

THE FORGER

by

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1

INT. CUTTER HOME - KITCHEN - DAY

1

A PAINTING - of a winged boy, Icarus, flying out of a prison labyrinth where a slain Minotaur lies dead on the island of Crete below. Soaring through the sky in front of him is his father, Daedalus, but instead of following him, Icarus is heading too close to the sun and his wings are melting.

The painting is a tour de force... the details, the shading, the colors, the movement, the emotional depth... it must be the work of a master.

But as we PULL BACK we reveal the little hand manning the brush...

RAY CUTTER

A 10 year old prodigy. Ray's painting is tacked up to the kitchen door. A man-made easel of sorts. The paints Ray are using are old and cracked and probably came from a yard sale, but you'd never know it from what he's created with them...

2

INT. CUTTER HOME - KITCHEN - EAST BOSTON, MA - DAY - 1970'S

2

Ray puts the finishing touches on his work and steps back. He makes a face, clearly not satisfied with the outcome.

He places the paints on the kitchen counter and washes his hands. The kitchen reveals we're in the early 70's, with wood paneled cabinets, wallpaper and a chrome kitchen table.

That's when his father, JOSEPH CUTTER, 38, a tough Irish blue collar guy, enters the kitchen killing his beer.

He drunkenly places the empty beside a half-dozen more on the counter, right next to an overflowing sink filled with dirty dishes. He grabs another beer from the fridge, opens it.

He stops when he sees what Ray has painted. Now, any normal father would heap praise on something so beautiful...

But not Joseph... who bursts out laughing.

JOSEPH

Jesus Ray... Why are you still
wasting time with this? You can't
make a living painting. Artists die
penniless, remember that.

Joseph gets an idea.

JOSEPH

You want to see how to make money?
Come with me.

RAY

Dad, no.

2.

2 CONTINUED:

2

But Joseph's already grabbed their coats from the closet.

3 EXT. MACY'S - DOWNTOWN BOSTON - DAY

3

Joseph parks in front of the store in a 1965 Buick Skylark. He leaves Ray in the car with the motor running and gets out.

Ray looks up from doodling an impressive jungle scene his SKETCH-BOOK (which he always carries around with him) to see his father enter the store.

4 INT. MACY'S - DAY

4

Joseph makes a beeline to a MALE MANNEQUIN in the storefront window.

Without a care in the world, Joseph pulls off the MANNEQUIN'S LEFT ARM and carries it out of the store.

5 EXT. MACY'S - DAY

5

Joseph tosses the left arm into the back seat of the Buick, climbs into the driver's seat and they drive off...

...just as a MACY'S WORKER comes running out after him.

6 INT. JEWELRY STORE - DOWNTOWN BOSTON - DAY

6

Joseph and Ray are looking at GOLD CHAINS inside a glass cabinet as the MANAGER approaches.

MANAGER

Can I help you?

JOSEPH

Yeah, my son's looking to buy his mother a birthday gift. Do you like any of these Ray?

Ray stands holding Joseph's left hand. He looks up at his father. He knows this is his part in the scam but he's just reluctant to participate.

JOSEPH

Ray.

Ray relents and points at two gold chains. The Manager gladly pulls them out. He lays them on a black felt fabric.

Joseph holds one of the chains up to the light with his right hand, then he looks down at Ray.

JOSEPH

What do you think? You like it?

CONTINUED:

Ray nods at his father. Joseph places the chains back down on the black felt.

JOSEPH

What about that one? Could we see that chain also?

The Manager eagerly bends down to reach that chain...

...and lightning fast, Joseph's REAL LEFT HAND shoots out between the opening in his coat and switches two fake gold chains with the two real ones, which look very similar.

The Manager straightens back up with the third gold chain... but Ray now TUGS at his father's left hand, which we realize now is the mannequin's fake left hand.

JOSEPH

What is it son?

RAY

I'm hungry. Can we go eat?

JOSEPH

Eat? But we're picking out your mother's gift.

(sighs dramatically to Manager)
I guess we'll be back. Thanks for your time.

The Manager nods, disappointed he's not going to make a sale. He puts the chains back into the case, unaware they're fake.

INT. IVAN'S PAWN SHOP - DAY

Joseph places two gold chains on the counter. The Russian proprietor IVAN (37) examines them, then looks at Joseph.

IVAN

Where'd you get these?

JOSEPH

My wife passed away and we went through her jewelry box. There a problem?

Ivan takes this in a beat, then he peels off a wad of bills to buy them. Joseph pockets the money and smiles.

Joseph heads out of the store, tugging at Ray to follow, but Ray's admiring an ARTIST'S PAINTING PALETTE on the wall.

JOSEPH

Let's go.

Ray tears himself away from it and trails after his father carrying his well worn SKETCH-BOOK in his hand.

8 INT. CUTTER HOME - NIGHT

8

Joseph and Ray return home after a long day. Joseph peels off his coat and plops on the couch. Ray starts upstairs.

JOSEPH

Hey Ray, you did good today.

Ray stops on the stairs and looks at his old man as Joseph turns on the TV and surfs the channels.

PUSH IN on Ray's innocent young face, as he closes his eyes, and then...

DISSOLVE TO:

9 INT. PRISON - RAY'S CELL - MORNING

9

Ray's face... now in his 50's. He's lying on a cot staring up at the ceiling in the dark, remembering, when the lights go on. Ray sits up and we take in his surroundings...

10 INT. RAY'S PRISON CELL - WALPOLE, MA - MORNING - PRESENT DAY

10

Ray stands in his cramped, 6 x 8 cell. PRISON SOUNDS now begin to fill the air. He grabs his orange prison shirt off the chair and slips it on. Buttons it.

Ray washes his face at a small sink. As he brushes his teeth, we PAN his cell to see...

...a few of his paintings, books on art masters from Degas to Rembrandt and an OLD PHOTO taped to the wall of him with his own 10 year old son WILLIAM.

Ray places the toothbrush back in a cup. He steps out of his cell for breakfast, going through the motions of life.

11 INT. PRISON MESS HALL - MORNING

11

Ray gets his breakfast in line with many other inmates. The food's terrible. The other cons angrily complain. The place is full of animals. Everyone's on edge.

Except Ray. No one's paying him any attention. It's like he's invisible, and that's how he prefers it.

He walks around with his tray looking for a place to disappear. He finds a table with a few scary white cons. He's about to take a seat when one of them acknowledges him with a nod. Ray stops, decides not to sit there now.

Instead, he sits down at another table filled with rowdy Black and Mexican cons yelling and laughing. Ray sits in the center seat, vanishing into this busy table.

12 EXT. PRISON YARD - DAY

12

Ray walks the yard. The other cons mill about in groups, lift weights, shoot hoops, but Ray stays by himself.

Two cons get into a shoving match nearby but Ray passes them without flinching. A basketball bounces in front of him but Ray ignores it and keeps walking.

A PRISON GUARD approaches him...

PRISON GUARD
Cutter, you got a visitor.

13 INT. PRISON - VISITOR'S AREA - MINUTES LATER - DAY

13

The Prison Guard leads Ray down a row of booths to the end, where an older Joseph Cutter is waiting. Joseph, now in his 80's, looks skinnier and worn down from the last few years.

Ray takes a seat and grabs the phone.

RAY
It's Tuesday Pop. What're you doing here?

Joseph removes an ENVELOPE from his pocket.

JOSEPH
I brought you some photos.

A beat, as Joseph places the envelope on the window shelf.

RAY
I told you about that. You know what it's like in here. No strings.

JOSEPH
Will's not doing good Ray.

Ray sighs.

RAY
I've got ten months left Pop. Just tell Will...

JOSEPH
Ray. Listen to me. Will won't be around when you get out.

RAY
What are you talking about?

JOSEPH
He has a tumor.

13 CONTINUED:

13

RAY

Huh?

JOSEPH

In his head.

Ray looks at his father. Joseph nods back at his son, it's true. Ray's world comes crashing down around him.

RAY

But he's 15.

JOSEPH

Fifteen year olds can get tumors too.

Ray shifts in his seat, the walls seem like they're closing in on him for the first time in four years.

RAY

Can't they do something? Operate?

Joseph just shrugs. Ray leans back in his chair.

RAY

Can I see him?

JOSEPH

He doesn't want to come.

(off Ray's look)

Anyway, I thought you should know.

Joseph holds up the envelope.

JOSEPH

I'll leave these with the guard.

RAY

Pop...

JOSEPH

See you next week Ray.

Joseph gets up and drops the receiver back on the hook.

HOLD ON Ray a moment, trying to process the news, then...

14 INT. PRISON - RAY'S CELL - NIGHT

14

Ray lies awake on his cot. He looks at the envelope a long beat, then he removes the photos inside... they are all shots of his son Will - at Christmas, in his baseball uniform, getting a Karate trophy, events Ray missed out on.

Ray stares at them, the guilt eating away at him.

15 INT. PRISON - PHONES - MORNING

15

Ray makes a call on the payphone. The line rings and rings... until finally...

WILL (V.O.)
Hello?

Ray has a lump in his throat after hearing his son's voice.

RAY
Will. It's me.

A long agonizing beat follows, then...

WILL (V.O.)
What do you want?

RAY
I... wanted to check on you.

Another long awkward beat, then...

WILL (V.O.)
Don't call here anymore.

Click. Dial tone. Ray doesn't move.

16 INT. PRISON - VISITOR'S AREA - DAY

16

Ray sits across from his sleazy lawyer, MARTIN DAVIS, 50's.

MARTIN
There's nothing I can do Ray. Your appeal was denied. You only have eleven months left, just ride it out.

RAY
Ten months.

MARTIN
Ten months then, even better.

Ray considers this, not willing to accept it... he knows there's another way, but he's hesitant to go down that road.

MARTIN
You gotta do the time Ray.

Ray checks the guards, he knows they're listening. He leans close to the glass and blocks the receiver, then he mouths...

RAY
Get in touch with Tommy Keating.

Martin reacts, he knows the name.

16 CONTINUED:

16

MARTIN

Keating? You don't want to do that
 Ray. As your attorney I advise you
 to wait the eleven months.

RAY

It's Ten. Now call him Martin.
Today.

Ray hangs up and walks away, sealing a deal with the Devil.

17 EXT. WALPOLE PRISON - FRONT GATE - DAY

17

Ray steps outside and the prison door shuts behind him. He takes his first breath of fresh air, glad to be free.

A Cadillac convertible is parked across the street with his childhood pal inside... CARL, 41, an ex-Marine with a Special Forces tattoo on his arm. Ray smiles and heads over.

RAY

You're moving up in the world.

CARL

All class, baby.

Ray climbs in. Carl drives off, still trying to wrap his head around why his friend opted to get out early.

18 INT. CADILLAC - DRIVING - DAY

18

CARL

So what happened? You were in the red zone.

RAY

I just wanted out, that's all.

CARL

So you get back into bed with Keating. Don't bullshit me. What did you do?

RAY

Nothing.

Carl looks at him, waiting for more.

Ray opens the window, enjoying the breeze.

RAY

I'm just glad to be out.

19 EXT. CUTTER HOME - EAST BOSTON, MA - EVENING

19

Carl parks across the street from Ray's old childhood house. The last four years haven't been kind. The paint's chipped and faded. Joseph's Buick sits in the driveway.

Ray grabs his duffle bag. Then he just sits there not wanting to get out. Carl knows what he's thinking.

CARL
How long's it been since you've seen him?

RAY
Few years. He used to visit a lot in the beginning.

Carl reaches over and opens the glove box. Takes out a silver flask. Beside it is a 9MM.

CARL
It'll smooth out the edges.

Ray takes a couple of swigs from the flask, hands it back. He gets out and Carl drives off.

Ray stares at his house. The lights are on. He's more nervous about going inside than he was about going to prison.

A police helicopter flies by overhead. Sirens in the distance. Ray's now more aware of these sounds after his prison stint. It's not how he remembered it.

He finally picks up his bag and heads across the street.

20 EXT./INT. CUTTER HOME - KITCHEN - CONTINUOUS - EVENING

20

Ray appears at the side door. He can see Joseph through the screen door fixing supper in between beers.

Ray knocks, startling him. Joseph unlocks the screen door to let Ray in.

JOSEPH
The hell're you doing here?
(stiffens)
You didn't escape, did you?

RAY
Yeah, I tunneled out. Don't tell anyone.

Ray tosses his bag in the corner. The kitchen is old, wood paneling from the 80's, faded wall paper, old appliances. He can't help but feel guilty for doing this to Will.

JOSEPH
Good to see you haven't lost your
sense of humor, you're gonna need it.

RAY
How's he doing?

JOSEPH
Today was a bad day.

RAY
Where is he?

JOSEPH
Upstairs.

FOLLOW Ray as he walks through his old house and up the
creaky wooden stairs to the second floor...

WILLIAM CUTTER, 15, is in the process of building a model
version of the Apollo 13. He glues the edge of the solar
panel with razor sharp precision.

All around the room are models of rockets and space stations.
Plus Red Sox memorabilia, and an electric guitar.

A KNOCK at the door, he looks up. Ray peers into the room.
Will is surprised to see him.

RAY
Hey, I didn't mean to startle you.

WILL
How'd you get out?

Ray steps into the bedroom.

RAY
They let me out.

An awkward beat. Will doesn't say anything. Ray walks
around the room, admiring Will's models. He also notices a
wastebasket beside the bed for sickness.

RAY
You got some real talent.

Will looks down at the model piece in his hand, his father's
trying too hard and it's coming off as phony.

Nothing Ray says now would seem genuine and he knows it.

Ray picks up a framed picture off the bureau of an infant
Will with his mother, a beautiful tom-boyish brunette, KIM.
A painful memory for Ray. He puts it back down.

11.

21 CONTINUED:

21

RAY
Listen, Will...

WILL
Let's not do this, alright?

RAY
Do what?

WILL
The whole apology thing.

Another awkward beat, Ray doesn't know what to say. Will finally turns around and goes back to gluing the model.

Ray just stands there, wondering if he's lost his son for good.

22 INT. CUTTER HOME - HALLWAY - CONTINUOUS - EVENING

22

Ray exits and leans against the wall. The door slams shut beside him, capping off the failed conversation.

23 INT. CUTTER HOME - DOWNSTAIRS - CONTINUOUS - EVENING

23

Joseph turns off the TV as Ray comes downstairs.

JOSEPH
Goodnight

Joseph heads up to his bedroom. Ray walks into his old bedroom on the first floor.

24 INT. CUTTER HOME - RAY'S BEDROOM - EVENING

24

Nothing's been moved. He sits on the bed. Some of his old paintings are piled in the corner. He opens a bedside drawer and all of his personal items are still there, untouched.

Hip Hop music slowly builds, then Ray turns and heads out...

25 EXT. THE PALACE - NIGHT

25

A massive dance club. Three floors of gigantic rooms, each with its own style of music. Hard Rock. Disco. Rap.

This is where everyone from 21 on up goes to meet, drink and do drugs. The line to get in goes around the block. Everyone passes through a metal detector to enter.

Ray drives up in Joseph's Buick, but quickly spots two BOSTON PD CRUISERS parked in front to keep any violence from escalating. He'd rather not to be seen in this environment, so he drives past the police and pulls around back.

26 INT. THE PALACE - SIDE DOOR - NIGHT

26

Ray picks the lock and enters. A SILENT FLASHING RED LIGHT goes off above the door inside, signalling an alarm.

A26 INT. THE PALACE - NIGHT

A26

Ray closes the door behind him. The place is packed. Scantly dressed girls and gangsta dressed guys are all trying to impress and intimidate.

Ray zeros in on the security cameras, making sure his face is seen as he heads up the staircase.

27 INT. THE PALACE - 2ND FLOOR - NIGHT

27

By this time, two intimidating Irish bouncers, FINN and COLLIN, have been informed in their earpieces...

...they follow Ray as he weaves his way through the party-goers, catching glimpses of drugs being passed around and sexual acts being performed in dark corners.

28 INT. THE PALACE - 3RD FLOOR - NIGHT

28

Ray spots a BLACK DOOR in the corner. He looks up at the camera above the door and a BUZZER buzzes him in...

29 INT. THE PALACE - TOMMY'S OFFICE - CONTINUOUS - NIGHT

29

Ray is followed in by Finn and Collin.

A large desk sits in front of floor-to-ceiling tinted windows overlooking the dance floor. Black leather couches in front of it. Sports memorabilia scattered around. And a bank of TEN SECURITY MONITORS keep a roaming eye on the place.

KEATING (V.O.)
I knew you'd come.

TOMMY KEATING, late 40's, a scary and unpredictable ex-boxer turned businessman/drug supplier, with a short fuse and even less patience, exits the bathroom zipping his pants.

KEATING
 They all thought you'd run. But I
 said Ray Cutter's old school, you
 watch, he'll walk through that door
 within twenty-four hours of being a
 free man. And here you are.

Keating gestures for Ray to sit. Ray does. Keating pours two glasses of Scotch at the bar. He hands one to Ray.

KEATING
So why the claustrophobia?

RAY
Just got tired of it all.
(changing the subject)
When did you open this place?

KEATING
'Bout a year ago.

A BOUNCER suddenly appears in the doorway, gestures to Tommy.

KEATING
Unbelievable. Never a dull moment
'round here. I gotta deal with this.

The Bouncer motions for Keating to check out Monitor #4.

ON MONITOR #4 - *We see a MALE BARTENDER, 27, being taken away by two Bouncers. The Bartender looks scared.*

KEATING
Look at this Raymond. What do you see? What's wrong with this picture?

ON MONITOR #1 - *The video is from a previous day catching the Bartender skimming money from the register during closing.*

Keating stops the video and shakes his head.

KEATING
Entitlement. That's what's wrong with this generation. They believe everyone owes them something. What happened to good old fashioned hard work? I compensate them well, empower them, nurture their talents, and in return... they embarrass me.

Keating now notices Ray staring at...

MONITOR #6 - *which shows the back alley where the Bartender is left barely alive after his violent beating.*

Keating turns back to Ray, who's staring at him now.

KEATING
Don't look at me like that Ray, with that holier than thou stare. I can end you.

Ray's not looking for trouble, he finishes his drink and places his empty glass on the table.

KEATING
So let's discuss our new partnership.

RAY

Listen Tommy, I appreciate what you did. And you know I'll pay you back. But I need some time.

Keating stares at Ray a tense moment... then he gets up and removes an ART BOOK from the bookshelf. Hands it to Ray.

KEATING

Time's one thing I don't have Ray.

Ray opens the book to the page marked off and sees the RENOIR PAINTING that's circled.

RAY

A Renoir? You're out of your mind.

KEATING

Not just any Renoir... "Woman At The Piano".

RAY

It's too high profile. Besides, last I checked it was at the Art Institute Of Chicago.

KEATING

That's right. But in three weeks it'll be on display here at the Museum Of Fine Arts.

RAY

Three weeks? That's impossible. Nobody can make that.

KEATING

You can. And I've got the museum schematics, security codes, guard shifts, everything you'll need.

RAY

I'm not a thief Tommy.

KEATING

You'll figure it out.

RAY

Look Tommy, I wish I could help, but I can't do this right now.

Keating closes his eyes, like he's losing his patience.

KEATING

Okay Ray, if you really can't do it, then I make a phone call and you go back to prison.

Ray stares at Keating, he knows he'll do it.

29 CONTINUED: (3)

29

KEATING
I need an answer.

Ray looks at the art book.

KEATING
You have forty-eight hours.

Ray gets up and heads out the door, not happy with himself.

30 INT. THE PALACE - CONTINUOUS - NIGHT

30

Ray exits and approaches the staircase. At the bottom of the stairs, CATHERINE, 32, in a short skirt and tank top, spots Ray exit Tommy's office and walk down the stairs.

She cuts Ray off as he heads for the side door.

CATHERINE
Hey. Want to buy me a drink?

Ray takes in her mascara and bright red lipstick and he feels sorry for her.

CATHERINE
I haven't seen you around here before. I'm Catherine.

RAY
Ray.

CATHERINE
Nice to meet you Ray.

She slips her arm under his.

CATHERINE
You know Tommy?
(off Ray's look)
I saw you come out of his office.

RAY
How do you know Tommy?

CATHERINE
He likes to have pretty girls around here. Treats us well. You?

RAY
He's an old friend.

CATHERINE
Yeah? How about you and I get out of here and have some fun?

Ray considers the offer, looks around, then he nods and leads her out the side door of the Palace. Catherine smiles.

31 EXT. THE PALACE - SIDE DOOR - CONTINUOUS - NIGHT

31

But once outside, Ray removes her arm and looks at her.

RAY

This really the life you want?

CATHERINE

(taken aback)

What? Who are you to...

He turns her around to face his driver's side window and see her own reflection. Catherine looks at her overly made up reflection, then she pulls away from him, clearly upset.

RAY

Go home.

She stands there, rattled, as Ray drives off. Once he's gone, she tries the side door and she's locked out. That's what he wanted, to get her out of there.

Off her look, we...

32 INT. CUTTER HOME - KITCHEN - MORNING

32

Will walks into the kitchen. Ray's making pancakes.

RAY

You hungry?

WILL

Not for pancakes.

RAY

Alright. How about eggs?

Will ignores him and pours himself a bowl of cereal.

WILL

Where's grandpa?

RAY

Out. I'll be taking you in today.

Will's disappointed. He starts shoveling sugar onto his cereal.

RAY

Too much sugar's not good for you.

Will shoots him a look like, *I'm dying you idiot.*

33 INT. BOSTON MEMORIAL HOSPITAL - DAY

33

DR. ANNE WALLACE, 40's, shows Ray Will's test results. She circles a dark mass on the MRI scan.

In the b.g., Will can be seen undergoing tests. Ray can't help tossing him a look every once and a while.

DR. WALLACE
Because of its location in the
cranial nerves we're unable to remove
it surgically.

Ray studies the MRI, trying to process it all.

DR. WALLACE
We believe chemotherapy might
decrease its size, but it won't
eradicate the tumor. And before we
can proceed we do need your parental
consent.

Ray nods. Still staring at the MRI. All he can do is nod.
Dr. Wallace isn't sure he's understanding it all.

DR. WALLACE
I'm sorry Mr. Cutter, I know this is
difficult. Do you have any questions?

RAY
So what's the game plan?

DR. WALLACE
The game plan?

She looks at him blankly and he gets his answer in her eyes.
Ray feels like he was just kicked in the gut. He looks back
at Will. The reality of what she's saying is now sinking in.

RAY
Will he be in pain?

DR. WALLACE
We have medication for that. But it
could also be very peaceful. One day
he might just go to sleep and not
wake up. Just make him comfortable.

Off Ray, nodding again...

34 INT. BUICK - DRIVING HOME - DAY

34

Ray and Will sit in silence at a red light.

WILL
What did Dr. Wallace say?

RAY

About what?

Ray hits the car horn to signal the vehicle in front of him but no sounds comes out.

RAY

What the hell happened to the horn?

WILL

Grandpa took it out. He hit it so much he sprained his wrist.

RAY

Why doesn't that surprise me.

WILL

About the chemo, will it cure me?

RAY

(caught off guard)

Well, she said it all depends on you. You need to stay positive and strong.

Will considers this and looks out the window. Ray feels guilty for lying, but he doesn't know what else to say.

Joseph, Ray and Will are watching "Angels With Dirty Faces" on TV. Ray and Joseph are drinking beers.

ON TV - *It's near the end when Father Connolly (Pat O'Brien) visits Rocky Sullivan (James Cagney) in his prison cell before his execution to persuade him to go out "yella" in order to sway idolizing kids away from a life of crime.*

Joseph downs the rest of his beer then pulls another one from the mini-cooler beside the recliner. He cracks it open.

WILL

I'll take one of those.

Joseph digs another beer out and tosses it to Will. Ray catches it in mid-air. Gives his father a look.

JOSEPH

What are you doing? Let the kid have a beer for Christ's sake.

Will stares at Ray, waiting for him to make up his mind. A beat, then Ray twists off the cap and hands Will the beer. The teenager takes a sip. Settles back into the movie.

ON TV - *Rocky Sullivan goes to the electric chair crying and sobbing, and we don't know if it's an act or not.*

The scene hits them all hard.

JOSEPH
That ending always gets me.

Ray and Will take another pull off their beers.

It's last call at an upscale Irish restaurant/pub. Ray and Carl are closing the place. They've had a lot to drink.

CARL
Fifteen years old. Damn. His life hasn't even begun yet.

Carl takes another swig off his beer. DAPHNE, 36, Carl's girlfriend, enters the restaurant to close out the register.

She wears an OLD PAIR OF BEAT UP GLASSES and her eyes light up when she sees Ray. She walks over and gives him a hug.

DAPHNE
Raymond J. Cutter. What are you doing here?

RAY
Thought I'd come by. You look great.

DAPHNE
So do you. I can't believe they let you out early.

RAY
Good behavior.

DAPHNE
You? Good behavior? Ha.
(beat, becoming serious)
I heard about Will, Ray. I'm truly sorry, if there's anything I can do, please don't hesitate.

Ray nods, thanks.

DAPHNE
Are you hungry? Can I make you something?

RAY
No thanks. I'm good.

CARL
I'll have a hamburger.

She doesn't even acknowledge Carl.

DAPHNE

Holler if you change your mind.

Daphne ignores Carl and walks off, heading into her office.

RAY

What was that about?

CARL

She's still angry about last night.

RAY

What did you do to her last night?

CARL

I drank her contacts.

RAY

You what?

CARL

They were in a glass of water beside the bed. She said she told me three times they were there. I was drunk, I don't remember. I woke up, it was late and I was thirsty. I've apologized like fifty times already.

Ray can't help but laugh.

CARL

That's it, laugh it up. Aren't you supposed to see Keating tomorrow, isn't that what you told me?

RAY

Let him wait.

CARL

You know you can't trust him.

RAY

I can't think about that right now.

CARL

Alright, well, is there anything Will wants right now? What would you want?

RAY

What I've always wanted. To lie in a hammock on a tropical beach and drink Mai-Tai's all day.

CARL

Maybe that's what he wants too.

Ray kills his beer, considering this.

37

INT. BOSTON MEMORIAL HOSPITAL - WAITING ROOM - MORNING

37

Ray sits with Will waiting for his first chemo treatment. Other sick children sit around with their parents. They aren't lost on Ray but he tries to shut them out emotionally.

Then the Make-A-Wish Foundation gathers outside a YOUNG GIRL's room down the hall. The Press are taking pictures of the SICK GIRL with her idol, a Lady Gaga-like Pop Star.

Ray gets a kick out of it.

RAY

Look at that.

Will tosses a quick glance in the girl's direction down the hall, then goes back to his magazine.

RAY

That's a nice thing they do.
(turns to Will, awkwardly)
There anyone famous you'd like to meet?

Will looks up at Ray, puts two-and-two together.

WILL

Don't even think of signing me up for that.

RAY

Why not? Seems nice.

WILL

It's not, it's embarrassing. I don't want to go to Disney World, or meet Tom Brady. That's just pathetic.

RAY

Okay, is there anything you want to do then?

WILL

No, and don't ask me any more stupid questions.

Ray leans back, shut down. He realizes the apple doesn't fall far from the tree.

An ATTRACTIVE NURSE approaches Will.

NURSE

Hi handsome. You been waiting long?

Will shakes his head, blushing. He has a crush on the Nurse. He follows her into the room.

Down the hall, the Pop Star starts singing "Happy Birthday" to the Sick Girl. The Sick Girl's all smiles, having fun. Giving her a brief moment of relief from her problems.

Off Ray, trying to figure out how he can do that for Will...

Ray and Will sit in silence. Will seems weaker from his first chemo treatment. Ray feels the need to say something.

RAY

Hey... What if I did that wish thing?

WILL

Not this again.

RAY

I mean it. What if I gave you a wish? Or three. Like a genie.

WILL

A genie? Jesus Christ.

RAY

Hey, come on. I'm serious. Anything you want.

Will laughs at the absurdity of his father's request.

WILL

You'd never follow through with it.

RAY

Let me surprise you.

Will decides to call his father's bluff.

WILL

Alright, I wish I didn't have cancer.

Will looks at Ray for him to fulfill this and Ray doesn't know how to respond.

WILL

That's what I thought.

Off Ray, frustrated and embarrassed, that didn't work out.

DETECTIVE DOUGHERTY, 31, is staring at the body of the DEAD BARTENDER who was skimming from Keating.

The Bartender's body is lying on the bed having OD'd with a heroin needle still sticking out of his blue and swollen arm.

An OFFICER digs a wallet out of the bartender's pants on the floor, he finds his license.

OFFICER
Stevie McGill. Twenty-eight. Lives
in Cambridge.

DET. DOUGHERTY
Run a check. See what he was into.

DET. PAISLEY
Shit. I knew him.

Dougherty turns to his partner... DETECTIVE "CATHERINE" PAISLEY. She's the woman from the Palace, but now she has a Detective Shield around her neck, and she's been transformed from party girl to serious cop.

DET. PAISLEY
He used to serve drinks at The
Palace.

Paisley examines the Bartender's body.

DET. PAISLEY
Keating fired him the other night.
Word was he was skimming.

DET. DOUGHERTY
Can we tie this to Keating?

DET. PAISLEY
Maybe, but we need more evidence to
put him away. He's slippery, he's
got money and lots of friends hiding
under rocks.

DET. DOUGHERTY
So this scumbag runs a criminal
organization that supplies drugs to
half of Boston, murders whoever he
wants and we can't even arrest him?

DET. PAISLEY
Not yet. Not till we have something
solid.

Ray and Will are having lunch in silence. Will eyes a FAMILY laughing at a nearby table. A little envious of them.

While at the same time two cute GIRLS in the next booth are checking him out. The girls giggle and gossip about him. Flirting the way teenagers do.

Will ignores them, uninterested. Ray remembers the nurse.

RAY
Those two girls are checking you out.

WILL
Let it go, dad. It's not like I'm gonna ask them out on a date.

RAY
Who said anything about a date?

Will looks up at his father wondering if he's implying what he thinks he's implying. Ray raises his eyebrows. He is.

Will shakes his head and goes back to eating.

RAY
C'mon, lighten up, I was just joking. Whatever happened to that girlfriend of yours? What was her name? Tracy?

WILL
How do you know about her?

RAY
Your grandfather told me. I asked about you all the time when I was away.

Will considers this a beat, then...

WILL
Tricia.

RAY
How long did you and Tricia go out?

WILL
Dad... Can we drop it?

ANGLE - OPPOSITE BOOTH

Finn and Collin slide into the booth. Ray almost chokes on his burger when he spots them. Finn motions for Ray to join him in the Men's Room.

BACK WITH WILL

Will lowers his head, gathering up the courage to ask his father something.

WILL
Dad...

RAY
I'll be right back.

Ray gets up, cutting Will off. Will is left sitting there red-faced.

40 CONTINUED: (2)

40

Ray follows Finn through the restaurant. He notices Finn shift his GUN to the front of his waistband.

41 INT. DENNY'S RESTAURANT - MEN'S ROOM - CONTINUOUS - AFTERNOON 41

Finn is waiting at the sink, his gun is in clear view sticking out of his pants waist when Ray walks in.

FINN

Guess what day it is, Cutter?
Keating wants to see you. Now.

RAY

I'm having lunch with my son. Tell
Tommy I'll come by later today.

Ray turns to leave, but Finn grabs his arm, and that's it...

...Ray SLAMS Finn's face into the wall. Finn fights back and it's messy in this cramped space. Missed punches, elbows, knees... Ray finally gets his arm around Finn's neck and squeezes. Finn's turning blue, the gun drops from his hand.

RAY

I ever see either of you around my
kid again I'll break both your necks.

Finn blacks out and slumps to the floor. Ray drags him into a stall and then exits.

42 INT. DENNY'S RESTAURANT - CONTINUOUS - AFTERNOON 42

Ray sits down like nothing's wrong, picks up his hamburger.

WILL

What happened? That guy followed you
into the bathroom. Who was he?

RAY

What guy?

Will sighs. He picks up his tray and stands. Ray feels horrible for lying. He gets up and follows Will over to the trash bin. As Will empties his tray, Ray comes clean.

RAY

Alright. I owe his boss money. He
came by to remind me.

This gets Will's attention, he turns to Ray.

WILL

How much money?

RAY

Forty thousand.

WILL
Holy shit. Where is it?

RAY
I had him use it to bribe a judge so
I could get out early to see you.

Will processes this as he stacks his empty tray.

43 EXT. DENNY'S RESTAURANT - PARKING LOT - CONTINUOUS - AFTERNOON 43

Ray opens the car door of the Buick for Will. Will just stands there. He doesn't get in. He turns to his father.

WILL
I want to meet my mother.

RAY
Your mother? C'mon Will, the two of us just didn't work out. It was no one's fault. Your mother loved you a lot. She just couldn't stick around.

WILL
Okay, but I still wanna meet her.

RAY
I don't have a clue where she is.

WILL
You said she married a doctor in New York.

RAY
Exactly. New York.

WILL
Well find her. That's my first wish.

So that's what this is about.

RAY
Listen, Will... when I offered you the wishes, I meant...

WILL
I knew you didn't mean it.

RAY
I did mean it.

WILL
Then that's my first wish. I'm not changing it.

Now Will gets into the car. Ray shuts the door.

44 EXT. BOSTON POLICE STATION - PARKING LOT - EVENING

44

Det. Paisley is leaving for the night. She approaches her car, when Det. Dougherty hurries over with a file.

DET. DOUGHERTY
Hey, here's your guy...

Paisley takes the file and sees a MUG SHOT of a young Raymond Cutter paper-clipped to the front.

DET. DOUGHERTY
Name's Raymond Cutter. Served time for forging art. Hit the street a few days ago. Got out ten months early on good behavior.

DET. PAISLEY
A forger? Now there's something you don't see every day. So what, he paints paintings?

DET. DOUGHERTY
I guess. His father Joseph was a petty thief. Did stretches all over the Eastern Seaboard.

DET. PAISLEY
Nice family. So what's his connection to Keating?

DET. DOUGHERTY
No idea, but didn't he break his parole just by being in Keating's presence? Couldn't we leverage him to flip on Keating?

DET. PAISLEY
It's too early. We don't know enough. But let's stay close to Cutter.

Off Paisley, staring at Ray's rap sheet...

45 INT. CUTTER HOME - WILL'S BEDROOM - HALLWAY - NIGHT

45

Ray walks by Will's door, sees the light on. He peers in and Will is lying on the bed, staring at the ceiling. He's unable to sleep, there's a lot on his mind.

Ray wants to go in and talk to him, but he hesitates, not knowing what to say. He stand there a beat. Uncomfortable.

Then he walks into his old bedroom...

46 INT. CUTTER HOME - RAY'S BEDROOM - NIGHT

46

Ray opens his closet to reveal an old locker. He opens it and inside is his old painting equipment... professional brushes, paints, palette, scraping tools, an easel, etc.

He looks at everything... almost like an alcoholic staring at an open liquor bottle. He's tempted. Scared. Distrustful.

Finally, he closes the locker, takes his keys out of his pocket and heads out... his mind made up.

47 INT. KEATING'S PENTHOUSE - DOWNTOWN BOSTON - NIGHT

47

Finn opens the door and Ray enters. He glares at Ray, wanting to finish the fight they started earlier. But Ray ignores him as he steps into the living room.

The place is spectacular. Ray admires the view of the city...

...just as the bedroom doors open and Keating walks out wearing a silk bathrobe and smoking a joint. He's followed by two half-naked ATTRACTIVE CLUB GIRLS, stoned and having fun dancing to hip-hop music coming from the bedroom.

KEATING

Raymond. Come in... sit...

Ray sits on the couch across from Keating.

The girls head over to the bar and mix themselves a drink, laughing and not paying them any attention.

KEATING

My apologies about today. I can assure you Finn acted on his own and I don't blame you for setting him straight.

RAY

This buyer, how solid is he?

KEATING

Very. Don't worry about him.

RAY

I am worried. This is a Renoir, and if he runs a traffic light with that painting in his trunk, we're fucked.

KEATING

He's a professional.

RAY

Then why not just steal it? Why do you have to forge it?

KEATING

You know how these eccentric rich guys are. They like their secrets, and they also don't like looking over their shoulder. So he sits in his hidden room in his Italian Villa and masturbates to his secret art collection. All I know is he wants that painting without anyone knowing.

RAY

So why can't he wait a few months?

Keating sighs, avoiding answering. Ray now gets it.

RAY

You're the one who can't wait. Why?
What happened?

Keating knows Ray's not going to let this go.

KEATING

One of my delivery men got busted with a heavy shipment and lost the entire load. Now I owe for it.

Ray considers this, he has no other angles to play and he has no choice but to do this... he finally relents...

RAY

I'll need a painting of the same size and from the same year. So when I find it, I'll let you know the cost and you be ready to buy it.

Keating nods, pleased. Ray gets up and heads for the door.

The girls turn the music up and start dancing with each other seductively. They pull Keating off the couch to join them.

KEATING

You sure you don't want to stay Ray?
You can take your pick.

RAY

I'll get back to you with the other details. Just be ready.

Keating smiles, relieved, like a weight has just been lifted.

KEATING

Feels like old times again, doesn't it Ray?

Ray walks out, hating himself for getting back into business with this snake.

30.

48 INT. CUTTER HOME - RAY'S BEDROOM - MORNING

48

Ray wakes up with an art book on Renoir lying on his stomach. The book is open to a page on the "Woman At The Piano". He fell asleep reading about the painting. He gets up...

49 INT. CUTTER HOME - KITCHEN - MORNING

49

Ray's on the phone...

RAY

Is this the Copley Art Gallery?

ART GALLERY MANAGER (V.O.)

It is. How can I help you?

RAY

I heard you carry a few pieces of French art. I'm looking for something specific, the year 1875. It's for my wife.

50 INT. CUTTER HOME - BATHROOM - MORNING

50

Will's brushing his teeth, but stops when he hears Ray say, "It's for my wife". He peers out of the bathroom to listen.

51 INT. CUTTER HOME - KITCHEN - MORNING

51

RAY

Great. I'd appreciate it. Call me back if you find something.

Joseph appears behind Will, sees him listening in.

JOSEPH

Let's go. You ready?

Will quickly finishes up.

52 EXT. GROCERY STORE - PARKING LOT - DAY

52

Joseph and Will exit the store with bags of groceries and a case of beer. As they walk through the parking lot...

WILL

What was Grandma like?

Joseph is caught off guard by the question.

JOSEPH

Your grandmother was a saint. She never lied, never gossiped, and she'd give you the last dime in her pocket if you needed it. I've never met a nicer human being. She didn't deserve to suffer as bad as she did.

Will considers this as they stop at their car.

WILL

How old was my dad when she died?

JOSEPH

Four.

WILL

Then he never knew her?

Joseph shakes his head, regretting this. He opens the trunk and places his bags inside.

WILL

So it was just you two? Did you guys get along?

JOSEPH

Yeah, it was a constant party. What is this?

WILL

Nothing, just wondering.

JOSEPH

Wondering what?

WILL

I never see you guys hug or say you love each other.

JOSEPH

Guys don't do that. He already knows.

WILL

You sure?

JOSEPH

Hell, I never even told your grandmother that. But she knew. Words don't mean shit in this world. Remember that. It's what a person does for you that counts.

Will places his bags inside. Joseph slams the trunk shut.

WILL
What about my Mom? You ever meet
her?

This stops Joseph.

JOSEPH
Is that what this is about?

WILL
Yeah, Dad asked what I wanted and I
said I wanted to meet her but he blew
me off.

Joseph shakes his head.

JOSEPH
Get in the car.

Ray and Carl have schematics on the Museum Of Fine Arts
spread out on the coffee table.

CARL
This looks difficult. How much time?

RAY
Two weeks from now. Your opinion?

CARL
Well my opinion is you need my help.

The back door opens, Will and Joseph enter with groceries...

Ray does his best to ditch the plans, but Will spots the Art
Book and Museum schematics before Ray hides them.

RAY
You guys are back early.

Joseph shoots Ray a look, it's obvious Ray's up to no good
once again. Joseph takes the groceries from Will.

JOSEPH
Will. Upstairs. Now.

Will can sense the serious tone in his grandfather's voice,
so he hurries upstairs. Carl knows Ray's in deep shit.

CARL
Give me a call tomorrow.

Carl quickly exits out the front door.

54 EXT. CUTTER HOME - OUT BACK - DAY

54

Ray and Joseph are outside so Will doesn't hear them. Ray just finished admitting his situation to Joseph...

JOSEPH

I knew you were up to something, Ray.
And now you tell me it's Tommy
Keating! Of all the fucking
people...

RAY

What was I supposed to do Pop? Tell
me.

Joseph paces the backyard, he knows Ray had no choice, but he still doesn't want to accept it.

JOSEPH

Take Will and go. Get out of town.

RAY

I can't, Keating's got people
watching every move I make.

Joseph runs his hand through his hair, trying to control his anger. Finally, he stops pacing and gives Ray a look.

JOSEPH

You should've stayed inside. Now
you're just gonna hurt him more.

RAY

I can handle this. It's not gonna
affect Will.

JOSEPH

No? Well what about offering to find
his mother? Think that's gonna
affect him when you don't deliver?

Ray is floored by this, he has nothing to say to that.

JOSEPH

Four years I been here Ray, and now
you walk back in and crush what
little dreams he has left.

Ray's about to defend himself, but Joseph shakes his head.

JOSEPH

I don't want to hear it.

Joseph heads into the house, ending the conversation.

Ray looks up and catches Will pull away from the window out of sight. He just heard everything. Ray feels awful.

54

CONTINUED:

54

He's about to head inside to talk to Will... when his CELL RINGS. He sees the number and has to answer it.

RAY

Yeah.

ART GALLERY MANAGER (V.O.)

Mr. Chambers?

RAY

Speaking.

ART GALLERY MANAGER (V.O.)

This is Gerry at the Copley Art Gallery. I found a collector in Connecticut. His name's Jonathan Durance. He has a painting that fits your description and for a reasonable price. Here's his number...

55

EXT. THE INKWELL - SOUTH BOSTON - EVENING

55

Ray parks the Buick in front of a trashy tattoo parlor next to a strip mall. He gets out, looks nervous. He doesn't want to re-open this chapter of his life again.

56

INT. THE INKWELL - CONTINUOUS - EVENING

56

Ray enters. The only one here is a tough looking tattoo artist wiping down the counter. He's covered with ink up and down his arms and neck. Meet RODNEY.

RODNEY

We're closed, pal.

RAY

Rodney? I'm Ray, Kim Cutter's ex-husband. You remember me?

Ray holds his hand out for Rodney to shake. Rodney recognizes him and scoffs.

RODNEY

What the hell do you want?

RAY

I'm looking for Kim.

RODNEY

(a little too fast)
I haven't seen that bitch in years.

Ray sighs, he knows he's lying. He tries to reason with him.

56 CONTINUED:

56

RAY
C'mon Rodney, I just need to know
where she is.

RODNEY
Get the fuck outta here.

RAY
I'm not going anywhere until you tell
me where I can find my ex-wife.

Rodney WHISTLES and THREE OF HIS BUDDIES walk out of the back room. These guys are big and crazy looking.

RAY
Look, I don't want any trouble.

Rodney pulls a sawed-off shotgun from behind the counter and aims it at Ray.

RODNEY
Too late.

Buddy #1 grabs Ray. Ray KNOCKS HIM DOWN with one punch.

Buddy #2 makes a move and Ray ELBOWS him, sending him sailing. Unfortunately, Buddy #3 and Rodney wrestle Ray to the floor. They hold him down while the others pummel him.

RODNEY
I never liked you Ray.

Rodney delivers a crushing BODY BLOW, Ray doubles over.

57 EXT. THE INKWELL - OUT BACK - EVENING

57

They drag a beaten Ray outside and toss him to the ground. Laughing, the four of them head back inside.

58 EXT. THE INKWELL - OUT BACK - EVENING

58

Moments pass. No movement from Ray. Then we hear a GROAN. Ray struggles to stand. There's a gash over his eye.

The weight of the world is hitting him from all angles and he's beyond the point of losing it.

59 EXT. THE INKWELL - EVENING

59

Ray fishes his car keys out of his pocket and opens the trunk. Pulls out a BASEBALL BAT.

60 INT. THE INKWELL - BACK DOOR - EVENING

60

Ray storms in with the bat. Buddy #1 spots him and can't believe it.

BUDDY #1
You gotta be kidding me...

The three Buddies converge on Ray, but three strikes and they're all out, lying unconscious on the floor.

Rodney backs up against the counter. His smile gone.

RAY
Where is she?

Rodney reaches over the counter for his sawed off shotgun, but Ray SMASHES his hand with the bat. Rodney HOWLS.

He goes for it with his other hand, but Ray WHACKS that one too. Rodney falls to the floor, his swollen hands pressed against his chest.

RAY
Where is she Rodney? Don't make me ask you again!

Rodney glances up at Ray with an insane look in his eyes. And then the crazy bastard actually starts LAUGHING.

Ray sighs. He knows hitting this asshole again won't do any good. He'll have to try another approach.

His eyes land on the TATTOO GUN behind the counter. Ray grabs the gun and kneels on Rodney's chest. He begins tattooing something onto Rodney's forehead.

RODNEY
What the fuck! Stop!

But Ray's not stopping.

RODNEY
Prescott Road! It's in Braintree!
That's where she is! I swear!

Ray stops. He studies him. Rodney drops the tough guy act.

RODNEY
Dude. I'm telling you the truth.
She left me a few months back.

Ray tosses the tattoo gun back on the counter, he picks up his bat and walks out.

Once he's gone Rodney grabs a MIRROR. He realizes Ray didn't tattoo anything on his forehead.

61 EXT. KIM'S TRAILER - PRESCOTT ROAD - NIGHT

61

Ray pulls up in front and gets out. The cuts on his face are cleaned up but visible.

62 EXT./INT. KIM'S TRAILER - CONTINUOUS - NIGHT

62

Ray sneaks around back and peers into the trailer's window.

KIM CUTTER, 47, is passed out on the bed. Ray stares at his ex-wife. Old memories come flooding back. Her beauty is still there but it's now hidden under some rough years.

Ray goes around front and opens the trailer door.

63 INT. KIM'S TRAILER - CONTINUOUS - NIGHT

63

The place is a mess. Clothes strewn about. Dirty dishes lying around. Empty liquor bottles on the floor.

Ray steps over the debris and enters the back bedroom. He shakes Kim but she still doesn't wake up.

He spots a prescription bottle next to the bed which explains the reason for her deep sleep. He covers her with a blanket.

64 INT. KIM'S TRAILER - MINUTES LATER - NIGHT

64

Kim stirs. She sniffs the air, smells something. She comes out of the bedroom to find Ray at the table, he's cleaned up the place, made coffee and has a bag of ice over his eye.

KIM
I hope I'm still dreaming.

He pours her a coffee. She ties her hair back and sits down.

KIM
How'd you find me?

RAY
Rodney.

KIM
Didn't think he'd give me up so easily.

RAY
(re: his bruises)
Does it look like it was easy?

Kim tops off her coffee with some liquor. Ray notices her bare feet. There's a RING on her middle toe.

RAY
That our wedding band?

KIM
Every step I take I feel like I'm
walking all over you.

RAY
So you missed me?

KIM
What are you doing here, Ray?

RAY
It's Will.
(off her blank look)
Your son. He wants to see you.

KIM
How old is he now, twelve?

RAY
Fifteen.

KIM
Does he remember me?

Ray shakes his head.

KIM
What did you tell him?

RAY
Don't worry, I made you look like a
saint.

KIM
Then I don't need to see him Ray.
Don't drag me into this.

RAY
Drag you into this?

Kim shakes her head, she doesn't want to do it.

RAY
Listen to me, Kim. Our son is dying.
He has a Stage 4 brain tumor. Now
you're gonna clean yourself up, put
on your best face and meet him. I'll
pick you up at noon tomorrow.

Kim stares at Ray as he stands.

KIM
I can't do it Ray.

Ray walks out and lets the screen door slam shut behind him.

65 INT. CUTTER HOME - LATE NIGHT

65

Ray lies on the couch. One of Joseph's retired doctor friends, DR. SHEEHAN, 60's, finishes stitching the gash over Ray's eye. Joseph watches on in his sweats and t-shirt.

DR. SHEEHAN
That should do it. Can I ask who did this?

RAY
Some bad guys.

Joseph ushers the Doc towards the door.

JOSEPH
Thanks for coming by George.

DR. SHEEHAN
He should get some rest.

Joseph hands the Doc an envelope of cash, then opens the door for him to leave. Then Joseph returns to the couch.

JOSEPH
Keating?

RAY
Rodney.

Joseph gets it, Ray went looking for Kim.

JOSEPH
Christ Ray.

RAY
You were right.

Joseph sits down on the recliner, considering this. He rubs his brow, making a decision.

JOSEPH
What can I do?

RAY
Nothing. I'm taking care of it.

JOSEPH
Hey, I introduced you to that prick Keating, remember?

RAY
So what...

JOSEPH
Just tell me what you need

Ray thinks about this a moment, then...

65 CONTINUED:

65

RAY
Is Ivan still in business?

Joseph sighs, Ivan's the last person he wants to see.

JOSEPH
Of course, that Russian's like a
cockroach.

66 INT. CUTTER HOME - RAY'S BEDROOM - LATE NIGHT 66

Ray removes a suit from his closet, tosses it on the bed.

67 EXT. THE INKWELL - DAWN 67

An AMBULANCE and a Boston PD CRUISER block the street in front. EMT's work on the badly wounded three Buddies, while the officer in charge, MORETTI, questions Rodney.

Detectives Paisley and Dougherty pull up in an unmarked vehicle. Officer Moretti approaches them.

OFFICER MORETTI
I called you because there's
something you should see.

68 INT. THE INKWELL - BACK OFFICE - CONTINUOUS - DAWN 68

The SECURITY VIDEO replays last night's battle for them.

ON SCREEN - *Ray is getting beaten to a pulp. The video is fast forwarded to show Ray return with the bat.*

OFFICER MORETTI
Is that who you were asking about?

Dougherty exchanges a glance with Paisley.

69 EXT. THE INKWELL - CONTINUOUS - DAWN 69

The Detectives exit with Moretti. Moretti points at Rodney, who's in the ambulance, having his hands tended to.

OFFICER MORETTI
Guy's a three time loser. Convicted
of spousal abuse, identity fraud and
cocaine possession.

Paisley gestures for the EMT's to give them some privacy.

DET. PAISLEY
Mr. Hunter, I'm Detective Paisley,
this is Detective Dougherty. Why was
Raymond Cutter here last night?

69 CONTINUED:

69

RODNEY
How the fuck should I know?

DET. DOUGHERTY
He wasn't here to rob you, all the
money's still in the register and the
safe. So what was it?

Rodney sighs, comes clean.

RODNEY
He was looking for his ex-wife.

Off Paisley and Dougherty's puzzled looks...

70 INT. BUICK - DRIVING ON THE FREEWAY - EARLY MORNING 70

Ray drives past a sign that reads: **Entering Connecticut**

71 EXT. DURANCE MANSION - MORNING 71

The Buick negotiates a long, circular drive to a magnificent Mansion. Ray is met on the steps by Jonathan Durance's butler, PALMER, 70's, a stern man in a thousand dollar suit.

PALMER
Mr. Chambers, Mr. Durance is
expecting you.

72 INT. DURANCE MANSION - MOMENTS LATER - MORNING 72

Palmer leads Ray down the grand hallway to the study, impressive artwork and antiques are on display all around.

73 INT. DURANCE MANSION - PRIVATE STUDY - MORNING 73

Palmer opens the door to let Ray in. Waiting for him is JONATHAN DURANCE, 60's, an eccentric old man.

JONATHAN
Mr. Chambers, nice to meet you. I
have what you asked for on the phone.

Jonathan brings Ray over to his desk. He puts on cloth gloves, then carefully unveils a gorgeous old OIL PAINTING of a brunette woman holding a colorful fan.

JONATHAN
Berthe Morisot's "At The Ball".

Jonathan hands Ray another pair of cloth gloves. Ray slips them on and carefully takes the painting. He studies the size, the frame, the canvas... it's exactly what he needs.

73 CONTINUED:

73

JONATHAN

It's the year you requested. May I
ask why that year?

Ray studies the subtle aging cracks in the canvas.

RAY

The year's personal to my wife. It's
the year her great-grandmother was
born in Paris.

JONATHAN

I see, then she'll be happy with
this.

Jonathan hands Ray a piece of paper. Ray glances at the
figure written on it.

JONATHAN

Gerry said he's already mentioned the
price.

RAY

He did.

Ray removes an envelope from his pocket and hands it to
Jonathan. Jonathan opens it and glances at the cash inside.

Off his satisfied nod...

74 EXT. DURANCE MANSION - AN HOUR LATER - MORNING

74

Ray exits carrying a LEATHER CASE with the painting inside
over to his Buick. He opens the trunk and lifts up the floor
to reveal the spare tire compartment.

The compartment's been cleaned out to make space for the
painting. Ray gently places the leather case inside and
straps it down.

He closes the compartment and then the trunk lid.

75 INT. IVAN'S PAWN SHOP - MORNING

75

Joseph enters. The RUSSIAN THUG sitting in the security cage
behind the counter is watching "Price Is Right". He looks up
as Joseph approaches the cage window.

JOSEPH

Tell Ivan Joe Cutter's here to see
him.

RUSSIAN THUG

Ivan's not here.

But Joseph can hear Ivan on the phone in the back room.

JOSEPH
I hear him back there.

RUSSIAN THUG
Take a walk old man.

Joseph's eyes narrow at the old man comment. He's not one to be intimidated by anyone.

JOSEPH
Tell you what...

Joseph puts his right elbow on the cage window counter to challenge the Thug to arm wrestling.

JOSEPH
...I win, you tell Ivan I'm here.
You win, you get this.

Joseph slaps a \$100 on the counter. The Russian Thug considers the wager a beat, amused.

He gets to his feet and grabs Joseph's hand, placing his own thick elbow next to Joseph's.

JOSEPH
On three. One... two...

But Joseph doesn't even get to three. He YANKS the Thug's upper body through the cage window...

...and then SLAMS the METAL SLIDE WINDOW down on the Thug's head repeatedly, until the Russian is knocked out.

Joseph pockets the \$100, grabs the keys off the Russian's belt, unlocks the cage door and enters the back room.

IVAN, 70's, is in the middle of a phone call, when he sees Joseph standing in the doorway. He swears in Russian and slams the phone down, enraged.

IVAN
You son of a bitch. I told you never
to come here again, Cutter.

Ivan sees the Thug hanging out of the cage, unconscious, and he reaches under the desk for a gun.

JOSEPH
Whoa Ivan, relax, this is me, Joseph.
Is this any way to treat an old
friend? Especially after all the
money I've made you over the years.

IVAN

How about how much you cost me with
 those phony clay chips you sold me?
 I had muscle from six casinos in here
 after I cashed them in.

Joseph holds up a piece of paper with a list of items on it.

JOSEPH

I got something here that'll make up
 for all that. I need colored
 minerals. Specifically from the
 1800's. Here's a list.

This gets Ivan's attention, he takes the list from Joseph.
 Studies it, intrigued. Money always trumps animosity.

IVAN

Blue, red, yellow, green... sterling
 silver nuggets... this is expensive.

Joseph peels off a few hundreds and lays them on the desk.

Ivan places the list on top of the bills. Reconsidering.

IVAN

Call me tomorrow.

Joseph tips his scally cap and exits.

Ray pulls up and knocks on the door. No answer. He opens it and looks inside. No sign of Kim. He sighs, disappointed.

When he angrily steps back out... he spots Kim nervously standing in front of the Buick. A beat as he takes her in.

She's done her best to clean up, but everything about her, her hair, dress, make up, all seem clumsily put together.

RAY

You look nice.

Ray opens the car door for her.

Will sneaks into Ray's bedroom and sees Ray's locker.

He opens it and peers inside. He removes a handful of OLD PHOTOS. Most of them are from Ray and Kim during happier times in their relationship. They appear in love.

Will flips through them, until one stops him cold... it's a photo of him as an infant in his mother's arms.

78

CONTINUED:

78

Will stares at it a long beat... when he hears the front door open. He quickly returns the photos to the locker and then nervously takes a deep breath...

79

INT. CUTTER HOME - LIVING ROOM - DAY

79

Ray brings Kim in the house. Joseph smiles when he sees her.

JOSEPH
Kim, it's good to see you.

He kisses her on the cheek. She kisses him back.

Kim senses someone behind her. She turns to see Will in the doorway wearing his Red Sox cap. Will stares at her in shock, he can't believe his mother is here. Kim smiles.

KIM
Hi.

A big smile forms on Will's face.

WILL
Hi.

An awkward beat, then Ray looks at his watch.

RAY
We better get going or we'll be late.

80

INT. CALLAHAN'S RESTAURANT - DAY

80

A four star steak house. Ray, Kim and Will sit in a booth overlooking the Charles River. They all look uncomfortable.

WILL
Where in New York do you live?

KIM
(caught off guard)
Umm... near Times Square.

WILL
I hope you're not a Yankees fan.

KIM
(laughs)
Not really.

WILL
Good. Because I couldn't be your son anymore if you were.

They share a smile. Will removes his baseball cap. Puts it in his jacket pocket. His hair is slightly thinning.

80

CONTINUED:

80

Kim can't help but notice.

KIM
So, do you have a girlfriend?

Will shakes his head. More silence follows.

The waitress fills their water glasses. Kim takes a sip of hers. Her hands are shaking. She tries to hide it.

KIM
Excuse me a minute.

81

INT. CALLAHAN'S RESTAURANT - LADIES ROOM - CONTINUOUS - DAY
She wets her face at the sink. Pulls out a pill bottle from her purse. Takes one. Thinks about it. Takes another.

81

82

INT. CALLAHAN'S RESTAURANT - DAY

82

Ray and Will have been waiting for her for a while. Kim sits back down a little wobbly. Ray can tell she's taken something to loosen up. She tries to focus on the menu.

KIM
I'm starving. What's good here?

WILL
The filet.

KIM
Is that what you're getting?

Will nods. She closes her menu.

KIM
Then that's what I'll have too.

They exchange a smile.

83

EXT. BOSTON COMMON - DAY

83

The park's crowded with tourists. Will and Kim sit on a bench. Ray's at a food truck buying them pretzels. He takes the pretzels over to the condiments shelf and squirts mustard on them. Getting some on his shoe.

He grabs a napkin and kneels down to wipe it off... when he catches a glimpse of "Catherine" from the Palace through the crowd standing by a tree with another man.

Ray recognizes her... but when she turns he notices her Detective Shield on her belt.

Ray's almost knocked over, as he realizes Catherine's a cop.

He stands and walks back over to the bench to deliver the pretzels to Will and Kim. A bit shaken. But when he looks back at the tree, Paisley and Dougherty are now gone.

Ray sits down beside Will, eyes now peeled.

WILL

What's New York like?

KIM

It's similar to Boston only bigger.
No one drives. Everyone takes a taxi
or the subway.

WILL

Do you live in a nice building?

KIM

I like it. We have a game room, and
a jacuzzi on the roof.

WILL

A jacuzzi on the roof? Wow. I'd
love to see that.

KIM

Well when you get better you should
come visit.

WILL

(knows that might never happen)
Okay. I will.

The three of them are strolling around the duck pond. Ray hangs back a few steps, giving them a moment. His eyes scan the area. No sign of the cops.

Kim tosses some pretzel pieces to the ducks. They go nuts.

Will kneels down and holds a piece in his hand. The ducks feel comfortable enough to eat out of his palm.

Kim watches her son feed the ducks. The image affects her. We can see she's choked up.

Ray, Kim and Will wait for the train to New York.

WILL

How come you're not flying?

KIM

I hate planes. I just can't get past
the fact it's a rocket with wings.

Will smiles. The PA system announces the New York Train.

RAY

That's the one.

Kim and Will look at each other.

KIM

Goodbye William. I had a great day.

KIM

So did I.

Kim gives him a hug. Will holds on tight. They separate.
Kim is still holding his hand.

RAY

Wait here while I walk her to the
platform.

Will nods. Kim goes to leave but Will still holds her hand,
knowing he'll never see her again. He finally lets it go.

Ray and Kim stop by the tracks.

KIM

Think he bought it?

Ray nods. They stand there. Kim wants to say something.

KIM

Ray. I wish we could've helped each
other more.

RAY

Me too.

Another beat. Neither of them knows what else to add.

KIM

It was really a nice day.

RAY

I'll let you know what happens.

KIM

Let's just leave it like this.

Kim pretends to walk over to a train pulling into the
station. Ray watches her a moment, then leaves the platform.

87 INT. BUICK - DRIVING HOME - NIGHT

87

Ray and Will drive in silence. Will has a smile on his face.

WILL
She's nice, Dad.

RAY
I told you.

WILL
Thanks for pretending.

RAY
Pretending?

WILL
About her living in New York. And
not being a drug addict.

Ray looks at his son, he's much wiser than he thought. It makes Ray feel ashamed and regretful of all the times he's lied to the boy. It breaks his heart.

He doesn't know how to respond, so he just nods and keeps driving. Will glances out the window, smiling, content.

88 INT. SHAMROCK'S RESTAURANT - BACK BAY - MORNING

88

Ray enters to find Carl sitting at the bar. Ray sits next to him on a stool.

RAY
What'd you find?

Carl places a photo on the bar of Detective "Catherine" Paisley in her Boston PD uniform, along with her info.

CARL
That her?

Ray picks up the photo, studies it a beat... and nods.

CARL
Her record's impressive. Made
Detective by thirty. Father was a
cop. She's a pitbull.

RAY
Great.

CARL
But, I think I have a solution.
Follow me...

89

INT. SHAMROCK'S RESTAURANT - BACK OFFICE - MORNING

89

Carl brings Ray to a bookcase in the corner of the office.

CARL

All these old restaurants have hidden rooms left over from prohibition.

Carl pulls back the bookcase to reveal a HIDDEN DOOR, which he opens to show a set of OLD WOODEN STAIRS leading up.

Carl leads Ray up the cobwebbed covered stairs and into...

90

INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - DAY

90

It's an EMPTY HIDDEN LOFT above Daphne's restaurant. From the outside you would not know it existed. The ceiling has two skylights which brighten the room.

CARL

And the basements on these blocks have old tunnels that run from one building to the next. So I can bring everything in through the building on the corner and up through our basement without anyone noticing.

Ray looks around. Lots of light.

CARL

Figure you can come and go whenever you want, and the cops won't even know you're working up here.

Ray peeks out the slats of the shutters to see a view of the Charles River. Perfect place to paint a masterpiece.

CARL

Well, what do you think?

A beat, then Ray turns and smiles to Carl, it's perfect.

91

INT. HOSPITAL ELEVATOR - BOSTON MEMORIAL - DAY

91

Ray and Will step out of the elevator. Will's out of breath from his 2nd chemo treatment.

A pretty GIRL standing with her mother smiles at Will. Will blushes and shyly half-smiles back. Ray catches this.

92

EXT. HOSPITAL PARKING LOT - DAY

92

Ray and Will exit the hospital. They reach their car. Ray opens the door but Will doesn't get in. Like before he stares at Ray.

RAY
Oh, no... I feel something important
coming. What is it?

WILL
Don't laugh.

RAY
I won't laugh.

A beat passes. Ray can tell Will is self-conscious.

RAY
Hey. I'd never laugh. What is it?

WILL
I want to have sex. That's my second
wish.

Ray can tell it took a lot for his son to say this. Ray
sighs as Will gets in the car. Ray closes the door.

Ray pulls the Buick around the corner quickly and parks in
front of the building. He jumps out and runs around back to
a basement door in the alley.

Paisley and Dougherty turn the corner and pull up alongside
the Buick. Paisley gets out, looks inside... it's empty, she
scans the street. No idea where Ray went.

Ray walks through the underground tunnels. He finds the
basement steps to Shamrock's restaurant and heads up them...

Ray sets up his studio. He moves boxes against the wall,
sweeps the floor, opens the windows to air the place out...
getting everything ready.

Then he erects his old easel in the corner under a light.
Places the Morisot painting on it.

He pulls a table over and neatly places his painting tools
down, carefully giving every item its place.

Once he's finished, he steps back and takes it all in. He's
still not psychologically ready yet to begin painting, but
he's getting there...

96 CONTINUED:

96

96 The hidden door suddenly opens and Carl enters. He takes in the new workshop and nods to Ray, impressed.

96

He unrolls a BLOWN UP PHOTO of Renoir's "Woman At The Piano" on the floor.

It's huge, so Ray can study the colors, the angle of every brush stroke, the shading, etc.

Ray examines the painting with a jewelers eyepiece.

Carl stands off to the side, thinking, as he attaches his iPhone to a laptop on the table.

CARL

You know Ray, you really gotta admire the kid, he wants to go out a man.

RAY

I don't wanna talk about it Carl.

CARL

If you want, I know someone...

Ray gestures to the TV, changing the subject.

RAY

Just show me what you've got.

Carl presses PLAY on the video from his iPhone...

ON SCREEN - *A shaky video plays from the inside of the Museum Of Fine Arts, taken from Carl's hidden iPhone.*

RAY

Bad news first.

CARL

The bad news is that they have GalleryMaster, which is rated the highest security system by Underwriters' Laboratories. They gave it a Grade "AA".

RAY

Can you get past it?

CARL

Maybe, but all the doors and windows are also protected by wire free sensors, those sensors send their alarm signals directly to the police, and are encrypted for added security with their own unique ID stamp.

RAY

What about hacking the radio frequency?

CARL
Four years ago I could. But not now.
They have a "Protected" line
security. Any frequency break and
it'll register, then we got about a
six minute response time.

RAY
Is that it?

CARL
I wish. Then if I do get you inside
each painting is equipped with a
battery operated magnetic sensor
behind the frame. If it's moved the
detector will set off the alarm.

RAY
What about guards?

CARL
Five at night. Top of the hour they
take turns doing rounds on foot.

RAY
Where's their office?

Carl rewinds the video to show Ray.

CARL
Right there. On the second floor.
Next to the Men's Room.

Ray considers all the information a beat.

RAY
Any ideas?

CARL
I need a few more days. I'll call
you later.

Carl gets up and heads for the door.

CARL
By the way, her name's Melanie.
She'll take good care of Will. I'll
text you her number.

Off Ray, examining the painting again with the eyepiece...

The brownstone is a four story brothel located downtown.
Ray pulls up with Will. Will looks at the building.

WILL
So she's a friend of Carl's?

Ray nods. Will seems nervous.

RAY
Look at me. You don't have to do anything you don't want to.

Will nods and gets out. Ray follows.

ANGLE - ALLEY BESIDE THEATRE

An unmarked Cop Car is parked there with Paisley and Dougherty inside. They followed Ray here. They watch Ray and Will cross the street and enter the building.

DET. PAISLEY
Why the hell's he going in there?

DET. DOUGHERTY
What do you mean? What's that building?

DET. PAISLEY
Lots of high end call girls live there.

Ray knocks on an apartment door. MELANIE answers. She's a petite beauty, early 20's, with pony tails.

MELANIE
You must be Raymond. I'm Melanie.
Carl explained everything. Come in.

Ray steps inside, Will hesitantly walks in behind him.

MELANIE
And you must be William. Hi.

WILL
Hi.

MELANIE
Have a seat.

Will sits on the bed. Melanie turns to Ray.

MELANIE
We'll be fine. We'll see you in an hour.

She ushers Ray out and closes the door behind him.

99 INT./EXT. OLD BROWNSTONE - LOBBY - DAY

99

Ray's about to exit the building when he spots Paisley and Dougherty crossing the street and heading towards the apartment building. Ray runs back up the stairs.

100 EXT. OLD BROWNSTONE - MELANIE'S APARTMENT DOOR - DAY

100

Ray knocks quietly. No answer. He glances down the center staircase and sees the Detectives entering the lobby.

RAY
Melanie. It's Ray. Open up.

The door opens to reveal Melanie in a lace bra and panties.

101 INT. OLD BROWNSTONE - MELANIE'S APARTMENT - CONTINUOUS - DAY 101

Ray rushes in. Will's on the bed in his underwear. The huge smile on his face vanishes when he sees his father.

WILL
Dad!

Ray tosses Will his clothes.

RAY
Get dressed.

MELANIE
You don't need to feel guilty Ray. I have fathers who bring their sons to me all the time.

RAY
What? The cops are on their way up.

WILL
The cops!

RAY
That's right. And if you're caught up here I'll have to answer a lot of questions I can't answer.

Will finishes getting dressed and follows Ray out the door. Melanie shuts it behind them and cleans up her apartment.

102 INT. OLD BROWNSTONE - BACK STAIRS - CONTINUOUS - DAY

102

Ray and Will peer down the stairwell and see the Detectives running up the stairs. Will panics. Ray calms him down. He grabs Will's hand and leads him up to the roof.

103 EXT. OLD BROWNSTONE - ROOF - CONTINUOUS - DAY

103

Ray and Will emerge. Ray looks for a way off. There is none. Will looks like he's about to pass out. Ray walks over to the edge and glances across the gap in the buildings.

It's about a five foot jump to the neighboring rooftop and a four story fall to the alley below. He looks at Will, who seems too weak to make it.

WILL

What? I can make that.

RAY

We're not jumping.

WILL

Why not? You scared?

RAY

No, I'm not scared.

WILL

Then you don't think I can make it.

Ray looks for another solution... WHEN HE HEARS RUNNING FOOTSTEPS BEHIND HIM AND A SMALL YELL, FOLLOWED BY FEET HITTING THE TAR ROOF.

Ray turns to see Will on the neighboring rooftop breathing heavy. Will smiles proudly back at him.

WILL

See, told you I could make it.

Ray now has no choice. He makes a running start and jumps... landing hard on the rooftop and scraping his knee.

WILL

And you were worried about me.

Ray shoots him a look. They head for the roof door.

104 EXT. NEIGHBORING BUILDING - ROOFTOP DOOR - CONTINUOUS - DAY

104

They reach the roof door but it's locked.

WILL

We're trapped.

Ray sees a THIN METAL WIRE holding the grate together on the air conditioning unit. He unravels the wire and twists it into a hook. He sticks the end into the lock.

WILL

You're joking...

104 CONTINUED:

104

Ray works the lock and within seconds - POP. It opens. Will's eyes widen, impressed.

WILL
Wow. That was... fast.

105 INT. NEIGHBORING BUILDING - BACK STAIRWELL - CONTINUOUS - DAY 105

Ray and Will run down the stairs. Ray hears something above and stops Will. They glance up the stairs and spot Paisley entering the stairwell from the roof. She must have jumped also. They can't keep running.

Ray pulls Will over to an APARTMENT DOOR. He knocks. Waits. No answer. Paisley is on her way down the stairs. Ray quickly works the lock. The door opens and they slip in.

106 INT. NEIGHBORING BUILDING - EMPTY APARTMENT - CONTINUOUS - DAY 106

Ray and Will move away from the door, as Paisley runs down the stairs, and they back into the living room...

...where they come face to face with a growling GERMAN SHEPHERD. Will freezes, petrified. Ray stays calm.

RAY
Don't move. Don't show any fear.

But the dog moves forward and Will steps back, bumping into the table and knocking over the lamp. And that's it.

The dog growls and LUNGES at him! Ray jumps in front of Will and sticks his left arm out --

The dog's jaws CLAMP down on Ray's forearm just as Ray GRABS the animal by the throat with his other hand. He picks the dog up and SLAMS him against the wall.

RAY
Fuuuck!

Ray tries to pull his arm out but the dog's grip is like a vice. Ray gets an idea.

He tosses the dog on the bed and wraps him up in the bedspread. The dog struggles but Ray sits on him. The jolt of weight causes the dog to release Ray's arm.

RAY
Open the closet!

Will nervously hurries over and opens the closet door.

Ray picks up the struggling and growling dog in the ball of sheets and tosses him into the closet. Will slams the closet door shut and Ray wedges a chair under the doorknob.

106 CONTINUED:

106

The dog's going crazy inside the closet. Will and Ray exchange a relieved look, then a nervous laugh.

Will now notices his father's bloody forearm.

WILL

You okay?

Ray nods. He pulls Will towards the door. He peers out and checks the hallway. Paisley's gone.

107 INT. CUTTER HOME - LATE NIGHT

107

Ray lies on the couch again. And Dr. Sheehan is back. Will watches the doc give Ray a rabies shot.

DR. SHEEHAN

This will definitely hurt.

He injects Ray. Ray cringes in pain.

RAY

I never got this messed up in prison.

DR. SHEEHAN

I'm going to give you a sedative so you can sleep.

He gives Ray another shot. Joseph comes back into the room with a handful of rope.

WILL

What's that for?

JOSEPH

I'm gonna tie him up in case he wakes up foaming at the mouth.

Will smiles. Ray grabs Joseph's arm, startling him.

RAY

Have Carl pick up the Buick.

Joseph nods, then he hands the Doc another envelope of cash as they head for the door. Will sits beside Ray. Ray's eyes are starting to get heavy from the sedative.

RAY

Sorry about Melanie.

WILL

Are you kidding me... that was the coolest thing I've ever seen. You kicked that dog's ass.

Ray stares at his son like he's insane.

WILL

Man, my stomach's still doing somersaults. But you were so calm.

RAY

Not on the inside I wasn't.

A moment passes between them. Ray looks at his son.

RAY

Why'd you and that girl break up anyway?

WILL

Tricia?

Ray nods. Will hesitates a beat, then...

WILL

She used to smile at every boy who walked by. Right in front of me. It drove me nuts. I felt like a fool.

RAY

She *smiled* at them. That's it?

WILL

Yeah. Like she was trying to make me jealous.

Ray gets a kick out of this.

RAY

Maybe she's... just friendly...

Will considers this as Ray's eyes slowly begin to close. The sedative's kicking in. Will covers him with a blanket, he's starting to look at his Dad in a new light.

Ray enters, pours a coffee. Will's just finished making pancakes for him. He has Ray sit and fixes him a plate.

RAY

What's the occasion?

WILL

I figured out my third wish.

RAY

Will, I haven't even fulfilled your second one yet.

WILL

We'll come back to it.

RAY
Okay. Lay it on me.

WILL
Well. I know you're planning something. Some kind of heist to get the money to pay that guy back.

RAY
Did Pop tell you that?

WILL
I saw the art books the other day.

RAY
Look, Will...

WILL
I want to help you.

Ray shakes his head.

RAY
No. Meeting your mother and getting you laid is one thing, but this is my problem.

WILL
You have this problem because of me.

RAY
That's not true. I was in this hole long before you came around.

WILL
Dad, I've never done anything so exciting as what we did yesterday. You and grandpa, you guys have lived and I wanna experience that.

RAY
We haven't lived. We've wasted years of our lives in a box. Trust me, being a criminal is not living. What you're facing, as bravely as you're facing it, I could never do that.

Will puts the pan down and sits across from him at the table.

WILL
Let me pull this off with you.

RAY
It's too dangerous.

WILL
Are you kidding me? I'm dying.

108 CONTINUED: (2)

108

Off Ray, taken aback that Will knows the truth. Will waits for his answer, then...

RAY

I'm sorry Will, I just can't.

WILL

I knew you wouldn't follow through with the wishes. You're a liar and a fake, all you know how to do is trick people.

Will storms out of the kitchen. Ray watches him go.

Seconds later, he HEARS a door SLAM upstairs. Then CRASH. Will is DESTROYING his room. The anger inside him finally building to a crescendo over everything he's experienced.

Ray listens to the commotion upstairs. He's not sure how to handle it. He sits there. Then the destruction stops.

Silence. Ray looks down at his plate of pancakes. He takes a bite. Not bad. He's about to take another when he suddenly feels guilty. He puts his fork down. Gets up.

109 INT. CUTTER HOME - 2ND FLOOR - CONTINUOUS - MORNING

109

Ray knocks on Will's door. No answer.

RAY

Will, open up. Let's talk.

No answer.

RAY

Will? Open the door. Will?

Still no answer. Ray's gut tightens. He throws his shoulder against the door and pops it off it's hinges.

110 INT. CUTTER HOME - WILL'S BEDROOM - CONTINUOUS - MORNING

110

It's destroyed. The models are in pieces.

Ray spots Will's foot sticking out from behind the bed. Ray hurries over and sees he's unconscious. He scoops Will up.

111 INT. BUICK - DRIVING - DAY

111

A frantic Ray races through traffic on his way to the hospital with an unconscious Will in the passenger seat.

RAY

Will... Focus on my voice. We're almost there.

112 INT. HOSPITAL - WILL'S ROOM - HALLWAY - DAY

112

Will lies in bed with an IV and an oxygen mask over his face. Ray's beside him. Dr. Wallace checks Will's pulse.

DR. WALLACE

He had a seizure. Could've been from stress or anxiety. I think we're going to stop the chemotherapy.

RAY

And do what instead?

A beat, then...

DR. WALLACE

Spend time with him.

Dr. Wallace leaves the room, passing an anxious Joseph in the hallway. Ray looks at Will. Takes his hand in his own.

Joseph appears in the doorway. Nervous to come in.

113 INT. HOSPITAL - WILL'S ROOM - AN HOUR LATER - DAY

113

Will slowly comes to. He looks over at Ray. Ray brushes the hair out of his face.

RAY

Hey.

WILL

Hey.

Ray smiles, getting emotional, glad his son is awake.

114 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - LATE NIGHT 114

Ray sits down in front of the Morisot painting resting on the easel. He stares at it and at his tools a long beat, then...

He removes some items from a HARDWARE STORE BAG... a bottle of acetone, a bottle of rectified petroleum, a bottle of hydrogen peroxide, a package of cotton wool and some cloths and puts them all on the table.

Ray carefully places the Morisot painting on a towel on the floor and kneels beside it.

He soaks one cloth with acetone and another with the petroleum and he starts in the lower right corner.

He presses the acetone on the canvas, carefully wiping away the paint, then quickly patting it down with the peroxide so as not to go too deep.

114 CONTINUED:

114

The mixture of chemicals begins eating away the paint... cleaning off the top layer and leaving a white base under it.

115 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - MORNING

115

The sun's coming up and Ray leans back exhausted. All around him are paint stained cotton pieces.

He struggles to stand, his back is stiff and he stretches.

He's worked all night and the paint on the lower half of the painting is gone.

Ray opens a window to get some air in there and then checks his watch. He decides to take a break.

116 INT. BOSTON POLICE STATION - MORNING

116

Dougherty hands a SCHOOL PHOTO of Will to Paisley.

DET. DOUGHERTY

William Cutter. Ray pulled him from school last month. Apparently he has an inoperable brain tumor.

DET. PAISLEY

He's dying?

(off Dougherty's nod)

My God... that's why he brought him there.

Dougherty shares a silent look with Paisley.

Paisley's eyes land on a photo of her with her 7 year old daughter, DANIELLE. She dusts off the frame.

117 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - DAY

117

Joseph fills four bowls with RED, GREEN, YELLOW and BLUE colored minerals he got from Ivan. He polishes a pile of STERLING SILVER NUGGETS and drops them into another bowl.

Carl's making notes off the Museum's security video.

That's when Ray walks in with Will. Will's feeling better, he looks a bit pale, but he's excited as hell to be here.

JOSEPH

Mary Mother of God, what's he doing here?

RAY

He's joining the team.

JOSEPH

What? Ray. No.

WILL

Grandpa--

JOSEPH

Silence.

(to Ray)

Outside.

RAY

Don't bother, I've made my decision.

JOSEPH

You outta your mind? I can't be a part of this. You'd do this to him?

RAY

You have some nerve to tell me how to raise my son.

JOSEPH

Your son? I practically raised him!

RAY

And whose fault is that?

JOSEPH

I'm tired of you using that excuse.

RAY

Excuse? I had a gift Pop. But you used me. Forging phony licenses, credit card scams, creating fake checks to kite... what'd you expect?

Will now looks at Joseph. The boy is starting to understand how his father became who he is.

JOSEPH

He's the one good thing left in this family Ray. Don't do this to him.

RAY

Don't you think I know that!

WILL

Grandpa... this is what I want. Enough about the two of you. This is about me.

Ray and Will wait for Joseph's answer. Finally, he groans, giving in. Will puts his arm around him.

DISSOLVE TO:

118 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK DOOR - DAY

118

Ray pulls two chairs over in front of the blown up copy of the Renoir. He sits in one and has Will sit in the other.

RAY

So Pierre-Auguste Renoir. Late eighteen-hundreds. People love his work. Look at the brush strokes, the flow of it, the energy...

Ray impulsively takes Will's hand and runs it over the copy. A moment of awkwardness - but Will goes along with it, caught up in his father's passion.

RAY

It's not like a photograph. He's trying to paint the *feeling* of something. Maybe a moment from his life, a memory.

WILL

It's beautiful.

RAY

Yeah. It is. Almost perfect.

WILL

So it's gonna be hard to fake?

Ray nods and stands, starting to confront the task facing him.

RAY

Can't just copy it. You have to get *inside* the painting. To feel what he was feeling.

Which we sense will be hard. Ray picks up the half-stripped Morisot painting, happy to find something easier to tackle, and he places it on a towel on the floor again.

RAY

But before that, come over here.
See...

Ray grabs the chemicals and pours them in a bowl beside it. It's time to finish stripping the painting.

RAY

They can straight away tell the age of the painting by x-rays and carbon dating. So to get around that, we take a canvas from the same year, same country, and clean off the old paint. Like this.

118 CONTINUED:

118

Ray takes two cloths in his hands. Once again, he dips one in the acetone and the other in the petroleum and starts wiping away the rest of the paint.

RAY

See how it comes off. We're going down, layer by layer, until we get to the original old canvas. And that's what we paint on.

Ray hands Will the cloths.

RAY

Here, you try.

Will hesitates. He's surprised Ray is letting him help.

RAY

We're doing this together, right?

Will smiles and nods. He takes the cloths and dips them in the bowls. He shares a cautious smile with Ray.

RAY

Very slowly. Very gently.

Will nods. He gingerly applies the chemicals to a small area of the painting. With a cloth, he rubs at it, removing a first smear of paint, then pats it down with the other.

As the paint comes off, he looks at his father and smiles. Ray smiles back, loving Will's care and seriousness.

119 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - EVENING

119

As night falls, Will is still working on the Morisot. By now the old painting is just about gone.

On the other side of the loft, Ray has finished grinding the colored minerals that will make the paint.

RAY

Next is the paint. Once pollution kicked in, from factories and cars, black specs began soaking into the minerals and they now show up in tests. So we needed to get pure minerals from back in the day that haven't been affected by this pollution yet.

Will can tell his father's nervous, chatting away. Will leans in and blows away the last remaining specks of paint, checking to see if he's missed any.

WILL

Dad?

119 CONTINUED:

119

RAY
Want me to take a look?

Will nods, as Ray comes over. Picking up the canvas, Ray examines it intently for any traces of left-over paint.

RAY
Yeah, this is good.

We know these words mean everything to Will, not that he's giving anything away.

And now Ray puts the blank canvas on the easel, the task in front of him hanging heavy in the gloomy studio space.

Will reads his apprehension...

WILL
Call it a day?

...Ray glad for a way out.

RAY
Great idea.

Which suits them both.

120 INT. RAY'S CAR - NIGHT

120

Ray's driving, wired. Will's asleep next to him, the day has drained what was left of his energy. But there's a new contentment about him that Ray senses. He smiles.

121 INT. CUTTER HOME - KITCHEN - EARLY MORNING

121

Bang, bang, bang. Ray noisily clears breakfast. He's like the singer backstage before a gig, wanting to get on with it. Will's still eating, as clattering plates hit the sink.

RAY
Ready?

WILL
(through a mouthful of toast)
Uh-huh.

Will puts on his Red Sox cap as Joseph enters, still in pyjamas, wondering at the commotion.

RAY
Carl will give you a ride Pop. Call him, yeah?

Will and Joseph exchanging amused glances, as the screen door slams shut.

122 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - MORNING 122

And this is it... The moment we've been waiting for. The artist squaring up to the blank canvas on the easel - with hope and fear in equal measure.

Ray's stick of charcoal hovers over the arctic white, which is beside the blown up Renoir. And then...

...he starts. Strong, confident, strokes. Sketching the Renoir... all across the canvas.

On his face, the first flicker of trance-like pleasure. This is what he does, who he really is.

Will is keeping his head down, quietly making himself busy at the back of the loft, glancing up as his father sketches in the outline of "Woman At The Piano".

As the outline begins to take shape, we...

123 INT. MUSEUM OF FINE ARTS - MORNING 123

A roped-off area in the Impressionist Section, where museum technicians prepare to hang the real painting.

"Woman At The Piano" is slid from the aluminium flight case, surrounded by museum officials and security guards.

Nervous white-gloved assistants wield digital temperature gauges, and all manner of shiny technical equipment.

From the other side of the rope, museum visitors look on, excited to be part of this moment. Among them, but not too curious, Joseph and Carl.

And then we see the REAL PAINTING lifted up... in all it's breath-taking glory. A buzz ripples through the growing crowd.

Match cut from the real thing to...

124 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - DAY 124

...Ray's canvas.

The charcoal outline is now fully sketched in, the first layers of background color roughly blocked out.

But no detail, no magic yet - and for Ray, still a mountain to climb. He's talking quietly to himself.

RAY
Got to be fast...

Ray's struggling to get into the zone, and Will can tell.

124 CONTINUED:

124

WILL
 Coffee, Dad? I'm going downstairs.
 Something to eat?

RAY
 No, thanks.

Explaining to himself as much as to Will...

RAY
 I have to be fast. Keep the flow.

WILL
 Sure, Dad.

Will leaves, as Ray attacks his canvas with renewed energy, calling out...

RAY
 Actually, yes. Americano, lots of sugar.

125 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - EVENING 125

Later still, the painting is starting to come together...

The mysterious woman's pale face. The hesitancy of her hands poised over the ivory keys. The gleaming mahogany of the piano.

Ray's fighting for it every inch of the way. Slugging it out, brush stroke by brush stroke, alone in the loft.

126 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - NIGHT 126

The finished painting on the easel. Ray pacing as Will stands in front of it.

WILL
 Wow.

Ray looks at him closely, feeding off his reaction.

WILL
 Amazing.

RAY
 Yeah? You think so?

WILL
 I do...

Ray's staring at Will's innocent, honest face.

RAY
 What? Not good enough?

126 CONTINUED:

126

WILL
Dad, don't say that. It's amazing.

RAY
You think I should start again?

WILL
Do you think you should?

Ray considers the painting again in an unbiased light.

RAY
I can do better.

WILL
Do we have time?

RAY
There's always time.

But really... there isn't...

127 INT. CUTTER HOME - WILL'S BEDROOM - NIGHT

127

Will gets into bed. Ray stands by the door.

RAY
We'll start fresh again in the morning.

Will nods, Ray turns off the light, a bit panicked.

128 EXT. SHOPPING MALL PARKING LOT - LATE NIGHT

128

The mall's a bit rundown. Some late night shoppers. Half the stores are boarded up. It's not a wealthy area.

The lights in the ".99 Cent Store" go out, it's closing. A cute 16 YEAR OLD GIRL exits the front door putting on her coat. She heads over to her parked Taurus.

129 EXT. SHOPPING MALL PARKING LOT - TAURUS - CONTINUOUS - NIGHT 129

As the girl removes her keys, she senses someone behind her so she turns and sprays him with PEPPER SPRAY. Ray yells.

RAY
Tricia, stop!

Startled, Tricia lowers the spray. Ray rubs his eyes.

TRICIA
Who the hell are you?

129 CONTINUED:

129

RAY
I'm William Cutter's father.

TRICIA
Bullshit. Billy's parents died in a car crash when he was eleven.

Ray struggles to look at her, hurt by the comment. From his reaction she now believes him. She hands him a water bottle.

130 EXT. SHOPPING MALL PARKING LOT - TAURUS - NIGHT

130

They're sitting on the hood of the Taurus. A frustrated Ray has just finished flushing his eyes out with a water bottle.

RAY
Look Tricia, Will would kill me if he knew I was here.

TRICIA
Why are you here?

RAY
Because he misses you.

TRICIA
Give me a break Mr. Cutter, he thought I was screwin' around behind his back.

RAY
No, he never thought that.

TRICIA
Then I don't get it. All I did was smile. I'm just a friendly person.

RAY
Listen, Will knows you did nothing wrong. He was just being insecure.

TRICIA
He has nothing to be insecure about. I love the jerk.

Ray looks at her, she's blushing. They share a smile.

131 INT. SHOPPING MALL PARKING LOT - UNDERCOVER COP CAR - NIGHT

131

Paisley and Dougherty are parked a ways away, watching them from a distance.

DET. DOUGHERTY
Now who the hell is that?

Paisley shakes her head, confused and frustrated.

131 CONTINUED:

131

DET. DOUGHERTY
How does she fit into this?

DET. PAISLEY
Whenever you can't solve a problem
always go back to the beginning.
Find out who signed off on Cutter's
release from prison.

132 INT. SHOPPING MALL PARKING LOT - CARL'S CAR - NIGHT

132

Farther away, Carl is watching the Detectives watching Ray.

133 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - MORNING

133

Ray and Will working together in silent understanding...
carefully stripping off the new paint... as fast as they
possibly can... back to the original blank canvas.

134 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - NIGHT

134

Ray paints like a man possessed. More serious... focused...
determined. Will's dozing, curled up on a mattress on the
floor.

But now the painting is coming to Ray again - the dress of
the woman at the piano glowing white and translucent.

The picture's blurry, dreamy atmosphere, radiating magic.

Ray turns, hearing something. And he sees Will has woken.

His son is sitting up, his back to Ray, staring off at the
window... his mind a million miles away.

RAY
(so softly)
Hey...

Will turns and sees Ray looking at him. Both know what the
other is thinking. And what is there to say? What words?

Moonlight through the window... and outside, the low sounds
of the night time traffic, the sleeping city at night.

RAY
Are you scared?

Will thinking carefully.

WILL
No. A little bit. But not too much.

Ray's blind-sided by Will's courage, he walks over to him.

134 CONTINUED:

134

RAY
Will, I'm sorry...

WILL
Dad, it's ok. It's ok.

And they hold each other.

135 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - MORNING 135

Ray and Will stand in front of the finished painting. This time it's the one and Ray knows it - there's a confidence and an energy exuding from him that Will picks up on.

136 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - DAY 136

Will sits on a stool in front of a white sheet as Carl takes FOUR PHOTOS of him. Ray turns to Joseph next.

RAY
You're up, Pop.

Joseph switches place with Will on the stool. Carl snaps off more photos of him.

137 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - DAY 137

Ray directs Will on how to carefully glue the PASSPORT PHOTO of Will onto a COUNTERFEIT PASSPORT, just like Will did with the toy model.

Ray peers over Will's shoulder to make sure he does it right. Will has a very steady hand.

Will finishes gluing the passport. He looks up at Ray. Ray pats him on the back approvingly. Will beams.

Ray places Will's fake passport next to Ray's and Joseph's on the table to let them all dry.

Ray's new name on his phony passport is: *Robert Chambers*

Will's new name: *Wyatt Chambers*

Joseph's name: *Bernie Chambers*

138 INT. CRIMINAL COURTS BUILDING - DAY 138

Paisley and Dougherty search through prisoner release records on the computer.

DET. DOUGHERTY
Here it is. Judge Stone was the one who signed Cutter out early.

138 CONTINUED:

138

DET. PAISLEY

Judge Stone. Why have I heard his name before?

DET. DOUGHERTY

Looks like Cutter's not the only one Stone let out early. Must be over a half dozen in the last two years.

DET. PAISLEY

Ray finds out his son's dying and wants to get out early. Maybe he calls Keating for help. Keating buys off Stone and now he wants something in return.

DET. DOUGHERTY

Some kind of job.

DET. PAISLEY

So his back is to the wall. I kind of feel bad for him.

139 INT. SHAMROCK'S RESTAURANT - DOWNSTAIRS - DAY

139

Ray carries the painting downstairs into the empty, closed restaurant, followed by Will. He slides the painting into the big pizza oven.

RAY

Three sessions at 225 for 15 minutes should harden the paint and take it back to 1875.

140 EXT. TIFFANY'S JEWELERS - DOWNTOWN BOSTON - DAY

140

Ray, Joseph and Will pull up in front. They get out of the Buick wearing baseball caps and sunglasses. Will's carrying a SHOPPING BAG and all three wear gloves.

141 EXT. TIFFANY'S JEWELERS - UNDERCOVER COP CAR - CONTINUOUS

141

Paisley and Dougherty are parked down the street, out of sight.

DET. DOUGHERTY

You think he's gonna do something now? In broad daylight?

Joseph and Will enter the jewelry store. Before Ray goes in he glances around the street to see if anyone noticed them.

A few seconds go by, as Paisley and Dougherty wait, then... Tiffany's ALARM GOES OFF.

141 CONTINUED:

141

DET. PAISLEY
 Shit, come on...

142 INT. TIFFANY'S JEWELERS - CONTINUOUS - DAY

142

Paisley and Dougherty burst into the store with guns drawn. But stop in their tracks when they see -- Will on the floor with Ray and the SALESWOMAN fanning him.

It looks like he had a sudden attack of nausea and dropped his shopping bag with a toolbox inside onto the glass counter, shattering the glass and setting off the alarm.

WILL
 I'm okay... I was just dizzy...

Ray and the Saleswoman help Will up. His baseball cap falls off and his thinning hair is visible.

Paisley and Dougherty holster their weapons.

Paisley makes eye contact with Ray and a knowing look passes between them.

143 EXT. TIFFANY'S JEWELERS - SIDE-WALK IN FRONT - DAY

143

Paisley and Dougherty lean against their car.

DET. DOUGHERTY
 I hope the kid's alright.

DET. PAISLEY
 The kid didn't faint. We were just made.

Ray, Will and Joseph exit the store. Ray helps Will into the Buick, then he turns to Paisley.

RAY
 Hey Catherine.

DET. PAISLEY
 Let's talk Ray.

Ray follows Paisley down the sidewalk.

144 EXT. TIFFANY'S JEWELERS - OUTSIDE CAFE - DAY

144

They stop at an outside cafe and take a seat at an empty table.

DET. PAISLEY
 What's on your mind Ray? What do you want to know?

RAY
Why are you tailing me?

DET. PAISLEY
Because you're hanging around Keating
as he's a bad guy. Are you a bad guy
Ray?

RAY
Depends on who you ask.

DET. PAISLEY
I'm asking you.

RAY
Of course I am. I just got out of
prison. That's where bad guys live.

Paisley opens her wallet, shows Ray a photo of her daughter.

DET. PAISLEY
Her name's Danielle. Hardest job in
the world being a parent. You never
want to let them down.

Ray shifts in his seat.

DET. PAISLEY
When I became a cop I arrested this
college kid. He was drinking with
his girl when this drunk grabbed her
ass. The two start brawling and the
drunk trips and hits his head. Goes
into a coma. He survives, but now
the college kid gets three years for
assault. Fast forward three years
and he has two weeks left on his
sentence when his mother dies. The
courts won't let him out early, so he
escapes. I pick him up at his
mother's funeral. He just wanted to
pay his respects. The judge gives
him three more years. One week into
his new sentence he's stabbed to
death in his cell. Now, do I think
about him every day? Yes. But it
was my job to arrest him.

RAY
Maybe he felt like he let her down
and that was the only way he could
make it up to her.

DET. PAISLEY
I feel even worse for him then.

Paisley pockets his wallet.

RAY
You saying you're a perfect parent?

DET. PAISLEY
Me? No. I promised my daughter I'd take her to see "The Lion King" for her birthday in March, it's now October and I still haven't bought the tickets.

RAY
Then what's your point?

DET. PAISLEY
My point is, don't become collateral damage. My sights are on him. He's a virus, and I will take him down.

A beat passes between them, it's not lost on Ray that Paisley likes him and is trying to give him a break.

RAY
Are we done?

She leans forward. Gestures to Ray's paint-stained fingers.

DET. PAISLEY
Looks like you're painting again Ray.

Ray doesn't hide his fingers.

DET. PAISLEY
Maybe we can help each other. You fill me in and I make sure you walk.

Ray considers this... then regretfully shakes his head...

RAY
I'm sorry Detective, I can't help you.

DET. PAISLEY
I won't ask again.

Ray nods appreciatively. Paisley accepts this, so be it.

Joseph, Will, Carl and Ray stand in front of Ray's completed painting, admiring it. They're speechless at how beautiful and perfect it looks.

Will glances at his father. Ray winks at him.

RAY
Now we just have to figure out how to steal the real one.

145 CONTINUED:

145

CARL
I'm working on it.

Joseph pulls Will to the side.

JOSEPH
That reminds me, that girl of yours called.

WILL
Tricia?

Joseph nods. Will glances over at his father suspiciously.

RAY
Don't look at me, I didn't have anything to do with it. Give her a call.

Off Will, considering this, as a smile spreads on his face...

146 EXT. CUTTER HOME - DAY

146

Joseph parks the Buick in front. Ray and Will get out.

147 INT. CUTTER HOME - DAY

147

Ray and Will enter the house to find Tommy Keating sitting on their couch. Finn and Collin are standing behind him.

KEATING
I see not much has changed around here, Ray.

RAY
What are you doing here Tommy?

KEATING
Checking on your progress.

Joseph sneaks in the back door and appears in the kitchen doorway, right behind Finn and Collin.

In one fluid move he snatches both of their guns from their holsters... it's an amazing display of sleight of hand from a master pickpocket.

Finn and Collin spin around reaching for their guns but their holsters are empty... they see Joseph aiming their guns at them and back up, embarrassed.

Keating starts laughing and clapping. Impressed.

KEATING
You still got the touch Joseph.

RAY
Pop, give them back their guns.

Joseph considers this a beat... then he hands them back to Finn and Collin.

RAY
Outside.

Keating gets up and follows Ray out the back door.

148 INT. CUTTER HOME - BACKYARD - CONTINUOUS - DAY

148

Ray and Keating sit at a picnic table. Finn and Collin are off to the side.

RAY
We're a go for tomorrow night.
Museum closes at 9:45, I'll be at
your place at midnight with the
painting.

KEATING
Excellent. How are you gonna do it?

RAY
Let me worry about that. This buyer
you have lined up Tommy. How much is
he paying?

KEATING
Ray... come on...

Ray eyes him hard, waiting... Keating hesitates, then...

KEATING
Twelve.

RAY
I want two. Not including expenses.

KEATING
No way Ray.

RAY
This is a Renoir Tommy. And if I get
caught I'm looking at twenty years.
So deal with it. Or call Stone and
get someone else. I mean it.

A tense moment... Keating knows he's not able to negotiate with Ray. He finally nods, agreeing.

RAY
Have my money ready to be
transferred, I'll give you the
account number.

KEATING

Fine. Anything else I should know about?

RAY

Yeah, two detectives came down hard on me today. They got it in for you. They wanted me to set you up.

Keating smiles, he knew that already.

KEATING

I'm glad you told me.

RAY

Why? You already knew.

KEATING

That I did.

Ray leans in close to Keating to emphasize what he's about to say next.

RAY

Don't fuck me over tomorrow Tommy. Whatever happened before is in the past.

KEATING

Don't worry Ray, I won't stand in the way of what little time you have left with your son.

Keating gets up and exits the yard with Finn and Collin.

Once they're gone, Ray turns to see Joseph standing in the doorway with a worried look on his face.

149 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - BACK BAY - DAY

149

Carl has just finished briefing Ray, Will and Joseph on the plan. In front of them are drawings, sketches and models on the museum. Everyone's a bit on edge. Tense. Keyed up.

CARL

...and that should pretty much cover it. Any questions?

Ray and Joseph exchange a satisfied look, then turn to Will.

RAY

Will, you good?

WILL

Yeah...

Off Will, still unsure about the plan.

149 CONTINUED:

149

JOSEPH

What'd you expect, us crawling under
red laser beams?

Ray and Carl get a chuckle out of this. Carl approaches Ray. He hands Ray a THIN PLASTIC WHITE MASK.

CARL

Here's that mask you wanted.

Ray slips the clear plastic mask on his face, it's held on by a rubber band and form fits to Ray's features like a glove.

RAY

Perfect.

Joseph removes FOUR CIGARS from his pocket, hands them out.

WILL

I thought we celebrated after the heist?

JOSEPH

Who says we'll be free after the heist. This is for good luck.

Joseph lights Will's cigar. Will takes a puff, coughs. The guys smile. Joseph pats his grandson proudly on the back.

150 EXT. OAK GROVE CEMETERY - GRAVE HEADSTONE - DAY

150

A PAIR OF HANDS brushes away the leaves to reveal...

**Rita Cutter
Loving Wife and Mother
1940 - 1967**

Joseph places a bouquet of Lilies on the grave.

JOSEPH

I remember Lilies were your favorite.

He removes his scally cap.

JOSEPH

I'm sorry I haven't come in a while.
I guess I just... didn't feel worthy.
(awkward beat)
Ray's doing good. God knows I didn't give him a great foundation to start with. But thankfully, he's become a better father than me.

Joseph clears his throat.

150 CONTINUED:

150

JOSEPH

And your grandson is just as tough as you were. He's a great kid. You two would really hit it off.

His eyes well up.

JOSEPH

I don't know how this is gonna turn out. But do me a favor, when you meet Will, take good care of him. Like you took good care of us.

Joseph wipes his eyes.

JOSEPH

So long honey...
(voice cracking)
...and in case I never told you, I always loved you.

As Joseph turns and heads back to his car...

151 EXT. CUTTER HOME - EVENING

151

This is it... Ray exits his house. Takes a deep breath. He gets into the Buick and drives off.

Paisley and Dougherty follow him in the unmarked car.

152 EXT. SHAMROCK'S RESTAURANT - EVENING

152

Ray parks the Buick out front. He leaves it running and heads into the restaurant. Paisley pulls to a stop, waits.

153 INT. SHAMROCK'S RESTAURANT - EVENING

153

FOLLOW Ray as he hurries through the restaurant and out the back door...

154 EXT. SHAMROCK'S RESTAURANT - OUT BACK - EVENING

154

...where Carl's waiting in his Caddy in the back alley. Ray jumps in and they drive off.

155 EXT. SHAMROCK'S RESTAURANT - MINUTES LATER - EVENING

155

Paisley and Dougherty are still waiting in front. More time goes by and Paisley senses something's wrong. She gets out of the car and hurries into the restaurant.

156 INT. SHAMROCK'S RESTAURANT - EVENING

156

Paisley runs inside followed by Dougherty. The restaurant is semi-full with a lunch crowd. But no sign of Ray. She confronts Daphne, pulls out her badge.

DET. PAISLEY
Where is he?

DAPHNE
Who?

DET. PAISLEY
Do you want me to shut you down? I will close this place right now and take away your license. Tell me where Ray Cutter is.

Daphne just shakes her head.

DAPHNE
I don't know who you're talking about.

Paisley looks around and notices the BARTENDER glancing at a bookshelf in the corner, like he's signalling her.

Paisley approaches him and then steps up to the bookshelf.

Daphne eyes the Bartender, he's definitely fired.

Paisley pulls the bookshelf out, revealing the hidden door...

157 INT. LOFT ABOVE SHAMROCK'S RESTAURANT - EVENING

157

Paisley heads upstairs into the loft... which is now completely cleaned up. No sign of the workshop anywhere.

Dougherty appears behind Paisley.

DET. DOUGHERTY
Smells like bleach.

Paisley kneels down and examines the wood floor. She looks closer and sees very slight traces of paint. She jumps up...

158 EXT. SHAMROCK'S REST. - BACK ALLEY - MOMENTS LATER - EVENING 158

Paisley digs through the dumpster. She rips open garbage bags, tosses them out. Dougherty tries to sort through them.

She finds a bag with torn up paperwork and then spots... the top half of a torn pamphlet on the Museum Of Fine Arts.

She holds it up... and everything starts falling into place.

158 CONTINUED:

158

As she jumps out of the dumpster with renewed energy, we...

159 EXT. MUSEUM OF FINE ARTS - ESTABLISHING - NIGHT

159

The gorgeous two story museum sits before us all lit up.

Cyrus Dallin's statue "Appeal to the Great Spirit", stands outside the Museum's south entrance. The impressive bronze equestrian statuette is of a Native American Indian on horseback with his arms outstretched.

160 INT. MUSEUM OF FINE ARTS - NIGHT

160

The place is semi-crowded. Patrons are clogged in front of each piece of art listening to its history on headphones.

Ray and Will stroll through the exhibits. Will wears a KNAPSACK.

161 INT. MUSEUM OF FINE ARTS - IMPRESSIONIST'S SECTION - NIGHT

161

Ray and Will arrive at the Impressionist's section, where the Renoir is displayed along with paintings by Monet, Sisley, and Bazille.

Will admires all the artwork. He's never seen anything like it before. They stop at Renoir's "Woman At The Piano".

They both stand there a beat taking in the real thing...

Then Ray and Will leave the Impressionist Section and enter the hallway, heading for the Men's Room.

162 INT. MUSEUM OF FINE ARTS - EGYPTIAN SECTION - NIGHT

162

Joseph enters the Egyptian section at the same time. He approaches one of the statues and removes a CAN OF SODA from his jacket pocket.

When no one's looking he SHAKES the soda can vigorously. Then he waits for a GUARD #1 to enter the room.

He opens the can and SPRAYS carbonated soda all over the floor. Guard #1 runs over and takes the can from Joseph.

GUARD #1
You're not allowed drinks in here!

Joseph tries to take the soda back, but Guard #1 grabs him by the arm and leads him out of the Museum.

163 EXT. MUSEUM OF FINE ARTS - FRONT DOOR - NIGHT 163
 Guard #1 roughly ejects Joseph out of the museum.
As Joseph angrily walks off, he glances down at GUARD #1'S KEYS, which are now in his hand.

164 INT. MUSEUM OF FINE ARTS - MEN'S ROOM - NIGHT 164
 Guard #2 comes in to see Ray at the sink.
 GUARD #2
 Sir, it's nine-thirty, we're closing
 in fifteen minutes.
 Ray wipes his hands and follows Guard #2 out.
 PUSH IN on a ceiling grate... and we see Will hiding inside.
 INSIDE GRATE
 Will settles into the vent. He removes an iPod from his knapsack. Leans back and listens to some tunes.

165 EXT. MUSEUM OF FINE ARTS - 9:45 PM - NIGHT 165
 Ray exits with the last remaining patrons. Carl is parked across the street in a rented van. Ray gets in. Joseph is in back. Nobody says anything as they drive around back.

166 EXT. MUSEUM OF FINE ARTS - OUT FRONT - MINUTES LATER - NIGHT 166
 Paisley and Dougherty race to a stop in front with THREE MORE POLICE CARS. Paisley jumps out and runs up the front steps, followed by Dougherty. She bangs on the front door.
 Guard #1 peers out, sees her shield, and opens the door...
 DET. PAISLEY
 I'm Detective Paisley, this is Detective Dougherty, we think there's going to be a robbery here. May we take a look around?
 Guard #1 lets them in.

167 INT. MUSEUM OF FINE ARTS - NIGHT 167
 Paisley and Dougherty follow Guard #1 through the museum.
 DET. DOUGHERTY
 Anything suspicious?

167 CONTINUED:

167

GUARD #1
 Not really, just some old guy who
 spilled a soda in the Egyptian
 Section.

DET. DOUGHERTY
 Show us.

Paisley's keeping an eye out as Guard #1 leads them there.

168 EXT. MUSEUM OF FINE ARTS - LOADING DOCK/CARL'S VAN - NIGHT 168

Ray, Joseph and Carl get dressed in black. Ray checks his watch, 10:00 PM, then he makes a call...

169 INT. MUSEUM OF FINE ARTS - MEN'S ROOM - SAME TIME - NIGHT 169

Still inside the vent, Will's cell vibrates in his pocket. He answers it, whispering...

WILL
 Yeah.

RAY (V.O.)
Museum's closed. The guard's first shift change should be any minute. Set your watch.

Will and Ray set their watches for a SIX MINUTE COUNTDOWN.

Then Will snaps the phone shut, he pries up the metal grate and lowers himself out of the vent into the bathroom.

He slips on a ski mask then he removes an ELECTRIC SCREW GUN from his knapsack. He peers out of the bathroom to see...

170 INT. MUSEUM OF FINE ARTS - NIGHT 170

...the museum's closed and Guard #3 is finishing his rounds. Guard #3 enters the Security Office not too far down the hallway.

Will inches out of the bathroom, sneaking towards the door.

He's about to reach it, when he hears FOOTSTEPS approaching. He quickly ducks into the...

171 INT. MUSEUM OF FINE ARTS - EGYPTIAN SECTION - NIGHT 171

Will hides behind a statue.

Coming around the corner is Paisley, Dougherty and Guard #1.

171 CONTINUED:

171

They walk around, searching for anything out of place, and stop on the other side of the statue, just miss seeing Will.

GUARD #1
Right here. We already mopped it up.

Paisley looks around. A few feet away, a nervous Will begins breathing heavy, his heart racing. He's on the verge of hyperventilating...

172 EXT. MUSEUM OF FINE ARTS - LOADING DOCK/CARL'S VAN - NIGHT

172

The van door opens and Ray, Joseph and Carl get out wearing ski masks. Ray has a DUFFLE BAG and a ZIP UP LEATHER CASE strapped to his back. Joseph has a FANNY PACK around his waist. And Carl carries a TOOL BOX.

Ray and Joseph head for the side door of the museum, while Carl approaches the Telephone Junction box on the corner.

173 EXT. MUSEUM OF FINE ARTS - BACK DOOR OF LOADING DOCK - NIGHT

173

Joseph stops by the back door. He takes out Guard #1's Keys he lifted. He finds the right one and unlocks the back door.

174 INT. MUSEUM OF FINE ARTS - BACK DOOR - NIGHT

174

Joseph and Ray hurry inside. There's a NUMERIC KEYPAD ALARM on the wall counting down from 30 seconds. They need to punch in the alarm code within that time or it will sound.

Moving fast and precise, Joseph digs into his fanny pack and pulls out a SPRAY CAN OF BARIUM, a BLACKLIGHT and a pair of MAGNIFYING GLASSES.

Ray checks his watch... 00:24...00:23...00:22...

Joseph sprays the keys with the barium, then he slips on the magnifying glasses. He aims the blacklight at the keypad.

JOSEPH'S POV - *The keys are now illuminated in the blacklight from the barium. Four of the worn-out numbers have GREEN FINGERPRINTS glowing on them.*

Ray glances at the time... 00:14...00:13...00:12...

Joseph starts with the least prominent print, which is on the 4, then he follows the green smudge as it leads slightly to the second number, 8, then the third, 6, and lastly, 7.

Ray eyes his watch... 00:07...00:06...00:05...

Joseph punches the four numbers in order, and... BEEP! The alarm shuts down.

174 CONTINUED:

174

RAY
Good work, Pop.

175 EXT. MUSEUM OF FINE ARTS - TELEPHONE JUNCTION BOX - NIGHT

175

Carl has the TELEPHONE JUNCTION BOX open on the sidewalk. He checks the different phones lines with an alligator clip to see which ones are connected to the museum... finds them.

He pulls out a WIRELESS HANDSAW and checks his watch... waiting...

176 INT. MUSEUM OF FINE ARTS - VARIOUS SECTIONS - NIGHT

176

Ray and Joseph walk through the museum. Ray hears Paisley's VOICE nearby, he pulls Joseph around the corner.

RAY'S POV - PEERING AROUND CORNER

He sees Paisley, Dougherty and Guard #1 looking around the Egyptian Section, talking. Shit. She's onto him.

Then Ray unbelievably spots Will hiding behind the statue a few feet away. Will's covered in sweat and breathing out of control. He looks at his father, panicked.

Ray holds up his hands, gesturing for him to calm down. Will nods. Ray mimes for him to take a deep breath.

Will follows Ray, as they both breath in from across the museum with Paisley, Dougherty and Guard #1 feet away.

Will begins to calm down and regain his bearings. He shares a nod with his father.

Then Paisley, Dougherty and Guard #1 walks off, leaving the Egyptian section.

As they do, Ray moves closer to Will, he lifts him up and checks him. Will nods, he's okay, just weak. Ray hugs him.

177 EXT. MUSEUM OF FINE ARTS - FRONT DOOR - NIGHT

177

Guard #1 leads Paisley and Dougherty out the front door, joining the other officers. Frustrated, Paisley hands Guard #1 her business card.

DET. PAISLEY
You have any problems, call me
immediately.

Guard #1 nods and takes her card. After closing and locking the front door, he heads into the stairwell.

178 INT. MUSEUM OF FINE ARTS - STAIRWELL - NIGHT 178
Guard #1 removes a FLASK from his pocket and takes a swig.

179 INT. MUSEUM OF FINE ARTS - EGYPTIAN SECTION - NIGHT 179
Joseph taps Ray on the shoulder, reminding him they need to move. Ray breaks the hug, moving back from Will.
Joseph hands Will a can of BLACK SPRAY PAINT, then Joseph and Will hurry into the Impressionist Section.

180 EXT. MUSEUM OF FINE ARTS - OUT FRONT - NIGHT 180
Paisley and Dougherty approach their car. She releases the other cop cars. They all start driving off.
Humiliated, Paisley tosses one last look at the Museum. Her gut's telling her something's not right. She doesn't want to get back in the car.

181 INT. MUSEUM OF FINE ARTS - IMPRESSIONIST SECTION - NIGHT 181
Joseph and Will begin spraying the TWO SECURITY CAMERAS in that section, blinding them.
While Ray runs over to the Security Office door with Will's knapsack and ELECTRIC SCREW GUN.

182 EXT. MUSEUM OF FINE ARTS - TELEPHONE JUNCTION BOX - NIGHT 182
Carl's watch beeps... he starts up a WIRELESS HANDSAW and cuts through the wires, rendering the entire block without telephone lines.

183 INT. MUSEUM OF FINE ARTS - OUTSIDE GUARD OFFICE - NIGHT 183
Ray quietly approaches the guard door, removing screws from the knapsack, just as, inside...

184 INT. MUSEUM OF FINE ARTS - SECURITY GUARD OFFICE - NIGHT 184
FOUR GUARDS are sitting around joking, when Guard #3 notices something on the security monitors.
GUARD #3
Look at this.
ON THE MONITORS - *Two of the monitors in the Impressionist Section are now black.*

184 CONTINUED:

184

GUARD #3
 That's strange. Says the signal's
 fine.

Guards #4 and #5 approach the office door, hearing... the ELECTRIC SCREW GUN on the other side of the door.

185 INT. MUSEUM OF FINE ARTS - OUTSIDE GUARD OFFICE - NIGHT

185

Ray drills screws into the door and door frame, sealing the door shut. He puts four screws into the door and frame.

186 INT. MUSEUM OF FINE ARTS - SECURITY GUARD OFFICE - NIGHT

186

The Guards try to open the door, but it won't budge.

GUARD #4
 Door won't open.

As the other two Guards help them try to open the door...

187 INT. MUSEUM OF FINE ARTS - IMPRESSIONIST SECTION - NIGHT

187

Ray hurries in and kneels in front of the Renoir. Joseph and Will give him room. He unzips the leather case and carefully slides the forged painting out.

Next he removes a 12V CAR BATTERY from the duffle bag and connects the battery cables to the wires holding up the real Renoir painting.

This will make sure the connection never breaks so no one will know the painting was ever switched.

Ray then unhooks the real Renoir painting from the magnets. He quickly pries the real painting out of its wooden frame.

Then he removes the real Renoir from the wooden board and replaces it with the forged Renoir. He places the old frame onto the forged Renoir.

Then he re-connects the magnets to the old wooden frame and unclips the battery cables.

Now the fake Renoir is hanging on the wall in its place.

Will exchanges a look with his grandfather... less than a minute has gone by... impressive...

The BANGING SOUND coming from the Guard's Office gets their attention. The Guards are trying to break the door down.

Ray places the real Renoir onto a thin piece of wood and slips it back into the leather case.

188 INT. MUSEUM OF FINE ARTS - SECURITY GUARD OFFICE - NIGHT 188
Panicked that the door won't open, Guard #4 hits the ALARM.
Guard #5 pulls out his cell phone to call 911.

189 INT. MUSEUM OF FINE ARTS - STAIRWELL - NIGHT 189
Guard #1 with the flask hears the ALARM and jumps. He drops his flask, picks it up and hurries out into the museum.

190 INT. MUSEUM OF FINE ARTS - IMPRESSIONIST SECTION - NIGHT 190
The ALARM SOUNDS! Will looks nervously at his father.
RAY
Stay calm.

WILL
I am calm. Don't worry about me.

Ray smiles, then turns to Joseph.

RAY
I'll meet you at the door.

Joseph leads Will out of the Impressionist Section.

Ray puts the battery back into the duffle bag and gathers up the rest of his stuff.

But before Ray leaves... he removes another smaller painting off the wall without using the battery, Monet's "The Water Lily Pond" (16" x 20").

191 EXT. MUSEUM OF FINE ARTS - OUT FRONT - NIGHT 191
Paisley and Dougherty are just about to drive off, when they hear the alarm. They quickly get out and rush back up the front steps. When they reach the door, it's locked.

DET. PAISLEY
Call it in!

Paisley rushes over to a museum window to peer inside...

192 INT. MUSEUM OF FINE ARTS - OUTSIDE GUARD OFFICE - NIGHT 192
Guard #1 reaches the Guard's Office door. He tries to pull the door open, but notices the nails.
He KICKS at it with all his might, cracking it.

193 INT. MUSEUM OF FINE ARTS - HALLWAY - NIGHT

193

Holding the Monet painting, Ray steps out of the Impressionist Section into the hallway and hears the Guard door being broken down...

...he lifts up his ski mask to look down the hall at Guard #1 kicking the door in. But then notices the SECURITY CAMERA aimed right at him.

RAY

Shit...

Ray's face (which from behind we cannot see) is in full view of the uncovered security camera in the hallway.

Guard #1 suddenly spots Ray and gives chase. Ray quickly pulls the mask back down and runs for the back door.

194 EXT. MUSEUM OF FINE ARTS - BACK DOOR OF LOADING DOCK - NIGHT

194

Ray burst out of the museum and shuts the door. Carl pulls up in the van. Joseph and Will climb in. Ray hops in last beside his son.

The van peels away, and once it turns the corner, driving out of sight...

...the museum's back door FLIES OPEN AGAIN and the Drunk Guard emerges...

...just as Paisley and Dougherty come running around the back of the museum. They both look around, out of breath, but there's no one in sight anywhere.

195 EXT./INT. VAN - DRIVING - NIGHT

195

Will is all smiles. Ray looks at his son, who is admiring the skyline of the city lit up across the Charles River.

It's truly an awesome sight, and Will is on top of the world.

196 INT. KEATING'S PENTHOUSE - MIDNIGHT - NIGHT

196

Keating's having a drink with the buyer MICHAEL DEMARCO and his large BODYGUARD, while they wait for Ray.

The doorbell rings. Keating tosses a relieved glance at the clock, it's Midnight exactly.

KEATING

How's that for punctual?

Finn opens the door for Ray. Ray walks in with the leather case in his hand and his jacket slung over his shoulder.

KEATING
Are we happy?

Ray tosses his jacket on the couch. He opens the leather case and slides out the real Renoir.

Demarco gives an excited breath as he caresses the painting. He pulls out an eyepiece and examines it.

Ray takes a seat on the couch while Keating waits for Demarco to confirm its authenticity. He motions to their drinks.

RAY
Think I could get one of those?

Keating nods for Finn to make Ray a drink.

Everyone's distracted at the moment, and that's enough time for Ray to slide the rolled up Monet painting out of his jacket sleeve, walk over and slip it into the book shelf.

Finn turns around and Ray is now standing behind him. He takes the drink from Finn.

At the desk, Demarco removes the eyepiece and holds his chest, overwhelmed with emotion from the artwork.

KEATING
Well, is it real or not?

DEMARCO
It's...yes...I'm sorry, I can't even speak... I don't know what to say...

Ray hands him a piece of paper.

RAY
Start by transferring my share into that account.

Demarco hands the paper to his Bodyguard, who makes the wire transfer to Ray and Keating's accounts on a laptop.

DEMARCO
I am truly impressed.

KEATING
I told you you'd be.

Demarco returns the painting to the leather case. The Bodyguard signals Demarco that the transfer is complete.

Ray makes a call on his cell to confirm the funds are there. After he gets his answer, he shuts his cell.

RAY
Gentlemen, it was nice doing business with you.

196 CONTINUED: (2)

196

196 Ray starts for the door. Finn and Collin cut him off.

196

KEATING
 Ray, hold on a second. Demarco,
 Collin will show you out.

Demarco shakes hands with Keating, then exits the Penthouse with the leather case and his Bodyguard.

Keating now approaches Ray, suspicious.

KEATING
 Nice job, Ray. Really nice.
 So what now?

RAY
 Now I leave here and we never see
 each other again.

Keating stares at Ray a beat, studying him.

KEATING
 See Ray, I wish I could believe you.

RAY
 I don't understand.

KEATING
 What are you planning for me?
 (off Ray's look)
 Don't look at me like I'm fucking crazy. We both know I ratted you out. I'm sure you've been thinking about my retribution for the last four years. But I had no choice, I was looking at ten years on that drug charge. So you see Ray I can't let you leave here until you tell me what you have up your sleeve.

RAY
 We just made millions and you think I'm gonna stick around here to settle an old score with you.

Ray starts for the door again, but Finn and Collin grab him.

RAY
 Tommy, you don't wanna do this.

KEATING
 You're right, I don't. So tell me.

RAY
 There's nothing going on.

Keating nods to Finn. Finn breaks one of Ray's fingers behind his back. Ray grimaces in pain.

196 CONTINUED: (3)

196

KEATING
 C'mon Ray, y'know I'll break 'em all.
 Just tell me and I'll let you go.

Sweat has broken out on Ray's forehead. He looks at Keating.

RAY
 I'm telling you the truth Tommy.

KEATING
 Maybe you are, but I still don't
 believe you.

Finn and Collin hold Ray tight. Keating jabs Ray twice in the face. Ray's head snaps back and his nose trickles blood. But Ray still keeps silent.

Keating is furious. He throws another combination and Ray's stitched eyebrow is re-opened.

Ray falls to his knees and he hears a hammer COCK BACK, then a GUN is pressed against the back of his head.

KEATING
 FUCKING TELL ME RAY OR I SWEAR I WILL
 SHOOT YOU RIGHT HERE!

Ray wipes the blood off his nose, when... a RED DOT suddenly appears on his hand (out of view of Keating and the others).

Ray looks up at the big picture window, AND HE SLIGHTLY SHAKES HIS HEAD.

PULL BACK to reveal we're watching him through a rifle scope from the...

197 EXT. KEATING'S PENTHOUSE - ROOFTOP ACROSS STREET - NIGHT

197

...where Carl is there as back up with a TELESCOPIC RIFLE on a tripod stand, itching to kill this son-of-a-bitch.

But he sees Ray signal for him NOT to shoot and he reluctantly loosens his finger on the trigger.

198 INT. KEATING'S PENTHOUSE - NIGHT

198

The Red Dot disappears from Ray's hand. Ray struggles to stand and face Keating. The gun is right in his bloody face. Keating is enraged and desperate.

RAY
 I just wanna see my kid again Tommy.

Keating stares at Ray a long beat. He doesn't know what else to do. Even if he shoots him it won't solve anything. A beat passes... then Keating finally lowers his gun.

198 CONTINUED:

198

KEATING
Get him out of here.

Finn and Collin grab Ray. He shoves them off. He fixes his clothes and walks out the door.

199 INT. MUSEUM OF FINE ARTS - IMPRESSIONIST SECTION - NIGHT

199

Paisley studies the crime scene around the Monet.

Forensic Specialists dust the area where the Monet is missing. No one's paying any attention to the forged Renoir.

Dougherty hurries over to Paisley.

OFFICER
Hey, they caught a video image of the perp.

Paisley follows Dougherty into the Guard's Office...

200 INT. KEATING'S PENTHOUSE - DAWN

200

Keating has a bag of ice on his swollen knuckles from the beating he gave Ray and is sipping from a glass of whiskey. Finn and Collin are there.

KEATING
That fucker has one hard head.

He takes another sip of whiskey, just as... THE FRONT DOOR IS SUDDENLY KICKED IN!

Detectives Paisley and Dougherty storm in with OFFICERS. She flashes a Search Warrant as the Officers surround Keating.

DET. PAISLEY
Thomas Keating, we have a warrant to search your place.

KEATING
For what?

The Officers fan out, scouring every inch of the Penthouse.

KEATING
What the hell are you looking for?

The Officers rip the place apart, tossing things on the floor, making a mess.

KEATING
Will someone tell me what the fuck is going on?

200 CONTINUED:

200

DET. DOUGHERTY

Got it.

Everyone turns to see Dougherty pull the stolen Monet painting out of the book shelf.

KEATING

What is this? That's not mine.

DET. PAISLEY

Thomas Keating, you're under arrest for art theft.

Paisley handcuffs Keating. The other Officers cuff Finn and Collin also.

KEATING

Art theft? When?

DET. PAISLEY

Last night, at the Museum of Fine Arts.

KEATING

But I was here all night last night asshole.

DET. PAISLEY

Yeah, then who's this asshole?

Paisley holds up an ENLARGED SECURITY PHOTO from the Museum hallway...

CU: SECURITY PHOTO -- *It's a color image of Tommy Keating's face, with his ski mask pulled up, holding the stolen Monet painting in the museum hallway.*

Keating stares at his image, dumbfounded.

KEATING

But... that's not me... I wasn't even there...

DET. PAISLEY

Sure as hell looks like you.

Keating's knees go weak. No denying it is him. But how? Paisley turns to the officers.

DET. PAISLEY

Get them out of here.

Off Keating's panicked look, as he stares at the photo...

...and we PUSH IN on the photo, of Keating's face under the ski mask... clear as day... and then...

MATCH CUT TO:

201 EXT. JUNKYARD - WATERFRONT - MORNING

201

The clear plastic mask...

Which Ray painted to exactly resemble Tommy Keating's face.

And that's what Ray was wearing for the security camera under the ski mask...

Ray holds up the mask. Joseph, Will and Carl toss their black clothes into a steel barrel with a fire going inside.

RAY
So long Tommy...

Ray tosses the mask into the fire and they all watch Keating's face burn.

202 EXT./INT. CUTTER HOME - DAY

202

Paisley and Dougherty knock on Ray's door.

DET. PAISLEY
Ray, open up, we just want to talk.

No answer. Paisley looks in the window, the place is empty.

A202 INT. CUTTER HOME - DAY

A202

Paisley and Dougherty force the front door in. Ray and his family are gone.

Paisley wanders into the kitchen and there's an ENVELOPE with her name on it propped up on the table.

She opens the envelope and inside are two tickets to "The Lion King".

Off Paisley's smile...

203 EXT. TRICIA'S HOUSE (WILL'S EX-GIRLFRIEND) - DAY

203

Ray sits outside in a rental with Joseph. His broken finger is in a splint, and their suitcases are in the back seat.

JOSEPH
It's been over an hour. What's taking him so long? When I was his age... two minutes tops.

RAY
That's not something to be proud of.

Ray adjusts his seat, looks out the window, then at Joseph.

203 CONTINUED:

203

RAY

Look, Pop... I want to thank you for takin' care of Will when I was away.

JOSEPH

Forget it.

RAY

No, I mean it. You really came through. That's my biggest regret, not being there for him.

JOSEPH

I know.

The front door opens and Will appears with Tricia. She's crying and kissing Will, not wanting to let him go. She obviously knows he's sick.

Will gives her a good-bye hug. Then he heads for the car.

204 EXT. TRICIA'S HOUSE - RENTAL CAR - DAY

204

Will slides into the back seat, still waving at Tricia. He has a smile on his face from ear to ear.

Ray starts the car and drives off. Tricia's still waving from her porch.

JOSEPH

Well? How'd it go?

RAY

Pop, that's none of our business.

Ray glances into the rear-view mirror at Will questioningly.

Will grins back at him, giving Ray his answer.

205 INT. LOGAN AIRPORT - DEPARTURE GATE - EVENING

205

Ray, Will, and Joseph step up to the TICKET AGENT, a stern woman in her 50's. Ray hands her the FAKE PASSPORTS.

Will hides his nervousness as she examines them. Ray catches Will biting his lip and he puts his arm around his son.

A long, tense beat... then the Ticket Agent hands Ray back the passports and waves them through.

TICKET AGENT

Have a nice flight.

A smile forms on Will's face as they step into the jetway. Ray leans down and whispers in his ear...

205 CONTINUED:

100.

205

RAY
You did it.

Will puts his arm around his dad as they step onto the plane.

206 INT. SHAMROCK'S RESTAURANT - NIGHT

206

A Delivery Man has Carl sign for a PACKAGE. Carl tears it open and inside is CASH. Bricks of newly printed \$100's.

DISSOLVE TO:

207 EXT. TROPICAL BEACH - DAY

207

Waves crashing on pink sand!

Ray and Will lie on hammocks in the shade sipping Mai-Tai's with not a care in the world. Joseph's having a blast splashing around in the blue water with a beer in his hand.

RAY
I don't think I've ever seen him this happy before.

Will laughs at his grandfather, who gets knocked off his feet by a monster wave. He turns to his Dad.

WILL
If you had one wish what would it be?

A beat, then...

RAY
I wish I could trade places with you.

Will smiles, he's touched by the gesture.

WILL
Dad, I wouldn't change a thing. I met my mom, pulled a job with you and grandpa and slept with the only woman I ever loved... I feel like I walked on the moon.

Ray, choked up, shares a smile with his son. He then looks away before losing it.

They sit there in silence a long beat...

...until Joseph suddenly yells up to them from the water.

JOSEPH
C'mon in you two pansies, the water's not that cold!

RAY
We're fine right here.

Ray takes a sip of his drink.

RAY
You believe him? So where do you
want to go next? How 'bout Fiji? Or
maybe Greece?

There's no response from Will.

RAY
That a no?

Ray turns to see Will sleeping in the hammock. Ray stares at
him, he's not moving.

Joseph runs up from the water.

JOSEPH
I'm gonna make a beer run. You want
to go with me Will?

Joseph walks over and tries to shake Will awake.

RAY
Pop. Don't.

From Ray's tone Joseph stops. He just stands there, staring
at Will, not sure what to do.

JOSEPH
I'll go get someone.

RAY
Wait. Just sit here a minute Pop.

A beat, then Joseph pulls up a beach chair and sits between
Ray and Will.

HOLD ON the three of them a moment... as the crashing waves
fill in their silence, and then we...

FADE OUT: