank you for coming by Andrew.

ABEL reaches into his pocket and takes out a remote for the automatic garage door opener. As it opens you can see the pride in his face as this remote is a fairly high-tech new item. They all sit and watch as it opens the whole way then stops in silence.

ANDREW is now standing outside in the driveway.

ANDREW WALSH

Very impressive.

ABEL

Thank you.

ANNA

It only cost him a year of the kid's tuition.

ANDREW WALSH

And one more thing. I got a call  
from the union... O'Leary.

This grabs both their attention.

ANDREW WALSH (CONT'D)

They've been getting word back from  
our drivers.

ANNA

What word?

ANDREW WALSH

There is real concern about their  
safety.

ABEL

Who?

ANNA

All of them.

ANDREW WALSH

The drivers are feeling  
unprotected.

ANNA

Because they are.

ANDREW WALSH

I just think you should talk to  
them about it. Before it grows into  
something.

ABEL

Okay.

ANDREW WALSH

Good night.

INT. ABEL AND ANNA'S BEDROOM - NIGHT

ABEL is lying in bed, awake. ANNA is as well. He is staring  
at the ceiling. Their dog is lying at the foot of the bed  
asleep as well. Eventually the dog wakes up and looks out  
towards the doorway. He growls ever so lightly. Then he  
stops, listens, and starts growling a little more.

ANNA looks up ever so slightly.

ANNA

What's he doing?

ABEL is now standing up to go look.

ABEL  
Quiet... don't worry. It's nothing.

ANNA tries to go back to sleep.

INT. HALLWAYS/KID'S ROOMS - NIGHT

ABEL walks out of the bedroom and slowly heads down the hall to his kids' rooms. He looks in each room and the CHILD is sleeping soundly with nothing out of place.

INT. KIDS' ROOMS/HALLWAY- SAME TIME

As he comes out of the last bedroom back into the hallway he sees his dog standing at the top of the stairs looking down over the balcony into the living room. The dog is starting to quietly growl once again.

ABEL'S face goes from total comfort that his kids are safe to total paranoia. He slowly walks down the hall. He stops off in his bedroom closet and grabs a mid-size baseball bat/billy club. Now he is heading down the stairs with the club trying not to freak himself out.

INT. OPEN LIVING ROOM/ENTRY HALL/FRONT DOOR - NIGHT

ABEL walks down the stairs and the dog just stands at the top, still growling every now and then. ABEL comes into the living room and everything seems perfectly normal. He then relaxes and turns towards the dog.

ABEL  
Quiet. It's nothing. Come down here.

He snaps his fingers and calls the dog. The dog finally comes down the stairs.

ABEL now heads towards the kitchen in a relaxed state, but then the dog starts growling again and looking out the windows next to the front door. ABEL comes over, he opens the front door but the dog refuses to go out.

ABEL (CONT'D)  
Go. Oh come on. Go.

ABEL thinks he hears something. He clicks on the lights and pulls his bat back up into position. He heads outside.

EXT. FRONT DOOR TO ABEL'S HOUSE - NIGHT

ABEL comes to the end of the front walk and there is nothing. The dog has now followed him outside and is slowly heading over to a area where a small exterior hallway leads to a side entrance. It is dark. The dog starts barking and going crazy. ABEL slowly heads over to the covered passageway.

All hell now breaks lose. A BURGLAR, in all black, comes blasting out of the shadows. The dog tries to bite him as he goes by. ABEL swings his club and hits BURGLAR square on the shoulder but he keeps coming. He knocks ABEL over and runs towards the driveway. ABEL is up and chasing after him faster than we expect.

EXT. BASE OF THE RAVINE DEEP IN WOODS- CONTINUOUS

There is a pretty good moon out so we can see them running full throttle through the very thick woods. ABEL is keeping up with him and in fact may be gaining on him.

ABEL is still in his pajamas. He has a rage that has been building up inside him for a good two weeks that is now pouring out of him in the energy to chase this guy down.

They come to the top of a small ravine which ABEL seems to know from his runs through the woods and ABEL takes a bit of an easier/quicker path down.

EXT. WOODS BEHIND ABEL'S HOUSE - CONTINUOUS

ABEL now cuts him off at an angle and swings the bat at his legs. BURGLAR trips and goes flying. ABEL falls as he swings at him. They both sit on the ground for a beat. ABEL is exhausted. They stare at each other.

A brief look of panic comes across BURGLAR's face. Then he is up again and running off into the woods.

ABEL gets himself up and chases after him.

EXT. ROAD NEXT TO THE WOODS - NIGHT

ABEL comes out of the woods into the middle of the road, and in the distance we see BURGLAR run up to a waiting van with its lights and engine on. The guy gets into the passenger side of the van, and it peels out.

ABEL is left standing in the middle of the road, barely able to breathe and holding the bat.

EXT. ABEL FRONT DOOR - NIGHT

ABEL comes walking back towards his front door. ANNA is standing with all the lights on and with the dog sitting next to her. She looks at him in shock.

ANNA  
Where were you?

ABEL  
(looking to the dog)  
A lot of help you were.

ANNA  
Abel?

They both look down at his bare feet. He has been in some kind of shock and hasn't even noticed that his bare feet are cut up to pieces from running in the woods through the ice. His feet are bleeding all over the walkway.

INT. POWDER ROOM OF ABEL AND ANNA'S HOUSE - NIGHT

ANNA is in warrior mode. Any panic in her voice has disappeared, and she is speaking with a calm yet deadly seriousness. She is cleaning the cuts on his feet and putting bandages on them as they talk.

ANNA  
Who was it?

ABEL  
What do you mean, how am I supposed to know who it was?

She gives him a look.

ABEL (CONT'D)  
I don't know.

She gives him another look.

ABEL (CONT'D)  
I think it was just some punk,  
looking to rip us off.

ANNA  
If you...

ABEL  
Ouch! If they had wanted to send a message he could have... and he didn't.

ANNA

Seems like a message was sent loud and clear.

ABEL

Please. Don't get going on this. We are a big new house. He probably wanted the TV. He didn't have a gun, he had nothing. The alarm will be in on Monday. It was some kid. They aren't coming back.

She looks at him with considerable concern.

He leans in and starts kissing her. She holds still at first then gives in.

INT. TRAINING ROOM AT STANDARD HEATING OIL - NEXT MORNING

ABEL is in a suit but is kneeling and almost lying on his back showing three SALES RECRUITS what they should be looking for. Another INSTRUCTOR looks on. We see ABEL in his element. He is a salesman.

ABEL

What you are looking for here is the opening to the burn chamber. Now at this point you have not tipped your hat in anyway. From the minute you walked in the house you should have been working to create an impression of total impartiality. But now...

He reaches over and opens the small door. A fire is burning inside. On cue the instructor hands ABEL a crisp clean white handkerchief.

ABEL (CONT'D)

When this door opens you begin to close. It must always be spotless. If they see you have ever done this before it is over.

He takes it and reaches up into a small exhaust chimney.

ABEL (CONT'D)

Now, you do this and only this... You look down at the cloth and don't say a word... You just keep staring at the cloth and then you slowly just start shaking your head. Very very slowly and small.

(MORE)

ABEL (CONT'D)

Don't look up at them. Just at the cloth.

Then ABEL makes a small clicking noise.

INSTRUCTOR

Do you hear that noise... that's the noise.

SALES STUDENT ALEX

What noise?

ABEL

It means you are close... Then after sitting in silence way longer than is comfortable, you turn. And say "I'd love to run a few numbers for you. Is there somewhere more comfortable we could sit." They will almost always take you to the dining room table and will offer you something. And whatever it is you always take the fancy option.

INSTRUCTOR

Can I get you a coffee or tea?

ABEL

A tea please.

INSTRUCTOR

We have some homemade lemonade or a soda.

ABEL

I'd love a lemonade, thank you.

SALES STUDENT ALEX

Why?

ABEL

Because, we are never going to be the cheapest option, so we have to be the best. And they want... no, need... to feel that you want the best too. That's why our trucks are the newest or cleanest, and our drivers are approachable.

Just then the woman who works behind the front desk (STANDARD FRONT DESK) comes to the door.

STANDARD FRONT DESK

They need you.

ABEL

I gotta go, but the final point I will make is the hardest one. Once you have done the math and shown them what we can save them over the long haul through proper maintenance, you need them to sign. And the problem is by hiring you that means they are firing someone else. And that's never easy. So to get them over the line you need to close them. So when you show them the number look up at them both... and just stare at them...

ABEL begins staring at the recruits. He continues to stare.

ABEL (CONT'D)

You stare longer than you should. Because this is not a joke. You will only keep this job if you close. And that's not funny to you. And I am only interested in this company growing, and when it isn't I don't think it's funny at all. These people work very hard for their money and these other guys are ripping them off, treating them poorly, because they don't know... so when you look them in the eye you have to believe that we are better, and we are, but you will never do anything as hard as staring a person straight in the eye and telling the truth.

ABEL then does exactly that to them. And he holds it for a long beat.

ABEL (CONT'D)

Well... it was great to meet you.  
Welcome and I wish you luck.

ABEL walks out of the room and straight into.

INT. LARGE STAFF MEETING ROOM - DAY

There is a great high/low nature to the way ABEL runs the company. While he wears great suits and his trucks are impeccable, he does not waste money. So this room where the drivers have company meetings is very basic.

The room is filled with all of the drivers. There is a bit of a nervous energy in the room. It quiets as ABEL comes in. He stands aside.

STANDARD FRONT DESK

Trucks 16 through 23 you should be ready to go...

As STANDARD FRONT DESK sees ABEL standing behind her, she stops. ABEL walks forward a few steps.

ABEL

Good morning. First off, I picked up Julian yesterday and he is back home and doing much better. And I just wanted to make sure you are all aware that we are doing everything we can to deal with this situation. We are working with law enforcement, and they seem to be closing in on these guys. But, sadly these are the times we are living in and we must rise above them. So, on that front we have these.

He puts one of the new radios on the dais. ANDREW comes into the room behind ABEL and stands.

ABEL (CONT'D)

These will be in every truck by the end of the week. Much to my wife's concern I spent some serious coin and we now have our own closed channel that shouldn't have any blackout areas. You will always be in contact with us.

(a hand goes up in the back)

Yes, Eddy.

SENIOR DRIVER EDDY

I have heard that the union is considering recommending other more active options for us to consider. Do you know about this?

ABEL looks to ANDREW.

ABEL

We have been in constant contact with the union and they aren't considering any new course of action at this time.

SENIOR DRIVER EDDY  
So this radio is what we got?

ABEL  
Yes.

EXT. ABEL AND ANNA'S HOUSE - DAY

ANNA is walking back from the mailbox looking through the day's mail. As she approaches the house she looks up and sees the two younger daughters, ELIZABETH (6 years old) and CATHERINE (4 years old), playing in front of the house. CATHERINE comes out from under a bush near the side door with something in her hand.

ANNA looks back down at the mail. As she gets closer to the house we see a look of concern come across her face. The look then turns to one of complete horror but as she gets closer to CATHERINE she tries to control her emotions.

ANNA  
Catherine... Catherine. Katie!

She drops the mail. And goes right up to her daughter.

CATHERINE  
Mommy.

As ANNA comes up to CATHERINE we now see that the little girl is holding a large very real looking handgun in her little hands. ANNA is besides herself.

ANNA  
Where did you get this? Catherine  
where did you find this?

CATHERINE  
Right here.

The little girl points over towards the bushes near the side door where LOUIS SERVIDIO was hiding and got hit the night before.

ANNA  
Show me.

The little girl walks over to bushes and kneels down.

CATHERINE  
It was just sitting right here.

ANNA turns to the middle daughter, ELIZABETH.

ANNA  
Did you see this?

ELIZABETH  
Yeah, she went under there to get  
that ball and came out with it.

ANNA  
Maria!

ANNA yells towards in the house.

ELIZABETH  
What is it?

ANNA walks towards the front door to retrieve the NANNY  
MARIA.

ANNA  
Maria!

ELIZABETH  
Mom, is it real?

INT. ABEL'S OFFICE STANDARD HEATING OIL - DAY

ABEL is sitting down at his desk. ANNA comes to the door. She  
gets his attention and then walks right up to the desk. She  
puts the handgun down right in front of him.

ABEL  
What is that?

ANNA  
A gun... It's a gun Abel.

ABEL  
Where did you get it?

ANNA  
Your youngest daughter found it in  
the bushes outside our front door.  
She was playing with it.

ABEL is totally speechless.

ANNA (CONT'D)  
It's loaded... with the safety off.

This sits like a bomb in the room.

ANNA (CONT'D)

Those weren't kids looking to rip off our TV Abel, that was a fucking goon with a loaded gun looking in our windows! What the hell is going on here?

ABEL

Let me see that. I'll take care of this.

ANNA

Damn right we will. Who is this?

ABEL

I don't know, but I will take care of it.

ANNA

What does that mean you will take care of it. This isn't a brick through our car window or some other cute little warning that I've put up with in the past. This is your daughter playing with a loaded gun!

He turns back quickly. And stares at her.

ABEL

(yells)

I know what it is!

He slowly walks back across the room and picks up the gun. His hand shows a shake ever so slightly as he touches it.

ABEL (CONT'D)

Let me deal with this.

ANNA

You better. Because you won't like what's going to happen once I start getting involved.

This causes him to stop in his tracks. He turns very seriously.

ABEL

You are not to tell your father about this.

She looks back at him with a tinge of a smile.

ABEL (CONT'D)  
Do you hear me.

ANNA'S look changes and she understands.

ANNA  
...I won't.

ANDREW comes to the door and knocks.

ANDREW WALSH  
Can I talk with you both?

ANNA  
I found a gun outside our front  
door. Somebody left it there last  
night.

ANDREW WALSH  
Who?

ABEL  
I don't know.

ANNA looks over to ANDREW letting him know her disgust.

ANDREW WALSH  
Well...

He looks around then closes the door behind him and gets  
their attention.

ANDREW WALSH (CONT'D)  
It's not good... It's bad

He takes out a folder containing the formal indictment and  
hands it to ABEL.

ANDREW WALSH (CONT'D)  
It's a fourteen count indictment.  
Most of it is crap. Piggyback  
issues. But...

As ANDREW keeps talking, trucks go rumbling by behind them.

ANDREW WALSH (CONT'D)  
The first three counts are where we  
start to have real issues. They  
know what's going on in this  
industry. They say we are rigging  
scales and under-reporting income.  
We don't know what they have or how  
they got it. But no matter how they  
got it, it's a problem.

ABEL

That truck just went out filthy.

ABEL looks out the window as a truck leaves the yard.

ANNA

Abel!

ANDREW WALSH

We are going to owe them some money.

This brings him back.

ABEL

How much?

ANDREW WALSH

That depends on a bunch of factors. But that's an accounting question.

They both look to ANNA

ANDREW WALSH (CONT'D)

And there is one other thing. The bank...

This hits ABEL.

ANDREW WALSH (CONT'D)

We need to sit down with them immediately. I set a dinner. We need you both there to lay everything out and be totally up-front. This shouldn't be a problem. Lord knows they've given money to bigger crooks than us. But I don't want us hiding anything from them.

ABEL does not like this joke.

ABEL

You need to get home and start going through our set of books. How far back are they going?

ANDREW WALSH

Seems like all the way back to when you bought out Anna's father.

ANNA

I'll get into it.

He looks out the window and sees a Cadillac pull in..

ABEL  
What is O'Leary doing here?.

Abel looks to ANDREW.

ANDREW WALSH  
He's been wanting to talk to you  
for days.

ABEL  
(under his breath)  
Jesus.

ABEL gets up to go out. As ANDREW shuffles to leave ANNA  
stops him:

ANNA  
Andrew can I talk to you for a  
minute.

ABEL leaves and they stay.

EXT. STANDARD HEATING OIL YARD - DAY

ABEL  
How are you Bill?

BILL O'LEARY  
I'm ok. Can't say I'm used to  
making house calls like this  
anymore though.

ABEL  
I would have come to see you.

BILL O'LEARY  
That's alright. You've got bigger  
things to worry about. (Long pause)  
So, I can't have this situation  
with your guys continuing.

ABEL  
My guys.

BILL O'LEARY  
Your drivers.

ABEL

Good. I would love you to help on this. Because I can't have it going on any longer either.

BILL O'LEARY

So let them protect themselves, that would stop all this very quickly.

ABEL

I respectfully disagree.

BILL O'LEARY

They are picking on your men because they are just sitting there... weak.

ABEL

They are taking shots at me because I am growing, expanding, getting stronger not weaker.

This frustrates Bill because he knows ABEL is right. He tries a new tack.

BILL O'LEARY

It's quite simple for me: I can't have my drivers getting hit like this. It looks like I can't protect them.

ABEL

Well, it appears that you can't.

This is a little too sharp for the head of the NYC teamster's taste.

BILL O'LEARY

I can. And will. Because of all my job descriptions that is the one I consider most sacred.

ABEL

I agree. But these are truck drivers, not soldiers, this will lead to chaos.

BILL O'LEARY

It will stop immediately.

ABEL

No, it won't.

He resets, again.

BILL O'LEARY

You seem to be under pressure from many sides right now... which I understand. Trust me I understand. So let me think this through. But whatever decision I make on this, it stands. Those men show up every morning for you because I tell them to. It's important for you to realize that these are very dangerous times, and we need to adapt. It's not like when we were driving.

ABEL

Yes.

BILL O'LEARY

Sometimes the weak man is the stronger man if he has the right tools.

ABEL

It may seem that way... but if you are weak eventually it will show... it always does. And if you want this to all be behind us, help me find out who is doing this. You know a lot of people, and that would be the most help to me.

BILL O'LEARY

It's not always as simple as it appears.

ABEL

I'm sure that's true.

BILL O'LEARY

It is... well, I got to get going.

ABEL

Thank you for coming Bill.

EXT. GATE AT STANDARD HEATING OIL - DAY

O'LEARY walks over to ANDREW as he is getting in his car.

ANDREW WALSH

How did that go?

BILL O'LEARY

Not well.

ANDREW WALSH

He feels very strongly about this.

BILL O'LEARY

I can see that.

ANDREW WALSH

I don't think he fully understands it.

BILL O'LEARY

What's to understand?

ANDREW WALSH

It's illegal.

BILL O'LEARY

It's not illegal if I say it isn't. My responsibility is to provide safe and timely passage of goods and products into and around this city. And because of this situation it is appearing to those whose opinions I care about that I can't do my job. That can not and will not continue.

ANDREW WALSH

I understand.

BILL O'LEARY

So talk to him. You need to protect yourself. This is very serious. Just know that.

ANDREW thinks this through.

ANDREW WALSH

How would this work?

BILL O'LEARY

What does that mean?

ANDREW WALSH

I guess I'm not even sure exactly what you are suggesting.

BILL O'LEARY

Are you kidding me with this?

ANDREW WALSH

No.

BILL O'LEARY

Every driver in your fleet gets a handgun.

ANDREW WALSH

And a permit?

O'LEARY nods yes.

ANDREW WALSH (CONT'D)

When?

BILL O'LEARY

By Friday.

ANDREW WALSH

Are the permits legit?

BILL O'LEARY

That depends what they do with it. If they kill their wife with them, then no. Then that is a very fake permit, and I'll walk away very quickly. But they just need to show that they are defending themselves, and this will stop.

ANDREW WALSH

Who is it?

BILL O'LEARY

I don't fucking know...

ANDREW WALSH

I'll talk to him.

INT. MORALES' GARAGE - DAY

ANNA is struggling through the boxes in the garage. She moves some things and then finds what she is looking for. A pile of about nine matching file boxes that are all labeled the same. It is their off the books bookkeeping.

INT. STUDY/LIBRARY OF THE NEW HOUSE - DAY

The library is filled with custom made bookshelves that are still waiting to be filled. There is a large desk sitting in the corner that hasn't been fully unpacked yet.

ANNA comes in struggling carrying the file boxes from the garage, she piles them on the desk.

She looks around her feet at the pile, it's literally the skeletons from her closet. She resets, walks over to the window to look out over her new beautiful home. Then she turns back at the pile of boxes that hold their past and their future.

EXT. LONG SUBURBAN DRIVEWAY - DAY

A Standard Oil DRIVER steers his truck down the driveway. As he approaches the end he sees a massive bulk oil truck of one of their competitors parked blocking the exit of the driveway. He stops his truck and gets out warily. He looks around. No one is in the cab of the truck. But he sees a small note taped to the window. It reads: "Engine trouble, back later... Fuck you."

INT. STUDY/LIBRARY OF THE NEW HOUSE

The phone starts ringing. ANNA gets up from her work and answers it. We stay on her as she gets the news.

ANNA  
He's not here.

Her face fills with building anger as she hears.

ANNA (CONT'D)  
Okay. I will.

ANNA hangs up the phone and walks over to the window and looks out and over at the other main wing of her new beautiful home. Then she turns back and looks at the pile of boxes that hold their past and their future.

EXT. GATE AT STANDARD HEATING OIL

O'LEARY walks over to ANDREW as he is getting in his car.

ANDREW WALSH  
How did that go?

BILL O'LEARY  
Not well.

ANDREW WALSH  
He feels very strongly about this.

BILL O'LEARY  
I can see that.

ANDREW WALSH  
I don't think he fully understands  
it.

BILL O'LEARY  
What's to understand?

ANDREW WALSH  
It's illegal.

BILL O'LEARY  
It's not illegal if I say it isn't.

This takes ANDREW back a step.

BILL O'LEARY (CONT'D)  
My responsibility is to provide  
safe and timely passage of goods  
and products into and around this  
city. And because of this situation  
it is appearing to those whose  
opinions I am concerned with, that  
I can't do that right now. That can  
not and will not continue.

ANDREW WALSH  
I understand.

BILL O'LEARY  
So talk to him. You need to protect  
yourself. As a company.

ANDREW WALSH  
I will try to talk with him.

BILL O'LEARY  
This is very serious. Just know  
that.

ANDREW WALSH thinks this through.

ANDREW WALSH  
How would this work?

BILL O'LEARY  
What does that mean?

ANDREW WALSH  
I guess I'm not even sure exactly  
what you are suggesting.

BILL O'LEARY  
Are you kidding me with this?

ANDREW WALSH  
No.

BILL O'LEARY  
Every driver in your fleet gets a  
handgun.

ANDREW WALSH  
And a permit?

O'LEARY nods yes.

ANDREW WALSH (CONT'D)  
When?

BILL O'LEARY  
By Friday.

ANDREW WALSH  
Are the permits legit?

BILL O'LEARY  
That depends what they do with it.  
If they kill their wife with them,  
then no. Then that is a very fake  
permit, and I'll walk away very  
quickly. But they just need to show  
that they are defending themselves,  
and this will stop.

ANDREW WALSH  
Who is it?

BILL O'LEARY  
I don't fucking know...

INT. ABEL'S OFFICE - LATER

ANDREW comes to the door. ABEL is staring out the window but  
looks up as ANDREW sits down.

ANDREW WALSH  
They just got another truck.

ABEL  
I know.

ANDREW WALSH  
Who was driving?

ABEL

Leo.

ANDREW WALSH

Is he alright?

ABEL

Yes.

ANDREW WALSH

The drivers' security aside... this shit is starting to have a very significant financial effect on us here. It can't continue.

ABEL

I know.

ANDREW WALSH

How was your talk? (nothing)  
I spoke with him after. He's going to keep going 'til he gets the answer he's looking for.

ABEL

I said I wouldn't do it.

They sit for a long beat.

ANDREW WALSH

I'm not sure we are in a position to say that.

ABEL

What's that?

ANDREW looks around. He's getting paranoid.

ANDREW WALSH

Do you want to go for a walk?

ABEL

Are you really serious with this, this is what it's come to, walking around outside like fucking gangsters?

ANDREW WALSH

I am and it is.

EXT. STANDARD HEATING OIL TRUCK - DAY

Throughout this conversation ABEL is walking over to a section of the yard where WORKERS are loading some sort of additive chemical to the fuel trucks.

ANDREW WALSH

It is looking like we must do this.

ABEL

I must?

This gets a little personal.

ANDREW WALSH

They will shut you down.

ABEL

These men, they work for me. These trucks they drive, the customers they serve. They are here because we built this.

ANDREW WALSH

That's true, until its not. And the last person in the world right now that we need working against us is the president of the fucking teamsters. This company is out of business in a month if he gets these guys to walk. We are running out of cash.

ABEL

What are you even talking about here?

ANDREW WALSH

The union provides a handgun and a permit to every one of the drivers. And they think this whole thing is over in a week.

ABEL

These men are fucking truck drivers. This is insane. You know who is gonna get it in the end here, me. This comes back to me.

ANDREW WALSH

It does either way.

ABEL

I'm not doing it.

ANDREW WALSH

Would you put everything at risk to stand by that.

ABEL thinks this through.

ABEL

It will be the end of everything I have worked for. If one of these guys shoots somebody it's me they will bring down for it...I'll talk to him... And we need to close this deal. We can't stay like this any longer. We must close on that property... We are so weak right now.

They are now standing on top of one of the trucks tanks as a worker pours the additive into the tank. The container says "GREEN DYE #7" on it. ABEL looks down as it flows in.

He stands up and looks out across the fence at the container property.

ANDREW WALSH

Why do you want this so badly?

ABEL

Because I have my entire savings at risk with this deposit. It is everything.

ANDREW WALSH

That's not what I mean. Why did you want it so badly in the first place? It was a risk... always.

ABEL thinks this through.

ABEL

I don't know.

ANDREW WALSH

You don't know? Have you ever thought about it?

ABEL

I've thought about it every day for the last five years. This place was sitting over that fence mocking....

ANDREW WALSH

I didn't mean have you ever thought about that place...

(MORE)

ANDREW WALSH (CONT'D)  
I mean have you ever thought why  
you want it so badly?

ABEL  
I don't know what you mean.

ABEL looks to him in a sincere way wanting him to answer but  
ANDREW just waits. Finally.

ABEL (CONT'D)  
I know what you are asking and  
no... I never ask myself why I do  
this. It just feels right...  
wanting to be bigger feels better.  
It feels right.

ANDREW WALSH  
That's very simple.

ABEL  
Yes...

With this he gives him a deadly serious look.

ABEL (CONT'D)  
...It is.

ANDREW WALSH  
You take these risks...

ABEL  
Only when necessary.

ANDREW WALSH  
We have to get going, we need them  
to show up.

INT. WHITE TABLECLOTH RESTAURANT - NIGHT

ANNA leads the boys to the table, and we see a whole new side  
to her. She is going to get this done. As they approach the  
table we see two BANKERS stand to greet them. The Bank  
President, ARTHUR LEWIS, and Bank VP IAN THOMPSON.

ANNA  
Arthur.

ARTHUR LEWIS  
Anna, you look amazing as always.

ANNA  
Thank you.

ARTHUR LEWIS  
Gentlemen. Do you know Ian  
Thompson? One of our new VP's.

ANNA  
Ian.

They all shake hands and sit. The WAITER comes over.

WAITER  
So what can I get you to drink?

ABEL  
A lot.

Awkward laughter.

ABEL (CONT'D)  
A wine list please.

WAITER  
I'll be right back.

ARTHUR LEWIS  
So how are you?

ABEL  
We've been better... but we are  
good.

ARTHUR LEWIS  
Yes I heard about that... if you  
stay in business long enough it's  
bound to happen eventually.

ANNA  
Well that's exactly right. And we  
wanted to sit down with you tonight  
to make sure we were being totally  
up-front with everything that is  
going on and make sure that you  
understand the nature of the  
complaints and are comfortable that  
it is not going to affect our  
business in an adverse way.

ANDREW WALSH  
Did you have a chance to look over  
the outline that I sent over?

ARTHUR LEWIS  
Yes, we did.

ANNA

Hopefully it made clear that even in a worst case situation we will pay off any and all fines and be able to move forward with very comfortable capital on hand.

ABEL jumps in taking some offense.

ABEL

But you should know Arthur that this man has been digging through our industry for over two years looking for anything he can find. And as you know probably better than anyone, having worked with some of our competitors the thought that he would have singled us out is ridiculous. It reeks of everything that is wrong with this city right now. We run a fair and clean business and follow every standard industry practice and I will fight 'til my last day to prove that...

This silences the table for a long beat.

ABEL (CONT'D)

But... but...

ABEL holds up his finger and points at ARTHUR across the table to make his point.

ABEL (CONT'D)

...Don't think for a moment that I am going to allow this mess to interfere with our plan to grow. We need to know you are standing by us.

BANK VP IAN THOMPSON

Yes, what is it with this piece of property that you find so integral or that can't be put off 'til after this legal matter is dealt with?

ABEL is a little taken aback by this comment. It goes against everything that comes naturally to him as a person. ANNA and ANDREW know this and are concerned he might go off.

ABEL thinks it through.

ABEL

That's a very good question. This property gives us many things... firstly direct access to the river. So I can bring in fuel directly from any provider in the world straight to my tanks, then it has over 10 million gallons of storage capacity, so I can buy in the summers when my price is low and sell to my customers and most importantly some of my competitors when the price is high. I won't just drive trucks anymore... I will control my fate... but the real answer to your question...

Now ABEL stares right at IAN THOMPSON.

ABEL (CONT'D)

... is that when it feels scary to jump Ian... that is exactly when you must jump... or you risk ending up staying in the same place your whole life... and that I can't do.

IAN THOMPSON awkwardly laughs a bit as ABEL just stays deadly serious staring right at him. Finally.

ARTHUR LEWIS

We've always been there with you and know that we will continue to be.

INT. ABEL'S CAR - NIGHT

ABEL is driving, and ANNA sits in silence looking out the passenger window. They are heading along the main backwoods road to their house.

ANNA

Well, that went about as well as could be expected.

ABEL

Yes. Arthur is a good man.

ANNA

Do you think they will close?

ABEL

Of course.

Just as he says this a deer comes running out in front of them. ABEL tries to slam on the brakes but isn't able to stop in time. The car hits the deer and it careens over the windshield and on to the road behind the car.

He continues to slam on the brakes and comes to a complete stop.

They both catch their breath and look around to make sure they are both okay. Then they look back at the deer. It is laying on the road but is still breathing.

ABEL (CONT'D)

Are you okay?

ANNA

Yes... you need to go put it out of its misery.

ABEL

Jesus.

ANNA

I mean it. We can't just leave it here.

EXT. BACKWOODS ROAD - NIGHT

ABEL gets out of the car and looks at his smashed hood. He then walks back and approaches the animal. It is laying on the side of the road.

He comes right up to it and stares into its eyes. It stares back at him. ABEL walks back to the car.

ANNA

Is it dead?

ABEL

No.

ANNA

Well you need...

ABEL

I know.

He reaches down to open the trunk.

ANNA

What are you doing?

ABEL  
Getting the tire iron!

This whole situation has stressed them out and they are on edge.

ABEL goes to the trunk and gets out the large wrench. He walks back over to the deer. He bends down next to it and stares into its eye again. ABEL is thinking back on something, or many things.

He makes a small starting movement like he is going to hit it over the head but he stops himself. He can't quite do it. Then he sits with the animal a beat longer.

We come in very close to ABEL and see his hand is struggling to deliver the blow. Just as he grips the tire iron waiting... BANG! BANG!

Two very loud GUNSHOTS go off from right over his shoulder. He ducks for cover then slowly turns behind him. ANNA stands there holding a small-yet-powerful Saturday Night Special-style handgun. Smoke is still rising from the end of the pistol. The deer is dead.

He looks at her dumbfounded... where did she get this gun? She gives him a look. Then turns and walks back to the car. He stays and struggles to get the deer out of the road.

INT. ABEL'S DAMAGED CAR - NIGHT

ANNA is sitting in the car waiting. We hear ABEL'S footsteps as he approaches the open driver's side door. He gets in without saying a word. We stay with them as they drive on in silence.

INT. MORALES HOUSE, FRONT HALLWAY - NIGHT

The door opens and ABEL walks in. ANNA is already in the house talking with NANNY MARIA who's been baby-sitting.

ANNA  
Hello Maria, sorry we are a bit late. They were fine?

NANNY MARIA  
Oh yes. All is good.

ANNA  
Great, thank you. We'll see you in the morning then.

NANNY MARIA

Okay.

NANNY MARIA comes around the corner and passes ABEL who is just standing in the living room. He only gives her a nod. ANNA is standing on the other side of the room just waiting in silence as well. NANNY MARIA goes over to the closet and gets her coat out and puts it on. The tension is building like a kettle. Finally NANNY MARIA gets herself together and walks out and as the door shuts they come immediately at each other.

ANNA

What?

ABEL

What?

ANNA

Yes... what?

ABEL

Are you kidding?

ANNA

No.

ABEL

Okay then... what is this gun?

ANNA

I told you I wasn't going to just continue to stand around and let these people come and get me and my children. So unlike you who seems to be totally comfortable just standing around like some... fucking pussy... I did something about it.

ABEL is slightly stammering at this point, not quite sure what to do. They are still standing on opposite sides of the room from each other. He just waits... finally.

ABEL

Where did you get it?

ANNA

You know where I got it.

ABEL

Do you have a permit?

ANNA

Not yet.

This sets him off. He comes walking across the room at her as if he might hit her. He gets closer and closer.

ABEL

You must be a bigger fucking idiot than I even thought. You are trying to protect your children? Protect them? Do you have any idea what happens if you get caught using that thing?

He is now standing right over her.

ABEL (CONT'D)

You dress yourself up in these fancy clothes, and look at you here in your mansion. I've given you everything you could possibly want but you still can't stop thinking like the Brooklyn corner-store gangster's daughter that you are.

ANNA

You've given me? You? Are you delusional? Do you even understand how ridiculous that makes you sound?

They are really going at it now. He tries to grab her purse, which she still has over her shoulder. They struggle for it.

ABEL

Where is this thing? Let me see it.

ANNA

Abel.

ABEL

Let me see it. Is this going to make you safe?

With that he uses brute force, probably hurting her arm, but she doesn't let on. He takes the purse from her. He opens it and takes out the small gun.

ABEL (CONT'D)

You know who uses guns like this?  
(he screams)  
Whores!

With that, she SLAPS him across the face. They just stare at each other for a very long time.

ABEL (CONT'D)

It's a trap... and you are walking right into it... You need to get that thing out of our house.

ANNA

You need to protect us.

ABEL

That is what I'm doing.

He walks out the front door.

INT. MAIN LIVING/DINING ROOM OF MORALES HOUSE - NEXT DAY

There are twelve SEVEN-YEAR-OLDS sitting around the dining room table yelling "Happy Birthday" to one of the Morales daughters as she blows out the candles. A large GROUP of the PARENTS surround the table.

GROUP

*Happy Birthday!*

Just as ELIZABETH blows out the candles the doorbell rings. NANNY MARIA heads to the front door. The camera stays with the party. NANNY MARIA comes back into the room and standing behind her, we see a POLICE OFFICER holding some kind of clipboard.

ABEL walks over quickly trying not to create a scene. He leads the POLICE OFFICER back over to the front door. The PARENTS certainly notice and start stirring.

EXT. FRONT STEPS - DAY

ABEL leads the OFFICER outside, and as he looks up he sees that his driveway is packed with four police cars, some unmarked and there are about five OFFICERS waiting to come into the house.

ABEL

I understand. But as you can see this is a terrible time for us. I am having my daughter's birthday party.

ABEL is trying to remain calm and not lose his temper.

POLICE OFFICER

I understand and I apologize, I do.  
But this is a warrant and we need  
to gain complete access to the  
property.

They stare at each other just as ANNA comes to the door. She  
sees the scene in her driveway.

ANNA

What is this?

POLICE OFFICER

Let me go check something.

ANNA

Are they serious?

ABEL is seething and can only manage a slight nod.

As they look across the driveway they see the OFFICER talking  
to someone. The officer shifts out of the way and they see he  
is talking to ASSISTANT D.A. LAWRENCE.

ABEL

I'm going to kill this guy.

ANNA

Abel.

ANNA is trying to get his attention quietly.

ABEL

Abel.

He turns and they look at each other. She signals towards the  
library and they share a knowing, concerned glance.

ABEL (CONT'D)

Give me five minutes.

She nods and heads down the path towards the police and  
LAWRENCE. Abel heads back in the doorway.

ABEL (CONT'D)

Maria. Keep the kids playing for a  
few minutes.

ANNA walks up to the LAWRENCE.

ANNA

Mr. Lawrence is it?

A.D.A. LAWRENCE

Yes.

ANNA

Anna Morales.

She reaches out her hand to shake his with a smile.

ANNA (CONT'D)

May I speak with you for a minute.

A.D.A. LAWRENCE

(thinks, then)

Yeah.

They walk away from the others down the driveway a stretch.

ANNA

I understand you and your men have a job to do here. But we are in the middle of a seven-year-old's birthday party.

A.D.A. LAWRENCE

I understand, and I'm sorry. But we are coming in.

She turns a little on him.

ANNA

That's not a problem, as we have nothing to hide from you. It's just that, we recently moved to this area, and there are twenty guests in our house... please... can you give me five minutes so we can ask everyone to leave calmly before you come into my home?

He thinks this through.

A.D.A. LAWRENCE

You can get them out of the house.

ANNA

Thank you.

INT./EXT. HALLWAY OUTSIDE STUDY/DECK

ABEL comes down the hall carrying file boxes and brings them out onto the deck. ANNA comes out onto the deck as he is looking over the edge.

ANNA  
Where are you going?

ABEL  
Bring the last few out.

ANNA  
You've got three minutes.

ABEL  
What's going on out there.

ANNA  
Our guests are leaving.

ABEL tries to speak but can only shake his head. Finally he jumps over the edge and she starts handing boxes down to him. He then stops again.

ABEL  
Do we even need to be doing this?  
What exactly are we hiding here?

She thinks this through.

ANNA  
I don't want them going through all  
this before I've had a chance to.

EXT. GROUND BELOW DECK

The camera is now on the ground level with ABEL.

ABEL  
Is that the last one. Get back out  
there.

ABEL looks around for a place to stash them.

EXT. WOODS - DAY

ABEL exhales then takes three of the boxes and sneaks off into the woods. We follow him as he struggles. Finally he gets to a small clearing and starts to stack them.

EXT. FRONT LAWN - DAY

ANNA is standing out front trying to hand out goody bags and to maintain pleasantries with the parents as they leave.

ANNA

Thank you for coming. Here you go.  
Bye, Rebecca. Thanks. I'm sorry.  
Bye.

When the last one goes she looks up at the ASST. DA to give him the all-clear. But as she does she gives him a look that could kill. The police file into the house in front of her.

EXT. UNDERNEATH THE DECK - DAY

ABEL has placed the load of file boxes underneath the deck and is putting the last one in place. He sits down on the pile and looks out into the woods in sadness.

INT. MAIN LIVING/DINING ROOM OF MORALES HOUSE

ANNA is looking around the house as the cops search through everything. She seems oddly calm. She decides that they are being respectful and heads out into the driveway.

EXT. DRIVEWAY

ANNA walks outside and stands, waiting. LAWRENCE comes out of the house and stands near her. They wait.

ANNA

This is probably one that you are  
going to regret.

LAWRENCE looks at her trying to figure her out.

A.D.A. LAWRENCE

Excuse me?

ANNA

My husband is a very honorable man.  
Coming on a Saturday? It's very  
aggressive.

A.D.A. LAWRENCE

This is standard.

ANNA

Really? I know you think you are  
just doing your job. But we are not  
what you think we are. And you have  
embarrassed him in front of his  
family and friends.

She gives him a long, almost scary look.

A.D.A. LAWRENCE  
I think I know your father.

ANNA  
Good for you. My husband is not my father. Not even close. So if I were you I would start treating us with a little more respect or he'll make it our only mission to ruin you. This was very disrespectful... and you are not going to find a fucking thing.

With that she walks back towards the house as the POLICE start filing out.

INT. ABEL'S OFFICE - MORNING

ABEL is sitting at his desk looking out the window as the trucks come and go. As he looks across the lot he sees JULIAN coming walking across towards the locker room. A smile crosses ABEL'S face.

INT. STANDARD HEATING OIL HALLWAY - CONTINUOUS

As ABEL comes out into the hallway SALES STUDENT ALEX is walking by his door. ABEL stops to check in.

ABEL  
Hey, how are you?

SALES STUDENT ALEX  
Good. A bit nervous. I'm heading out on my first calls alone today.

ABEL  
You'll do great. Remember... When you get them there. Hold the eye contact longer than you would like... but you watch what happens.

He gives him a big smile and a pat on the back and sends him on his way.

ABEL (CONT'D)  
Good luck.

INT. DRIVER LOCKER ROOM- DAY

ABEL comes into the room and JULIAN is getting ready.

ABEL

It is good to see you back here.  
You look good.

JULIAN

Thank you.

JULIAN is very quiet and timid. He is missing a spark.

ABEL

Are you ready to get back to work?

JULIAN

I think so.

ABEL

You are.

JULIAN

Thank you.

ABEL

Where are you heading?

JULIAN

Bulk delivery to Chase.

ABEL

Manhattan. That's a cakewalk.

JULIAN does not agree. ABEL can no longer ignore his young protege's concern.

JULIAN

I feel very vulnerable.

ABEL jumps on this.

ABEL

Good... Because you are. We all  
are. Someone came to my house a  
couple nights ago to rob me...

A large truck rumbles by and they wait for silence to return.

ABEL (CONT'D)

I tried to chase them away... but  
really there's nothing I can do. I  
am vulnerable. We all are. They can  
come back tonight. But to succeed  
and be great you must keep going  
back. And I know what all these  
guys want to be doing. But it  
doesn't make you any safer.

(MORE)

ABEL (CONT'D)

And then they will come after me with everything they have... So this is what we do. And the times will get better and safer. They will. So go. You are strong just by going. Stronger in fact.

JULIAN looks down at the ground, shuffles a foot, then climbs into the waiting truck.

EXT. FRONT PORCH SMALL OF HOUSE IN OZONE PARK - DAY

SALES STUDENT ALEX gets out of his car and walks up to the front door. He is nervous. He builds the courage and finally rings the doorbell. He waits.

The door opens and a nice lady in her 40's comes to the door.

SALES STUDENT ALEX

Hi Mrs. Rose. I'm Alex with Standard Heating Oil, we had an appointment.

MRS. ROSE

Of course, come in.

INT. CAB OF LARGE BULK OIL TRUCK - DAY

JULIAN is back behind the wheel and trying to convince himself that all is well. He is making a difficult right turn to get onto the 59th Street Bridge.

INT. OZONE PARK HOUSE BASEMENT - DAY

SALES STUDENT ALEX is now leaning down on the ground next to the furnace doing the exact same procedure that ABEL did in the training session.

SALES STUDENT ALEX

Now as I mentioned on the phone this is a 17 point inspection that will help us to decipher if our maintenance plan will improve your efficiency.

Just then he brings out the white cloth and wipes the inside of the exhaust. And he then does the pause and the look just as he was taught. He holds the look for a very long beat. We hear a door opening upstairs and then feet walking across the floor.

MRS. ROSE  
Oh good, it's my husband.

SALES STUDENT ALEX  
Great.

INT. TRUCK CAB, 59TH STREET BRIDGE - DAY

JULIAN is up on the bridge moving slowly along with the traffic. He is getting paranoid. Looking in his rearview mirror. Looking around. But there is nothing. No one.

INT. OZONE PARK HOUSE BASEMENT - DAY

The SALES KID is still on his knees next to the furnace as feet come into frame coming down the basement steps. Slowly the HUSBAND comes into frame.

MRS. ROSE  
Here he is.

The SALES KID stands up to shake his hand.

SALES STUDENT ALEX  
Mr. Rose, I am Alex with Standard Heating Oil.

HUSBAND  
Hey.

SALES STUDENT ALEX  
I was just showing your wife the results of my inspection. Should we head upstairs to run through some numbers?

HUSBAND  
Sure. I just had one question about our exhaust chimney. Would you be willing to take a look.

SALES STUDENT ALEX  
Of course.

HUSBAND  
It's just outside on the other side of this wall here.

MRS. ROSE  
I'm going to head up. Can I get you something to drink? Coffee... tea?

The KID gives himself an ever-so-tiny smile.

SALES STUDENT ALEX  
Tea would be great.

The man walks over to a back basement door and opens it. He ushers the SALES KID through.

HUSBAND  
Please.

I/E. DOORWAY OZONE PARK BASEMENT - DAY

As the SALES KID goes through the door a massive fist of SOMEONE who has been waiting on the other side of the door comes swinging into frame and pounds the side of our KID'S head. Knocking him out instantly.

INT. TRUCK CAB, 59TH STREET BRIDGE RAMP - DAY

JULIAN is close to getting off the bridge and is starting to feel better. Just as the traffic in front of him starts to clear up, out of the corner of his eye he sees something.

In his side-view mirror he sees LOUIS SERVIDIO getting out of a random car behind him. His heart starts racing. He looks over in the other mirror and there is THUG #2 walking up. Again.

JULIAN thinks for a second then reaches for the CB RADIO.

JULIAN  
Cathy! They are coming again. Over.  
Help. Help. On Bridge.

He then fumbles the CB and it drops to the floor of the cab. He looks up into the mirrors again and sees that they are still coming for him.

The camera now comes in tight on his face and he pauses for a long second, and he then makes his decision. He reaches under his seat and takes out a handgun. He doesn't really seem to know what he is doing with it.

But he opens the door of the truck and gets out. He aims the gun at LOUIS SERVIDIO walking towards him. LOUIS SERVIDIO sees him and is very surprised and stops.

LOUIS SERVIDIO  
Whoa, whoa, whoa! Take it easy  
there.

He glances over at THUG #2.

JULIAN  
Get the fuck away from me!

LOUIS SERVIDIO  
Okay, man.

People in the cars behind the truck are starting to honk.

Then LOUIS SERVIDIO gives a nod signal to THUG #2 who is on the other side of the truck, and JULIAN'S gun fires by mistake. It totally misses THUG #2. He jumps out of the way and is hiding behind the wheel.

LOUIS SERVIDIO (CONT'D)  
Watch it now, man. You're going to hurt someone.

JULIAN is now in a total state of panic. He is hiding back in front of the truck. The three men are basically doing a slow-motion, very stressful hide-and-seek around the truck. The two THUGS now have their guns out.

The honking has now reached a total insane level as traffic is backing up.

Then THUG #2 makes one last play to take the truck. He tries to climb into the cab and JULIAN goes into a rage. He quickly fires three shots, missing THUG #2 with each one, but that forces LOUIS SERVIDIO to shoot two shots of his own at JULIAN to protect THUG #2. They miss as well, but one hits the main section of the tank and a small but steady stream of heating oil starts pouring out onto the roadway.

Just then we hear sirens starting to come closer in the background. This adds a new element.

LOUIS SERVIDIO (CONT'D)  
Where are you?

THUG #2  
Over here.

LOUIS SERVIDIO  
Where is he?

THUG #2  
Over here.

JULIAN is just trying to decide what to do next. The sirens are now getting much closer.

LOUIS SERVIDIO

Get the car!

THUG #2 takes off. This now leaves JULIAN and LOUIS SERVIDIO all alone with the police coming. As JULIAN is hiding, trying to figure out what to do next, LOUIS SERVIDIO goes running by him. As he does:

LOUIS SERVIDIO (CONT'D)

Run for it!

JULIAN thinks for a second and then runs.

EXT. 59TH STREET BRIDGE - DAY

JULIAN runs all along the bridge and then sees LOUIS SERVIDIO run through a small door into the body of one of the four massive stone anchor structures that hold up the bridge.

INT. THE 59TH STREET BRIDGE, SUPPORT COLUMN - DAY

Once he is inside, there's another set of stairs. He locks the door behind him and starts racing down the stairs. As he heads down he hears someone just in front of him.

He stops and looks down the center column of the stairs and looking up at him about three flights away is LOUIS SERVIDIO.

LOUIS SERVIDIO

Oh, there he is. Had to be the hero eh?

JULIAN

Fuck you.

LOUIS SERVIDIO

Couldn't just let us take the truck.

JULIAN

Fuck you!

JULIAN is screaming in a fit of panic at this point.

LOUIS SERVIDIO

Hey man relax... calm down. Did they see you come in here?

JULIAN can't stop breathing very heavy at this point.

JULIAN

I don't think so.

LOUIS SERVIDIO  
Did they or not?

He thinks.

                  JULIAN  
No.

                  LOUIS SERVIDIO  
Alright, there's a door down here  
about four more flights. Don't go  
out there, that's the street. Go  
down about two more flights after  
that and you'll come out below the  
bridge. They won't be there.

                  JULIAN  
Fuck you!

                  LOUIS SERVIDIO  
You're welcome.

Then LOUIS SERVIDIO's head disappears and we can hear his feet flying down the steps again.

JULIAN thinks for a beat, then he starts off down the stairs again as well. The camera stays right where it was as JULIAN heads down out of sight. We just hear the sounds of his feet getting lower and lower.

INT. BRIDGE GROUND FLOOR - DAY

JULIAN comes to the first door and looks at it. We can hear sirens in the distance on the other side of the door. He keeps going.

Down two more flights, just as he said, there is another doorway. JULIAN walks up to that door very carefully. He listens on the other side but doesn't hear anything but his own breath.

INT. STAIR LANDING LOWEST LEVEL - DAY

Then we hear the door back up top fly open. JULIAN then quietly opens the door in front of him and right in front of his face is a woman in full jogging clothes running by him. He looks around, and after a second to get himself orientated, we see he's on a riverfront esplanade where there are many people jogging and walking, enjoying the evening.

JULIAN looks at his hand and realizes he is still holding the gun out in the open. He puts it away and then looks up at the bridge that is hovering above him.

He knows he left his life as he knew it up on that bridge.

FADE TO BLACK.

Over the black we begin to hear the rumble of a very large truck. It gets louder and louder.

INT. OF A VERY LARGE EMPTY DUMPSTER - DAY

We now see that SALES STUDENT ALEX is inside a massive, empty construction dumpster. And as he looks around, we realize it is on the back of a truck that is currently driving pretty fast. With each bump that the truck goes over the noise inside the dumpster is deafening. As the KID comes to his senses he tries to stand up. As he does, we see that the sides of the dumpster are at least eight feet tall and the interior is very slick without anything to grab or stand on. He is trapped.

Just then the truck goes over another huge bump and comes to a stop. It idles for a minute then begins backing up. It stops. A warning, beeping alarm is heard, and finally one end of the dumpster begins rising. As it gets higher and higher our KID tries to hold himself back, but he begins to slide towards the low end. As he does he sees that the end that he is heading towards is on a hinge and it is starting to swing open. Finally the thing is at such an angle that he can't hold on any longer and he slides towards the opening.

As he falls out he/we see that he's being dumped over the edge of a cliff of some sort. He falls probably 10-12 feet, into a pile of garbage. As he gathers himself and tries to stand, we see he is standing in a massive landfill. He looks around as the truck pulls away. He's left totally alone.

INT. TENNIS COURT OF SUBURBAN MANSION - DAY

ABEL is led by a MAID into an indoor tennis court. The house is massive and designed like an English Country Estate.

As ABEL walks up we see PETER FORENTE on the court playing against an automatic tennis ball machine. He is in full tennis whites as he hammers the balls back at the machine.

ABEL approaches the court and watches for a beat.

PETER FORENTE  
It's a pretty cool machine, isn't  
it?

ABEL nods.

PETER FORENTE (CONT'D)  
I was paying a guy five bucks an  
hour to do this with me last year.

ABEL  
Peter.

This causes PETER to look up and see the serious look on ABEL's face. He hits one last shot and walks a little closer to ABEL. The machine is still hitting balls behind PETER.

PETER FORENTE  
Yes.

ABEL  
I need to speak with you.

PETER FORENTE  
I see that.

PETER walks over to the machine and unplugs it. He points over towards the chairs courtside. He and ABEL sit down.

ABEL  
This has gotten out of control...  
There was a guy with a gun at my  
house.

ABEL lets this sit for a minute, and he is intently reading PETER's face. He hopes not, but he is judging to see if PETER had anything to do with all these attacks. PETER just looks back at him with a very strong poker face.

ABEL (CONT'D)  
My wife and children were home at  
the time.

PETER FORENTE  
Is everyone okay?

ABEL  
Yes. I managed to chase him off.

PETER FORENTE  
Well, I'm sorry, that must have  
been scary... what can I do.

ABEL

I need to know who is doing this.

PETER FORENTE

Abel...

ABEL

It's one thing to come after my trucks and drivers... and to steal from me... but this... it's different.

PETER FORENTE

Yes.

ABEL

Have you ever dealt with anything like this?

PETER FORENTE

Have you met my father?

They both smile. His father is an old-school gangster.

PETER FORENTE (CONT'D)

A bunch of thugs invaded our home when I was a baby... My mother was there with us... My brother remembers it. Nothing happened. They were trying to scare my father. They ended up just leaving and we never found out who it was. But after that we moved to a fortress just like this. And those guys who let you in. They are here to shoot anyone who isn't invited.

ABEL

I refuse to live my life that way. I won't do it... I am going to ask for a meeting.

They both look out and think it through a bit.

PETER FORENTE

Who?

ABEL

Anyone with more than 20k of storage. Can I count on you being there?

PETER looks away for a long beat.

PETER FORENTE  
Yes... When are you closing on the terminal?

ABEL  
Monday.

PETER FORENTE  
Congratulations.

ABEL  
Hold that... it's not done yet...  
you may be hearing from me.  
(Trailed by an awkward laugh.)

PETER FORENTE  
Well, good luck.

ABEL stands up ready to go.

ABEL  
Thank you for seeing me. I want more than this...

PETER FORENTE  
I know you do. My father is in jail... as you know. And I have always wanted to conduct myself differently than he did.

ABEL  
And you have.

PETER FORENTE  
Almost exclusively, yes. But I know why he did what he did. Because at the time it's easier.

ABEL  
But it's not.

PETER FORENTE  
Yes it is. You are a good man. I will see what I can find out. This isn't good for any of us.

ABEL  
Thank you.

EXT. PETER FORENTE'S DRIVEWAY - DAY

ABEL is walking across the beautifully-manicured driveway, and as he gets nearer to his car he starts to hear the mayhem that is coming from the CB radio in the front seat. As he gets closer he gets more and more details.

RADIO DISPATCHER V.O.  
Where is the truck now?

RESPONDING DRIVER V.O.  
It's still on the bridge.

RADIO DISPATCHER V.O.  
Is it still leaking oil?

RESPONDING DRIVER V.O.  
No. They have stopped the leak.

RADIO DISPATCHER V.O.  
Did it reach the river?

RESPONDING DRIVER V.O.  
Some did.

RADIO DISPATCHER V.O.  
How many shots were fired?

ABEL now slams open the door and gets into the driver side and picks up the microphone.

ABEL  
Joanne it's me. What are you  
talking about... what shots?

The camera now comes around to the outside of the car looking back at ABEL through the windshield. The mansion is looming in the background. We see ABEL'S face react as he hears the news of the incident on the bridge. The camera pulls back as ABEL'S face goes totally cold.

INT. COURT ROOM - DAY

ABEL walks into an almost empty courtroom. LAWRENCE is packing up his things at the front of the room. They catch each others eye. ABEL makes his way forward as everyone else leaves. They look at each other for a beat.

A.D.A. LAWRENCE  
I heard.

ABEL

I need to make sure you know that we had nothing to do with this. It's not the way I do business. In fact I have been warning my men against doing this sort of thing. It is terrible for me.

A.D.A. LAWRENCE

It's not good... for either of us.

ABEL

Yes.

A.D.A. LAWRENCE

In my job we use whatever leverage we can gain, as I'm sure you do in your business. It's an ongoing investigation, and it will be just one piece of many. So while I appreciate you coming here... I have nothing I can tell you.

LAWRENCE looks around the room thinking while ABEL says nothing, just waiting.

A.D.A. LAWRENCE (CONT'D)

What a fucking mess this place is... Do you know where he is?

ABEL

No... but I'll find him.

A.D.A. LAWRENCE

You should. And when you do, bring him to us. A situation like this, happening in such a dangerous and public way, within an industry I'm charged with cleaning up. It's very bad for me... professionally speaking.

They look at each other one last time. ABEL gets the message.

EXT. SMALL QUIET SIDE STREET, QUEENS - DAY

SALES STUDENT ALEX is walking down the street looking terrible. His clothes are ruined by garbage, and he is scared. As he approaches his car his face drops.

The car has a two-by-four slammed through the shattered windshield.

He stops dead in his tracks and then carefully looks around and scans the street looking for anything. It is eerily empty.

EXT. OUTER GATE, STANDARD HEATING OIL YARD - DAY

ABEL pulls up in his car and the gate starts to open. As it does we see ARTHUR LEWIS standing waiting next to his car. ABEL pulls in next to him and gets out. There is an overriding, almost unsettling calm to this conversation.

ARTHUR LEWIS

Abel.

ABEL

Arthur.

ARTHUR LEWIS

I wanted to come and talk to you in person... We aren't going to be able to show up for you on Monday. We can't do the loan.

ABEL

I...

ARTHUR LEWIS

I wanted to let you know as soon as possible so that you could try to put something else together.

ABEL

Thank you for coming... This is not right.

ARTHUR LEWIS

I know.

ABEL

What can I do?

ARTHUR LEWIS

Nothing... The loan review committee met this afternoon and won't meet again for two weeks.

ABEL

And you are aware of the position this is putting me in?

ARTHUR LEWIS

I am.

ABEL

I paid off my first loan to you eleven years ago.

ARTHUR LEWIS

I know.

ABEL

Do you remember the term on that loan?

ARTHUR LEWIS

I don't.

ABEL

I had seven years to pay you back.

They both nod knowing what's coming next.

ABEL (CONT'D)

Do you know how long it took me to pay you off?

ARTHUR LEWIS

Seven months?

ABEL

Six and a half.

ARTHUR LEWIS

I'm sorry.

ABEL

I put 40 percent down as a deposit on this. It's all we had.

ARTHUR LEWIS

You now have three separate serious pending legal cases against you. One with sixteen counts of misconduct ranging from fraud to tax evasion. And then in the middle of our meeting today I get a report saying you had armed your entire fleet of drivers which led to a shoot-out on the 59th Street Bridge.

ABEL

None of it is true.

ARTHUR LEWIS

That may be.

ABEL

May?

They look at each other.

ARTHUR LEWIS

It doesn't matter.

ABEL

It does matter, that you know we didn't do this.

ARTHUR LEWIS

I do... I do. But it doesn't matter, I can't do anything. I'm sorry.

ABEL's demeanor shifts.

ABEL

I'll find it.

ARTHUR LEWIS

I know you will.

The banker gets into his car and backs out. The gate opens and he drives out. Just as it is about to close it starts opening again. SALES STUDENT ALEX drives in with his car trashed. He pulls up and gets out of the car looking at ABEL. He knows what has happened and is crushed. Neither of them say a word, finally ABEL gives the kid a cautious but meaningful hug around the shoulder and leads him inside.

INT. ABEL AND ANNA'S LIVING ROOM - THAT NIGHT

ABEL walks into the room and ANNA is sitting at the large dining table smoking a cigarette inside. She has been crying.

ANNA

It's horrible.

ABEL

Yes.

ANNA

Where is he?

ABEL

We're looking for him.

ANNA

And they haven't gotten the other guys?

ABEL  
Of course not.

ANNA  
Are you okay?

ABEL  
No... I'm not... They're out.

This gets her attention.

ANNA  
Who?

ABEL  
The bank.

With that ABEL walks out of the room and heads up the stairs to his bedroom. When he's halfway up the stairs she stops him.

ANNA  
So what does that mean?

ABEL  
It means we need to find the money somewhere else.

ANNA  
We have two days!

ABEL  
I'll figure it out.

INT. ANNA'S CAR, WESTCHESTER SCENIC HIGHWAY - DAY

ABEL is driving ANNA'S car towards the city. ANNA is in the passenger seat and the three DAUGHTERS are in the back. ANNA and ABEL do not look any better. In fact there is now a tinge of anger mixed into the sadness.

The DAUGHTERS are arguing about who's taking up too much room in the back seat.

DAUGHTERS  
Move.

ANNA  
Quiet.

DAUGHTERS  
You move.

ANNA turns and snaps at them a bit.

ANNA

Stop. I've told you guys not to push it this morning, this is not the morning to be doing this... but since the second you all woke up. It's this, it's that. Just stop. The world does not revolve around you!

This shuts them up for a beat. ABEL is seething. But then ELIZABETH (middle) nudges ANNIE (oldest) so she gives CATHERINE (youngest) a good hit. ANNA sees it and freaks.

ANNA (CONT'D)

That's it Annie we've told you...

Before ANNA can get the full sentence out ABEL suddenly pulls the car off the side of the highway into the grass. Everyone in the car is taken aback. The road is a smaller scenic highway not some eight lane affair but this whole sequence still plays out with the menacing roar of the cars going by right next to them.

EXT. HIGHWAY - DAY

ABEL gets out of the car and slams the door. He walks around the back of the car as the cars fly by them on the highway. He goes around to his oldest daughter's door and pulls ANNIE from the car. They stand behind the car and go at it with the traffic flying by. ABEL is louder than he has been in the entire film. He is losing it from all the pressure but his daughter bears the brunt.

ABEL

You are thirteen years old. What are you doing? Your mother asks you an hour ago to help her get out of the house smoothly and you are acting like an...

ANNIE

Oh fuck you!

ABEL

What? What? What are you talking about?

ABEL is looking around for someone to help him and witness this. He then switches, he has had enough and gets right up in her face.

ABEL (CONT'D)

I'm not sure who the hell you think you are, but you don't talk to me that way... You are in serious danger of becoming a rich little spoiled brat and I can tell you from experience there is nothing worse in the world than a rich little girl who thinks the whole world revolves around her.

ANNIE is yelling back over the traffic.

ANNIE

The world revolves around me? Me! What about her? And what about you? You're both so totally obsessed with your stupid business. You walk around like you are saving the world but what are you doing... nothing!

This stings. He now changes his tone to a quiet low roar. But he can't keep quiet and by the end of the line he is yelling again.

ABEL

First off I don't walk around like I am saving anything. I chose this business because I looked at the world and said 'What's the last bill people stop paying every month when they are low on cash?' 'Cause that's a business I want to be in. 'Cause failure wasn't much of an option for me. I lived in reality... not whatever this world is you are living in. And we help people stay warm... which isn't all that bad.

(now he is yelling again)

Maybe you've got grander ambitions but for now this is how you eat, sleep, and get all dressed up... So you better shape the fuck up and NEVER speak to me like this again!

ANNA

Stop!!

They both look over and ANNA is standing there. A calmness suddenly falls down on all of them.

INT. ANNA'S CAR ON HIGHWAY - DAY

All five of them are sitting in the car, sadness prevails.

INT. ANNA MORALES' LIBRARY - NIGHT

The camera moves slowly across a dark hallway. We hear the sounds of a manual adding machine grinding away. As we come through the doorway we see ANNA MORALES sitting at her desk in a pool of light from the desk lamp. She is deep in it crunching numbers. Finally ABEL walks into the doorway, he looks exhausted.

ABEL

Hey.

She looks up with a small but sweet smile.

ANNA

Hi.

ABEL

How's it coming?

ANNA

I've made it to 1975.

ABEL

That was a good year.

ANNA gives a slight look that the numbers may not totally support that claim.

ABEL (CONT'D)

Well it was for me...how is it?

ANNA

I'm not sure yet... but it's not as bad as they are saying it is... Turns out I kinda knew what I was doing.

They give each other a slight smile.

ANNA (CONT'D)

How'd you do?

ABEL

I got us a three more days... and one piece... from Saul. But we're still about a million short.

They look at each other with concern.

ANNA  
You're going to see your little  
brother?

ABEL  
First thing.

ANNA  
And Peter?

ABEL  
Probably.

As they look at each other ABEL

ANNA  
This is all worth it.

He pauses just long enough to think.

ABEL  
Of course.

A sense of caring and resolve comes over them. At least now  
they know what needs to be done.

ABEL (CONT'D)  
You should get to bed.

ANNA  
I'll be up.

ABEL  
I love you.

ANNA  
I love you too.

ABEL turns to go upstairs as ANNA starts in again with the  
machine.

INT. HALLWAY, OUTSIDE OF JULIAN'S APARTMENT - DAY

ANDREW stands in the hallway about to knock, but he waits for  
a beat. He knocks.

The door opens to a young woman, presumably JULIAN'S wife,  
LUISA.

ANDREW WALSH  
Is Julian here?

LUISA

No.

ANDREW WALSH

Abel would like to speak with him.  
To help him.

LUISA

I will tell him.

JULIAN steps into the frame from behind her.

EXT./INT. LARGE LATE-MODEL AMERICAN CAR, PARKED - DAY

A DRIVER is sitting in the driver's seat. ANDREW walks up and gets in the front seat. JULIAN gets into the back and looks over at ABEL who is sitting next to him. They drive off and nobody says a word for a very, very long time.

EXT. EMPTY PARKING LOT - DAY

The car finally pulls into a large empty parking lot. For a couple beats JULIAN has a look on his face that he may be getting rubbed out.

Then off in the distance we see two cop cars. The car pulls up to them and stops. ABEL and the DRIVER get out of the car without a word, but ANDREW stays and turns around and now gives him a total debrief.

JULIAN

He's turning me in?

ANDREW looks at him without much remorse.

ANDREW WALSH

Of course we are turning you in.  
You have put everything that man  
has worked for for the last 20  
years at risk. If it was up to me  
we would be dealing with this in a  
very different way.

JULIAN

But I know things...

This causes ANDREW to turn quickly back to him with as sharp a look as he has.

ANDREW WALSH

Really?

JULIAN

Yes.

ANDREW WALSH

And what things do you know?

JULIAN looks back at him.

ANDREW WALSH (CONT'D)

I strongly suggest you think that through before you answer it. Because even if you did, what does it do for you? Nothing. There is nothing there for you to gain. Nothing.

JULIAN

I'm sorry.

ANDREW WALSH

I am too.

ANDREW now changes his tone.

ANDREW WALSH (CONT'D)

They say they have you firing four shots, is that right?

JULIAN

I don't know.

ANDREW WALSH

Where's the gun?

JULIAN stutters for a moment, then.

JULIAN

I threw it in the river.

ANDREW WALSH

Good. Your background check with us says you have never been arrested, is that true?

JULIAN

Why is this putting everything at risk?

ANDREW WALSH

Have you ever been arrested?

JULIAN

No.

ANDREW WALSH

Because no bank will touch us right now. So we can't close on the new property. And he's going to lose everything on his deposit.

This sits heavily on JULIAN. ANDREW hands him a card.

ANDREW WALSH (CONT'D)

This is a lawyer who will meet you when they bring you to the station. You no longer work for us. You've been fired. But Abel wants to pay for the lawyer. So... this guy should be able to help you. Good luck.

With that JULIAN gets out of the car. ABEL is standing there. They meet.

JULIAN

I'm sorry.

ABEL

I know.

JULIAN

I was scared.

ABEL

I know.

JULIAN

Aren't you scared?

ABEL

Sometimes.

JULIAN

What do you do?

ABEL thinks this through long and hard.

ABEL

I have always been much more scared of failure than anything else.

JULIAN

I...

ABEL

It wasn't always like this.

JULIAN  
Are you ruined?

ABEL  
Not today... but by the end of the  
week... maybe.

JULIAN  
I'm sorry.

ABEL  
Good...

JULIAN  
No... I am not strong.

ABEL  
That does not have to be true.

JULIAN  
Trust me... I am not... I'm sorry.

With that JULIAN walks across the parking lot towards the POLICE to turn himself in. ANDREW walks up behind ABEL and stands there looking.

ANDREW WALSH  
I'm late. I will meet you at four.

ABEL  
I'm gonna try to get us a little  
more time.

The three COPS are standing waiting as JULIAN walks towards them. ABEL turns around, facing the camera, and closes his eyes in sadness.

With ABEL in the foreground we see JULIAN make it halfway to the COPS, then he stops.

COP 1  
Hey.

ABEL'S face tells us he knows what is coming.

JULIAN sets off running. Before the COPS can get close to him he is off. ABEL turns and sees what is happening. He does not follow chase. His head just drops.

## EXT. VARIOUS 1980'S URBAN DECAY LANDSCAPES

We are now with JULIAN again, running. But as this chase continues we see his face turn from fear, to desperation, to a creeping sense of evil. He does not know how it has come to this, but as he jumps down from fences and runs across deserted lots we see that his weakness is turning.

As he runs through some of the most bombed-out, destroyed sections of Queens, he just never stops. With each step his fear turns to... anger.

## EXT. BLOWN-OUT BUILDING

He stops, collapses, and hides behind a blown-out building wall just as a COP CAR drives by. He starts to almost cry, but then it again becomes something else. His survival instinct is taking over and we are not sure what will become of it. Anger.

## INT. OLDEST HASIDIC BUSINESSMAN'S LIVING ROOM - DAY

ABEL sits across from the oldest Hasidic member of the family, JOSEPH, from the first scene.

ABEL

Thank you for seeing me.

JOSEPH

Of course.

ABEL

I need more time.

JOSEPH

Of course you do.

ABEL

I know our agreement doesn't allow for that. But... I need more time.

JOSEPH

Why?

This takes ABEL back a bit.

ABEL

Thank you for asking. Many, many reasons.

JOSEPH  
It's a difficult time to do  
business.

ABEL  
Yes... it is.

JOSEPH  
I'll give you three more days. Then  
it's over.

ABEL  
Thank you.

INT. ASSISTANT DA'S OFFICE - DAY

ANDREW sits across from LAWRENCE and DEPUTY LANGE. They wait while LAWRENCE writes something down on a pad in front of him. He finishes.

A.D.A. LAWRENCE  
So. I should start by thanking you  
for your assistance in... in  
attempting to bring in your driver?

ANDREW WALSH  
We didn't think he'd react that  
way.

A.D.A. LAWRENCE  
Yes... Well, the officers there  
didn't set it up very well on their  
end either.

ANDREW WALSH  
I'm sorry.

A.D.A. LAWRENCE  
We are looking for him.

ANDREW WALSH  
So are we... it's very sad. He was  
very close to Abel.

A.D.A. LAWRENCE  
I understand. Well... Ms. Lange.

DEPUTY LANGE  
It has been brought to our  
attention that it might be  
beneficial on your end to resolve  
this issue in a time sensitive way.

ANDREW WALSH

Possibly.

DEPUTY LANGE

So we have prepared an offer for you to review.

They slide the offer across the table. ANDREW opens it and gives it a once over.

ANDREW WALSH

I'll show this to them. He'll never go for it, but it's a start.

A.D.A. LAWRENCE

This could get a lot worse for you all.

ANDREW WALSH

I know... I will present it to him.

ANDREW gets up and prepares to leave. LAWRENCE stands with him and walks him out into the hallway.

ANDREW WALSH (CONT'D)

Thank you.

A.D.A. LAWRENCE

And Andrew, one other thing.

He turns. They are now alone in the hallway.

INT. IMPOSSIBLY LONG HALLWAY - DAY

A.D.A. LAWRENCE

I need this to stop.

ANDREW WALSH

You need what to stop?

A.D.A. LAWRENCE

This fucking bullshit with the open warfare. I won't put up with it. It's starting to be a real problem.

ANDREW WALSH

Starting to be? No shit.

A.D.A. LAWRENCE

Not for you... but for me.

This lingers for a beat as the meaning sinks in.

A.D.A. LAWRENCE (CONT'D)  
I need the driver.

ANDREW WALSH  
I understand. The kid went out and  
got his own gun. This was not us.  
No matter what you think of him,  
Abel doesn't work this way.

A.D.A. LAWRENCE  
I really could give a fuck, but you  
need to get your man to talk to  
these people, give in, stop doing  
whatever you are doing to bring  
this shit on you. It needs to stop.

ANDREW WALSH  
He wants to talk to them. We've  
been trying to set up a meeting.  
O'Leary hasn't been able to get it  
done.

A.D.A. LAWRENCE  
I'll talk to him.

ANDREW gives him a look.

A.D.A. LAWRENCE (CONT'D)  
He's an old friend... and get that  
kid back in here. I'm up in it a  
little bit here and I need  
something.

LAWRENCE turns and walks back into his office. ANDREW walks  
down the hallway all alone then stops. He reaches into his  
briefcase and takes out the offer. He looks it over again.  
Then he looks towards the ground and almost looks like he  
might cry. There is a distinct sense of responsibility for  
the situation that ABEL finds himself in that is starting to  
bring ANDREW to the edge.

EXT. CEMETERY - DAY

ABEL is waiting standing next to his car. ANDREW comes  
driving into the lot next to him and gets out.

ABEL  
I talked to the Hasid, I got us  
three days.

ANDREW nods.

ANDREW WALSH  
Is that enough?

ABEL  
I don't know.

ANDREW WALSH  
Well here it is. It's just a first  
pass.

He hands him the plea deal from the DA. ABEL looks it over  
but shows almost no emotion. Then.

ABEL  
Felons can't vote.

This takes ANDREW back.

ANDREW WALSH  
I'm sorry?

ABEL  
This plea has me...

ANDREW WALSH  
I know. It's just a first offer.

ABEL  
I would never take this.

ANDREW WALSH  
I know.

ABEL looks off and resets.

ANDREW WALSH (CONT'D)  
He's going to get us the meeting.

ABEL  
Who?

ANDREW WALSH  
Lawrence, he's tight with O'Leary.

ABEL  
Of course he is.

ANDREW WALSH  
Does Julian have anything?

ABEL gives him a look?

ANDREW WALSH (CONT'D)  
Anything on us?

ABEL

All the drivers could have us on scales. Why?

ANDREW WALSH

If we are cutting deals, we can't have anything new come up at the last minute.

ABEL

He would never do that.

ANDREW WALSH

We need to find him... Lawrence needs him.

INT. JULIAN'S APARTMENT - DAY

ABEL stands outside the door for a very long beat then finally knocks.

JULIAN'S wife, LUISA, opens the door. She gestures him in.

He enters the apartment and looks around. She gestures for him to sit. He chooses a seat right across from her. He stares at her for a beat. Then for the first time we hear him speak Spanish. (This whole conversation is in *Spanish*)

ABEL

*Thank you for letting me in.*

LUISA

*Of course.*

ABEL moves his chair closer. It's meant to be, and is a bit threatening.

ABEL

*Have you seen Julian?*

LUISA

*No.*

ABEL questions her with a look.

ABEL

*We need to find him.*

LUISA

*I know.*

ABEL

*I am worried about him.*

LUISA

*So am I.*

ABEL

*You know we were going to support him. I do not know why he ran.*

LUISA

*He was scared.*

ABEL shakes his head.

ABEL

*I know.*

LUISA

*He has always wanted to make you proud. You know that right?*

ABEL

*Yes. Well this time that hasn't worked out.*

LUISA

*No... How did you do it?*

ABEL

*Do what?*

LUISA

*This.*

She motions towards his suit.

LUISA (CONT'D)

*Success... that's all he wanted.*

ABEL

*I know. It makes me very sad, because he is a very talented young man. But there are some decisions that you cannot come back from. I need to know where he is. And I need him to turn himself in. His actions are hurting me and my business. And I refuse to let other people's weaknesses hurt me. I don't know how it has come to this, but it has. If he does the right thing I will help to take care of his responsibilities. You and your family. When you see him. Tell him this. Please.*

LUISA

*I will.*

ABEL gets up and starts looking around the apartment a bit. He walks over to a small cabinet.

ABEL

*Does he have any money?*

LUISA

*I'm sorry?*

ABEL

*Money? Has he taken money out of your bank account?*

LUISA

*I don't know?*

ABEL

*You need to start looking into these things. It is very important that we find him safely.*

And with that JULIAN comes smashing out of the tiny cabinet where he was hiding and knocks over ABEL. JULIAN runs to the front door with ABEL chasing him.

He starts flying down the stairs at top panic speed. ABEL follows him down half the flight and realizes it is useless.

ABEL (CONT'D)

(in English)

*Stop! Stop running away! Andrew!  
He's coming your way!*

This is screamed at the top of his lungs but JULIAN never stops. We just hear his footsteps going down.

INT. BOTTOM/TOP OF JULIAN'S STAIRWELL - DAY

ANDREW comes up the first few steps and we see him waiting for JULIAN.

ABEL then looks back up the half flight of stairs and sees LUISA standing there in the hall. He walks back up to her in an aggressive way. We fear for her. He gets right up in her face but does not touch her.

ABEL

(in Spanish again)

*I understand why you lied, but it is not smart.*

(MORE)

ABEL (CONT'D)

*There are other people looking for him. I am as good an option as he has. Know this.*

And with that he heads down the stairs.

EXT. BACK OF JULIAN'S APARTMENT/PARK STAIRS - DAY

JULIAN is running out the back of the building and down a huge exterior staircase that is in a small park. He is about half way down when ANDREW gets to the top. ANDREW screams.

ANDREW WALSH

Fuck You! You better run!

INT. A SLIGHTLY RUNDOWN CONFERENCE ROOM - DAY

ABEL sits across a table from an OLD MAN in his late-70's who seems to have early-onset dementia and a WOMAN in her early-20's, LORRAINE LEFKOWITZ who's overweight, but confident. The old man, SAUL LEFKOWITZ, just sits there through the scene.

ABEL

Thank you both for agreeing to meet with me.

LORRAINE LEFKOWITZ

Of course.

ABEL

I think we have met before but I didn't realize you were Saul's Granddaughter.

LORRAINE LEFKOWITZ

I am.

ABEL

I'm sorry to ask but how old are you?

LORRAINE LEFKOWITZ

I'm 23.

ABEL

Oh.

LORRAINE LEFKOWITZ

My Grandfather didn't trust any of his children to run the business.

ABEL

Yes.

LORRAINE LEFKOWITZ

I know that you tried to buy the company from my Grandfather several times.

ABEL

Yes.

LORRAINE LEFKOWITZ

His goal was to stay healthy long enough to be able to give the company to me. Which he thankfully did.

They both give a slight smile.

LORRAINE LEFKOWITZ (CONT'D)

So, while I appreciate your visit we are still not for sale.

ABEL

I understand. And I hope that your Grandfather was able to communicate to you how much I have always respected him. And it was only out of respect for the business he had built, and because I knew of his reservations and feelings about your uncles and your father that I made those offers.

LORRAINE LEFKOWITZ

I understand.

ABEL

But, I am not here to offer to buy your company.

LORRAINE LEFKOWITZ

Oh.

ABEL

As I'm sure you will soon learn some years are good... others not so. I am in contract with a significant hard deposit at risk to purchase the old Bayfront terminal.

LORRAINE LEFKOWITZ

I see.

ABEL

And due to circumstances beyond my control my bank has left me at the altar.

LORAIN LFKOWITZ

I'm sorry.

ABEL

So, I am here, hat in hand, looking for a loan. I certainly expect the terms to be in your favor as I could not be at a weaker place. But, if your Grandfather trusted you with his company, I would be willing to trust you as my lien holder.

They all stare at each other. Then the old man shifts in his chair.

SAUL LFKOWITZ

How much?

ABEL

I need \$500,000.

SAUL and his GRANDDAUGHTER look at each other. They say nothing but clearly know each other well.

LORAIN LFKOWITZ

Would you give us a minute.

ABEL

Of course.

INT. WAITING AREA, OUTSIDE THE CONFERENCE ROOM - DAY

ABEL sits in a simple chair outside the conference room looking around at an office that is similar to his. A phone on the receptionist's desk rings. She picks it up.

LEFKOWITZ RECEPTIONIST

You can go back in.

INT. SLIGHTLY RUNDOWN CONFERENCE ROOM - DAY

ABEL sits down.

LORAIN LFKOWITZ

We can offer you the 500k at 20 percent for a year.

(MORE)

LORAIN LFKOWITZ (CONT'D)

And we would need a five-year  
straight wholesale holding  
agreement for 250,000 gallons a  
year at your new facility.

This hits ABEL hard.

ABEL

Okay. Thank you.

They shake hands and then he hugs the old man good bye.

LORAIN LFKOWITZ

So, I guess we will see you  
tonight?

ABEL

Tonight? Oh yes, of course.

INT. LONG ISLAND ITALIAN RESTAURANT - NIGHT

A HOSTESS leads ABEL and ANDREW through the whole main dining  
room and through a side kitchen.

INT. ITALIAN RESTAURANT - PRIVATE DINING ROOM - NIGHT

Finally they come through a door and into a small back  
private dining room where fifteen of their COMPETITORS, a  
couple of whom we have already met (Including LORRAINE and  
SAUL LFKOWITZ, and ARNOLD KLINE), are sitting around the  
table meeting and waiting for them to arrive. The whole room  
looks up at them.

O'LEARY is at the head of the table at the far end of the  
room. He stands up to greet them and then so does the rest of  
the room.

BILL O'LEARY

Abel. Please sit.

Finally everyone settles and the room falls quiet.

BILL O'LEARY (CONT'D)

Abel.

Now the room is silent as it waits and waits for him to  
speak.

ABEL

Stop...

ABEL is deadly serious. He just lets this sit and looks around the room at each person. They all seem to be waiting for him to continue. But he doesn't. He just lets this sit. Finally PETER FORENTE, who is across from ABEL, shifts in his seat and leans forward.

PETER FORENTE

Um... Abel... we had a chance to meet for a little bit before you got here and... of course everyone in this room is fully capable of lying to their own mothers on their deathbeds, but... the conclusion we have come to... I should say we are fairly convinced after a very frank conversation... that these guys who are doing this... that they don't actually work for anyone in this room. As you know there are many other smaller providers in the area that might be responsible who are not here tonight.

This sits in the room for a long beat. Everyone then shifts back their attention to ABEL waiting for his response. Finally.

ABEL

Peter... thank you... That may be true.

He stops and thinks about how to continue.

ABEL (CONT'D)

But over the last six months 110,000 gallons of fuel has been stolen from my family and I. Now the reason we asked Bill to get you all here is because the people in this room are the only people within two hundred miles of here who have the ability to purchase and store that kind of quantity. So... no matter what bullshit you have been telling each other one of you... or two... or three... has been allowing this to happen by buying this from these cowards or worse yet hiring these guys just to do it. And profiting from it. So what I am saying is... Stop! Now. Have some pride in what you do and stop.

INT. ANNA MORALES' LIBRARY - NIGHT

The camera moves slowly across a dark hallway. We hear the sounds of a manual adding machine grinding away. As we come through the doorway we see ANNA MORALES sitting at her desk in a pool of light from the desk lamp. She is deep in it crunching numbers. Finally ABEL walks into the doorway, he looks exhausted.

ABEL

Hey.

She looks up with a small but sweet smile.

ANNA

Hi.

ABEL

How's it coming?

ANNA

I've made it to 1975.

ABEL

That was a good year.

ANNA gives a slight look that the numbers may not totally support that claim.

ABEL (CONT'D)

Well it was for me...how is it?

ANNA

I'm not sure yet... but it's not as bad as they are saying it is... I guess I knew what I was doing.

They give each other a slight smile.

ANNA (CONT'D)

How'd you do?

ABEL

I got us a three more days... and one piece... from Saul. But we're still about a million short.

Concern and exhaustion creep onto Abel's face.

ANNA

You're going to see your little brother?

ABEL  
First thing.

ANNA  
And Peter?

ABEL  
Probably.

Abel is now sitting down on the chair.

ABEL (CONT'D)  
How are the girls? I feel like I  
haven't seen them in days.

ANNA  
They're fine.

ANNA gets up from her desk and comes over to him.

ANNA (CONT'D)  
This is all worth it.

He pauses just long enough to think.

ABEL  
Of course.

ANNA  
Look at us...it is.

ABEL  
I know.

A sense of caring and resolve comes over them. At least now they know what needs to be done.

ABEL (CONT'D)  
We should get to bed.

ANNA  
I'll be up.

ABEL  
I love you.

ANNA  
I love you too.

ABEL turns to go upstairs as ANNA starts in again with the machine.

INT. ABEL'S CAR - DRIVING - DAY

ABEL is driving towards the office and is listening to the idle chatter on the radio between the dispatcher and the drivers who are out. They are underneath the Brooklyn Queens Expressway in stop and go traffic.

Suddenly a panic stricken VOICE blasts through on the radio.

SENIOR DRIVER EDDY V.O.  
Motherfuckers!

RADIO DISPATCHER V.O.  
Who's that?

SENIOR DRIVER EDDY V.O.  
It's 17. Two guys are coming at me.

RADIO DISPATCHER V.O.  
Where are you?

We now hear the driver yell at the TWO GUYS coming at him.

SENIOR DRIVER EDDY V.O.  
Fuck you!

RADIO DISPATCHER V.O.  
Where are you!

SENIOR DRIVER EDDY V.O.  
Hall Street and Flushing Ave. I'm  
out of...

RADIO DISPATCHER V.O.  
Eddy? Eddy?

ABEL looks up at the street where they are and realizes this is going down right down the street from them. He's had enough.

He pulls across the intersection and heads down a street. He comes to the next intersection and right in front of him the truck comes flying by.

He looks to his right and sees EDDY standing at the side of the road. But he wants to end this. So he pulls out and starts following the truck leaving EDDY behind.

ABEL follows the truck for several blocks through the industrial neighborhood. He is tempted to pull up alongside of it to see who is driving but doesn't. He continues to follow him.

They get to a light and the truck makes a right hand turn and, as they are turning, LOUIS SERVIDIO who is sitting in the passenger seat looks behind him and sees that ABEL is following him. It now turns into a high speed chase as the driver steps on it.

They race down a ramp into a railyard. ABEL chases the truck as it crosses the tracks and heads towards an abandoned tunnel. The truck races into the tunnel and ABEL follows. The truck is throwing up a dust storm and ABEL has a difficult time seeing where he is going but he keeps up.

The roadway is very bumpy and both the truck and ABEL'S car are thrown around and the truck almost hits the sides of the tunnel.

The light at the end of the tunnel starts to appear through the dust but we can't see the truck. As ABEL comes into the light he has to SLAM on his brakes because the TRUCK has flipped over in front of him.

As he gets out of his car he sees LOUIS SERVIDIO jumping down from the overturned cab and run off into the train yard. ABEL looks at the crushed cab of the truck and sees the DRIVER has been killed. There is a gun sitting on the dash of the truck and ABEL looks and thinks. He then picks up the gun and chases after LOUIS SERVIDIO.

In the distance he sees LOUIS SERVIDIO leave the yard and head up into an elevated subway station.

EXT. SUBWAY STATION - DAY

ABEL runs up the stairs of the station and hops onto a leaving train just as the doors shut. ABEL looks around. There are three people in his car. It is covered in graffiti. He starts making his way down to the end of the train where the guy is.

He looks into the last car and sees LOUIS SERVIDIO and just bull rushes him to the ground. He starts beating on him very, very badly with the pistol. All the rage comes out of him. He then aims the gun at LOUIS SERVIDIO.

LOUIS SERVIDIO  
Please. Please.

They stare at each other.

ABEL  
Your friend is dead... who do you  
work for.

LOUIS SERVIDIO  
You know I could never tell you  
that.

ABEL  
Stop... just stop.

LOUIS SERVIDIO  
This was it anyway. Okay... Okay.

ABEL looks right through him and then finally lowers the gun and releases his hands from around his jacket and he gets up and looks back at ABEL.

LOUIS SERVIDIO (CONT'D)  
Thank you.

LOUIS SERVIDIO then runs out of the car as the door opens. ABEL sits up and slows his breathing down. Finally he looks around the trashed car and sees that a woman has been in the car with them the whole time and she is just staring at him.

INT. BROOKLYN BARBERSHOP - DAY

ABEL walks into the shop and is a little put back together but is worse for the wear. ARNOLD KLINE is sitting in one of the chairs waiting. He turns to ABEL.

ARNOLD KLINE  
Hey.

ABEL  
Jimmy, can you give me a minute?

Jimmy looks around then walks into the back.

ARNOLD KLINE  
Abel, that was well said.

ABEL  
Thank you.

ARNOLD KLINE  
What can I do for you?

ABEL  
I've just come to collect that  
check you owe me.

This takes him back a step.

ARNOLD KLINE  
What check is that?

ABEL  
The one for \$213,000.

ARNOLD KLINE  
I'm sorry?

ABEL  
That's how much has been taken from  
me over the last six months.

ARNOLD KLINE  
I had nothing to do with that.

ABEL  
Your Far Rockaway facility bought a  
load of fuel last week off one of  
my stolen trucks.

ARNOLD KLINE  
That's not possible.

ABEL  
I was standing on top of one of my  
hi-jacked trucks a couple weeks ago  
thinking about the cowards who did  
this when I remembered I had bought  
the load of fuel off a friend's  
tanker straight from Texas. As I'm  
sure you know Texas #4 is marked.  
But that was just one load, so  
every truck that has left my lot  
for the last two weeks has been  
marked with dye that I've put in...  
And luckily four more of my trucks  
got jacked since.... My guess is  
there are at least 4600 gallons of  
marked fuel in your small tank  
right now.

No answer. Finally.

ARNOLD KLINE  
How much?

ABEL  
I said...213,000.

ARNOLD KLINE  
I'll need a day.

ABEL  
Okay.

ABEL gets ready to leave.

ARNOLD KLINE

I've just been buying this stuff off these guys, it was only a couple loads, I don't know who they are. I would never do that.

ABEL

My goal was to have you out of business by the end of next year. And if you're this fucking desperate it doesn't seem like it will even take that long.

He walks away.

ARNOLD KLINE

Abel, I wasn't the only person buying this shit.

He turns.

ABEL

I don't care.

ARNOLD KLINE

It may ruin me.

ABEL

When you find out who else it was you can get them to pay you back the difference. Kinda makes you miss having your father around? But I need the whole lot tomorrow or the feds will be at your doorstep by noon.

He leaves.

EXT. UNIVERSITY ATHLETIC FIELD - DAY

ABEL is sitting on a bleacher totally alone watching a prep school football practice. We stay with him as he sits quietly just watching.

Eventually his 21-YEAR-OLD YOUNGER BROTHER, ELIAS, comes walking off the field over to him. PLAYERS start leaving the field.

ABEL

You look good out there.

ELIAS

I didn't know you were coming.

ABEL  
I didn't either... I didn't mean to  
take you away.

ELIAS  
We're done.

He sits down next to him. They both look out for a long, long  
beat.

ELIAS (CONT'D)  
Thanks for coming.

ABEL  
Of course. You've grown.

ELIAS  
You saw me a month ago.

ABEL  
I know... but you have.

ABEL looks across as a small group of GIRLS FIELD HOCKEY  
PLAYERS walk across the field in front of them. They watch  
them pass and walk away.

ABEL (CONT'D)  
The girls at this place... they are  
so beautiful?

He looks over with a wry smile.

ELIAS  
Yes.

ABEL  
I don't know how you get anything  
done around here.

ELIAS  
I don't.

Slight smile at each other.

ABEL  
I'm in a bit of a rough patch.

ELIAS  
Yes...

ABEL  
It happens.

ELIAS  
I know.

ABEL  
Good...

ABEL stands and looks around for a good bit. Then thinks about sitting down again.

ABEL (CONT'D)  
That will be your burden...

ELIAS  
What will?

ABEL  
Not having had one.

Then he sits.

ABEL (CONT'D)  
I need your signature on this.

ELIAS looks over.

ELIAS  
What is it?

ABEL  
I need to take out a short term mortgage on our apartment building.

ELIAS  
That thing isn't worth more than 150 grand though?

ABEL  
210.

ELIAS  
Since when do you need to be taking out sucker mortgages for 200 grand?

ABEL  
I'm up against it a bit. It will be fine.

They look at each other for a long beat. And then he signs it.

ABEL (CONT'D)  
Thank you... It's good to see your face.

ELIAS  
I love you.

ABEL  
I love you too.

They hug and then ELIAS walks off. ABEL sits back down and just watches him walk away.

INT. FORENTE TENNIS COURT - NIGHT

ABEL walks into the darkened tennis court and looks around. We aren't sure what he is there for. On the other side of the court a light is on in a attached lounge. PETER comes into the light.

PETER FORENTE  
Well here he is. The caped  
crusader.

ABEL  
Yes.

PETER FORENTE  
Come over. Are you alright?

ABEL  
I am.

PETER FORENTE  
Did they catch any of them? Sit.

INT. TENNIS COURT LOUNGE - CONTINUOUS

ABEL  
The one guy didn't make it out of  
the crash, and the other guy  
disappeared.

PETER FORENTE  
That was very well said last night.

ABEL  
Thank you. And thanks for seeing  
me.

PETER FORENTE  
Of course. So what is it?

ABEL  
I need a loan.

PETER'S face scrunches up like he tasted a lemon and he turns away for a beat. Then comes back.

PETER FORENTE  
You don't want to do that.

ABEL  
No shit... but I'm here.

PETER FORENTE  
What are we talking about here.

ABEL  
Six hundred thousand.

PETER FORENTE  
Jesus. Abel, that's a problem.

ABEL  
Yes... but if I don't get it...

PETER FORENTE  
What's my collateral?

ABEL  
The terminal.

PETER FORENTE  
Yeah me and how many other people will be coming after it. No way.

ABEL  
You'll get your money.

PETER FORENTE  
Abel, you know I respect everything you've done. Because of it we haven't come down on you the way I should have for coming into my service area and poaching my customers. You're good at what you do, probably better than us, and I accept that. But this would be different. I don't want you to be in this position. We are not nice people to borrow three quarters of million dollars from.

ABEL  
I know that.

PETER FORENTE  
Let's sleep on this. Both of us.

INT. ABEL AND ANNA'S LIVING ROOM - NIGHT

ABEL comes in as ANNA is sitting at the table smoking. He walks over and sits down at the table with her.

She gives him a great sly smile.

ANNA  
What a day.

ABEL  
Yeah.

ANNA  
Are you okay?

ABEL  
Yes.

ANNA  
Car chases?

ABEL  
Yeah.

ANNA  
Who knew?

She gives him a loving look.

ANNA (CONT'D)  
How was your brother?

ABEL  
He seemed good... But the girls up  
at that place are...

ANNA  
Stop.

ABEL  
I can tell you the girls didn't  
look like that where I went to  
school...

ANNA  
Enough.

After a brief light moment the cloud comes back over him.

ABEL  
How are we here?

ANNA  
It was a lot of things all at once.

ABEL  
Yeah.

ANNA  
How did it go?

ABEL  
We can probably pull it off. Three different parties... it'll be a mess... and the terms... Peter suddenly showed me his true colors.

He lets out a brutal sigh.

ANNA  
I'm sorry.

ABEL  
I spent my whole life trying not to become a gangster...

ANNA  
I know.

ABEL  
...And now... on the biggest deal in my career they will all control me.

He sits there for a long beat and then she comes and hands him a piece of paper with a series of numbers on it. He looks up at her.

ABEL (CONT'D)  
What is this?

ANNA  
It's a bank account.

ABEL just waits for more but gets nothing.

ABEL  
Whose?

ANNA  
Ours.

ABEL  
How much is in it?

ANNA

A lot.

ABEL

What does that mean?

ANNA

It will help. You could replace Peter's money and get him out of the deal.

ABEL

Where did it come from?

ANNA

Abel.

ABEL

Where did it come from?

She stops and thinks, then:

ANNA

Since 1971 I have been skimming money out of the company. Some years a little... others a lot. In the beginning it was just in case times got tough but then it was because you were taking all these chances... I didn't know what else to do... I couldn't risk having us be left with nothing.

This knocks him back.

ANNA (CONT'D)

I'm sorry.

ABEL

What do you expect me to do with this?

ANNA

Use it.... Abel...

ABEL

Is it clean?

ANNA

What does that mean?

He thinks that through.

ABEL

It means if you walked into the office of the people who have been trying to put us in jail right now and slapped a check from that account down on their desk would it push me further into hell or help to get me out?

ANNA

It's as clean as every other dollar we've ever made.

ABEL

That's a fucking bullshit answer.

ANNA

I can clear it on the books.

ABEL

Well it sounds like you should take this money and keep it right where it is... because I'm going to pretend that we never had this conversation. And you can use that when they drag me off to jail!

With that he tries to get passed her and head upstairs. She follows and is standing looking up at him.

ANNA

So what's your plan here?

He turns to her and squares off.

ABEL

I'll get it done. And it won't be as a cheat.

ANNA

(Yelling, but controlled enough to not wake the kids.)  
Oh you are too much. You've been walking around your whole life like this all happened because of your hard work, good luck, and charm. Mr. Fucking American Dream. Well this is America... but it's not a dream, and that wasn't good luck helping you out all those years... IT WAS ME! Doing the things you didn't want to know about...

ABEL  
You stole from me!

This stops her in her tracks. And eventually a little smile comes across her face. She comes way down and almost delivers this line in a whisper.

ANNA  
Oh... You have always been very good about not letting your ego get in the way of business. Don't start now just because it's me.

With that ABEL turns up the stairs and heads to bed.

INT. MASTER BATHROOM - MORNING

ABEL is getting ready for the day shaving. He looks exhausted. ANNA comes into the room. She stands at the entryway just looking at him for a very long beat.

ABEL  
We'll use the money... your money.  
It's the smart play.

ANNA  
It's our money.

ABEL  
I know...

FADE TO BLACK.

Before we see anything, we hear the sound of a pen writing on paper.

INT. THE TEMPORARY OFFICE TRAILER - DAY

ABEL and ANDREW are sitting around the folding table opposite the HASIDS. ABEL signs the document and then picks it up and heads outside.

EXT. TEMPORARY TRAILER - DAY

ABEL comes out and we see ANNA standing outside the trailer in the cold because these guys don't do business with women. He hands her the document. Under her breath:

ANNA  
These fucking guys...what's this additional \$11,000?

ABEL

I guess there is still some fuel in two of the tanks... they gave us a fair price on it.

With that they both smile, she signs it and then gives him a kiss.

INT. TEMPORARY TRAILER - DAY

ABEL comes back in and hands the docs to JOSEPH, the oldest Hasid, who signs them.

JOSEPH

Mazel Tov.

EXT. TRAILER/TANK FARM - DAY

ABEL walks across the lot with joy although it seems masked by a sadness. He looks around as ANDREW and ANNA come up next to him.

ANDREW WALSH

Congratulations.

ABEL

To you too. Did you know...about the money?

ANNA

Abel.

ANDREW looks him right in the eye.

ANDREW WALSH

Yes.

ABEL

You should have told me.

ANDREW WALSH

I know. I'm sorry.

ANNA

Abel...congratulations. Now cheer up. And can someone give me a tour of this place we just paid two million bucks for?

ABEL, ANDREW, and ANNA walk towards the tanks looking around. They come around the corner to THE VIEW.

EXT. BEHIND THE TANKS, WITH A VIEW OF THE CITY - DAY

They all look out.

ANNA

What a hell-hole this city is.

ABEL

No.

ANDREW WALSH

I don't know why but I guess I never realized we even had this view from back here.

That line sits for a long beat.

ABEL

I did.

Then they hear someone behind them. They turn. It's JULIAN. He is standing holding a gun. They stare for a long beat.

ABEL (CONT'D)

I thought you said you threw that into the river?

JULIAN

I didn't.

ABEL

I see that.

JULIAN

I have nowhere to go.

ABEL

Nowhere easy.

JULIAN

Fuck you. I have nothing. And somehow you've ended up with everything you wanted.

ABEL looks at the gun in his hand.

ABEL

It wasn't meant to be.

JULIAN

What is that supposed to mean?

ABEL

I know what you wanted. But you need to forget that. You are looking backward. Only look forward, that is what you can control.

JULIAN

I'm sorry. You gave me a very good chance. Right?

ABEL

Yes.

JULIAN

Probably a better chance than I deserved.

ABEL

No.

JULIAN

Please take care of my family.

ABEL

Julian.

JULIAN

Please...

ABEL looks at him trying to read where this poor kid is at.

ABEL

I will.

With that JULIAN takes the gun and puts it in his mouth and pulls the trigger.

The gun goes off and the red blood sprays on the white side of the fuel tank that is behind him.

ABEL and the rest are left totally in shock. They are beside themselves. But out of the corner of his eye ABEL notices that the bullet has also pierced through the tank and amid the red spray a flow of black heating oil is pouring out through the bullet hole onto the ground.

ABEL steps around JULIAN'S body and goes over to the hole. He picks up an old rag from the ground and stuffs it into the hole plugging the flow of oil.

ANDREW WALSH

What... what should we do?

ABEL turns and looks back at him.

ABEL  
We call the police.

ANDREW WALSH  
Really?

ABEL  
Yes!

With that he walks off behind the tanks.

EXT. PARKING LOT, NEXT TO THE TANK FARM SITE - DAY

There are now POLICE VEHICLES everywhere. ABEL is standing off alone. The DA gets out of a car all alone and walks over to ABEL.

A.D.A. LAWRENCE  
I'm very sorry. Did you know him well?

ABEL  
I did.

A.D.A. LAWRENCE  
He must have been under a hell of a lot of pressure.

ABEL  
Yeah. For a while I thought he was... it's just...

A.D.A. LAWRENCE  
I'm sorry.

They look out across the city.

ABEL  
You really do have to be lucky.

A.D.A. LAWRENCE  
Yes... so you are chasing down hijackers now?

ABEL  
I was right there... I couldn't help myself.

LAWRENCE nods approval.

ABEL (CONT'D)  
Have you found the driver?

A.D.A. LAWRENCE  
No.

ABEL  
You'll find him.

A.D.A. LAWRENCE  
Probably not.

ABEL  
Well, thank you for coming. I  
wanted to make sure this was  
handled correctly.

A.D.A. LAWRENCE  
Of course.

ABEL  
I'm not sure how I got here.

A.D.A. LAWRENCE  
Yeah.

ABEL  
So... I should tell you that I  
won't be able to take that deal you  
offered. There is no way I would  
ever accept a felony charge for  
anything we've done.

A.D.A. LAWRENCE  
I know.

ABEL  
I am not a felon.

A.D.A. LAWRENCE  
That's probably true.

ABEL  
But I also can't have you digging  
around my life and keeping this  
hanging around my neck for the next  
ten years. I love fighting a good  
battle but this... it's very bad  
for my business.

This gets Lawrence's attention.

ABEL (CONT'D)

So, we need to come to some sort of conclusion.

A.D.A. LAWRENCE

We can probably do that.

ABEL

Good.

They both look out for a beat.

A.D.A. LAWRENCE

I hear you closed on this terminal today?

ABEL

It looks that way.

A.D.A. LAWRENCE

I didn't realize that you had that in the works.

ABEL

For a very long time.

A.D.A. LAWRENCE

That will put you in quite a powerful position.

ABEL

Within my business it has that potential.

LAWRENCE shifts his tone ever so slightly.

A.D.A. LAWRENCE

If you get this place up and running again it will have significant influence... politically speaking.

ABEL picks up on the word POLITICALLY and stares down LAWRENCE.

A.D.A. LAWRENCE (CONT'D)

We all have our ambitions.

ABEL

Yes.

LAWRENCE gives a slight smile and then pauses.

A.D.A. LAWRENCE

And sometimes we need help to get there... You've come a very long way.

ABEL

Yes, I have.

A.D.A. LAWRENCE

In a very short time.

ABEL

It doesn't feel that way... But please know that I have always chosen the path that was the most right.

A.D.A. LAWRENCE

The most right?

ABEL

Yes.

A.D.A. LAWRENCE

That one makes my head hurt a little.

ABEL

The result is never in question for me. Just what path do I take to get there. And I have never questioned my path. There is always one that is most right. And that is what this is.

A.D.A. LAWRENCE

I hope so.

They look at each other and then out over the city.

THE END