

**WILD EAST**  
(Pilot)

Teleplay by  
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**FADE IN:**

**PROLOGUE**

**1 INT. WHYO BUILDING - MORNING**

**1**

*SUPER: Olean, New York. 1899*

THE WHYOS (14-24) stand in front of a Celtic cross praying.

THE WHYOS

(Gaelic)

Light of sun, Radiance of moon,  
Splendor of fire, Speed of lightning,  
Swiftness of wind, Depth of sea,  
Stability of earth, Firmness of rock.  
Let our movements be quick and let us  
escape into the morning light.

The Whyos each walk up and genuflect to the Cross. The Whyos Leader CIARÁN CASSIDY (24) stands in front of his soldiers.

CIARÁN

(Gaelic)

Lets go forth and take out the  
copper.

He marches to the door with his soldiers following behind him.

**2 INT. HUDSON APARTMENT - BEDROOM - MORNING**

**2**

Officer EZEKIEL HUDSON (23) puts his overcoat on and slips into his boots. He kisses his sleeping wife ANDREA (22) and looks in the bassinet at his son ADAM (3-months-old).

**3 INT. HUDSON APARTMENT - MOMENTS LATER**

**3**

Ezekiel stands at the crucifix near the door and crosses himself.

**4 EXT. STREET 1 - LATER**

**4**

A fruit cart salesman and a ragman walk the streets.

Ezekiel finishes eating an apple as he walks down the sidewalk. A sickly dog runs across the street.

Ezekiel notices the dog and throws the apple towards it. The dog picks it up with its mouth and runs off.

THE WHYOS (O.S.)  
HOO! HOO! HOO! WHYO!

The chant gets louder and closer.

The fruit cart salesman and ragman drop their carts and run in the other direction.

THE WHYOS (O.S.) (cont'd)  
HOO! HOO! HOO! WHYO!

Ezekiel turns to his left to see 20 Whyos.

THE WHYOS  
HOO! HOO! HOO! WHYO! HOO! HOO!  
HOO! WHYO!

The chant intensifies as the Whyos grow nearer.

THE WHYOS (cont'd)  
HOO! HOO! HOO! WHYO!

Ezekiel turns to the alleyway on his right where 20 Whyos continue chanting. The dog with the apple stands in front of them gnawing on it.

Ezekiel pulls out his revolver and pulls the trigger--

EZEKIEL  
Police!

BANG!

Ezekiel's gun explodes in his hand. The shrapnel of it impaled in his hand.

The Whyos rush Ezekiel. With his good hand Ezekiel goes for his club. A Whyo rips it from his grasp.

The Whyos drag Ezekiel into the alley.

**5 EXT. ALLEY 1 - CONTINUOUS**

**5**

Four Whyos hold Ezekiel as another Whyo smashes Ezekiel's knees with his club.

Other Whyos lay punches upon Ezekiel's head and body.

WHYO 1  
You fucking traitor.

WHYO 2  
Make this cunt feel it.

CIARÁN (O.S.)  
*Enough! Back you bastards.*

The Whyos part for Ciarán with EDMOND (16) and MICKEY (16) at his side. Ciarán hands them both crude knives.

CIARÁN  
Time to make yourself men.

EZEKIEL  
(mumbles)  
Please.

Edmond looks at Ezekiel and freezes.

EZEKIEL (cont'd)  
(mumbles)  
Don't. Please. I can't.

THE WHYOS  
Do it!

CIARÁN  
What's the matter boyo, you ain't got  
the stones for this?

Edmond looks at Ciarán. Ciarán sees the fear and shame in his eyes.

CIARÁN (cont'd)  
Should've let them take you into the  
boys home and let the brothers have  
you. You're soft enough to be with  
the he-shes.

Edmond's eyes narrow at the insult. He turns to Ezekiel and plunges the knife into Ezekiel's gut.

CIARÁN (cont'd)  
That's it!

Ezekiel lets out a scream of pain. The Whyos holding him cover his mouth.

CIARÁN (cont'd)  
Higher.

Edmond stabs Ezekiel in frantic fashion and starts to pull the knife up towards the chest.

CIARÁN (cont'd)  
Higher! Higher!

Edmond can't pull the knife any higher.

CIARÁN (cont'd)  
Fucking--

He pushes Mickey towards Edmond.

CIARÁN (cont'd)  
Help him!

Edmond and Mickey pull the knife higher up into Ezekiel's chest.

Ezekiel's muzzled screams intensify as blood spurts from his mouth and oozes out of the Whyo muzzling his hand. He shakes and collapses.

CIARÁN (cont'd)  
That's it! Alright.

The Whyos drop the dead Ezekiel to the ground. Ciarán looks at Edmond and Mickey who are vacant in expression. He pulls a flask from his jacket and hands it to them.

CIARÁN (cont'd)  
Have a sip. You're a fucking Whyo now.

He and the others hoot.

Edmond looks at the flask and kinda smiles. He takes a swig, hands it to Mickey and hoots along with them. Mickey takes a swig and hoots.

The Whyos hoot, take Ezekiel's overcoat, shield, hat & boots and run off.

Ciarán stays behind with the knife, walks over to Ezekiel's corpse and plunges the knife into the chest.

CRACK!

Ciarán holds Ezekiel's heart in his hand.

**6 EXT. CITY HALL - LATER****6**

Ezekiel Hudson lies dead on the ground. The sound of a policeman's whistle takes over the hoots.

**CUT TO BLACK:**

**END OF PROLOGUE**

7 EXT. TOWN SQUARE - DAY

7

A horse-drawn wagon creaks down the town pathway.

On it sits Captain THOMAS ENNIS (30's) and Officer ANDREW BRIGDEN (30's) along with the wagon driver.

A crowd of citizens mutter in various foreign dialects.

Ennis takes out his pocket-watch and checks the time. He looks out over the town with a stern furrow in his brow.

8 EXT. CITY HALL - MOMENTS LATER

8

Three officers and a small crowd surround the body of Ezekiel Hudson.

Ennis approaches, Brigden close behind him. He kneels by the corpse and takes it in.

Brigden pulls a handkerchief from his breast pocket and holds it to his mouth.

ENNIS

Put it away!

BRIGDEN

Sir.

ENNIS

We're the law. If we can't stand strong in the face of carnage, how will the public believe we can protect them?

He scans the area.

ENNIS (cont'd)

Light yourself a cigarette if you get queasy...

He checks a wound.

ENNIS (cont'd)

They were waiting for him. They robbed him. Badge, belt-buckle and wedding ring are missing--

Lieutenant CHARLES JOHNSON (30's) walks over to Ennis.

JOHNSON

Captain Ennis.

ENNIS  
Lieutenant Johnson.

JOHNSON  
Gonna need your wellies to walk  
through this street in a day or two-  
so fucking deep in guinea blood will  
it run-- they're in for it now.

Ennis ignores Johnson's comment. He runs his hands over the  
body and lifts pockets and checks the hands.

ENNIS  
Have you had your men look for  
witnesses, Lieutenant?

JOHNSON  
We asked around. Everyone's keeping  
their lips tighter than a nun's  
gash--

Ennis stares Johnson dead in the eye.

JOHNSON (cont'd)  
One said they heard a shot. We  
searched the area and there's no  
other body. Then there's the old  
man. The fruit seller. Got a little  
outta him. Told us he heard Italian  
being spoke.

ENNIS  
Take me to him.

JOHNSON  
Wait till the mayor gets wind of  
this. It'll be Sicilian on the menu  
for the buzzards and strays.

They turn a corner.

9 **EXT. TOWN SQUARE - FRUIT CART - CONTINUOUS**

9

Ennis and Johnson approach the fruit vendor ROBERTO (50),  
badly beaten and swollen. He waves them away.

ROBERTO  
(Italian)  
I'm not talking. I don't speak  
English. I'm not talking. I don't  
speak English.



ENNIS  
It's okay. It's okay. We're not  
here to hurt you.

ROBERTO  
(Italian)  
Stay away from me pigs.

ENNIS  
(Italian)  
It's okay! I just want to ask some  
questions.

ROBERTO  
I already answered your questions! I  
didn't see anything! But you pigs  
only hear what you want!

ENNIS  
Who beat you?

ROBERTO  
The goddamn pigs!

Ennis' face reddens and fist clenches as he turns to  
Johnson.

ENNIS  
Lieutenant, why is this man battered?

JOHNSON  
He was stone walling us. Figured we'd  
loosen his lips a little.

ENNIS  
Give me your pocket watch.

JOHNSON  
What?

ENNIS  
I gave you an order, Lieutenant.

Johnson unhooks his watch from his coat.

ENNIS (cont'd)  
Have your men do the same.

Johnson looks back at his two OFFICERS and nods, clearly  
pissed off and take off their pocket watches.

Ennis hands the watches to Roberto, who's baffled by the  
offering.

ENNIS (cont'd)  
 For your doctor costs. These men do  
 not represent the force. Please  
 accept this gesture to restore your  
 faith in us.

Roberto stares him down for a moment and takes the watches.  
 With a nod he picks up his cart and begins to move but stops  
 for a second.

ROBERTO  
 (Italian)  
 The Black Hand don't whistle like  
 birds. They are quiet and still.  
 Like shadows.

ENNIS  
 Whistle?

ROBERTO  
 "Whyo"... "Whyo"...

Johnson's eyes pierce the old man from under his helmet.

10 **EXT. CITY HALL - CONTINUOUS**

10

Ennis, Johnson and the two accompanying officers walk down  
 the block back to the body.

JOHNSON  
 What was that noise the old man was  
 making?

ENNIS  
 Call of the Whyos. Gang made up from  
 the dregs of five points for decades  
 until our brothers cleared'em out.  
 Guess a couple survived and we've got  
 an infestation.

JOHNSON  
 This block's Italian.

They arrive back at the body where Brigden keeps the crowd  
 away.

ENNIS  
 This wasn't Italians. This wasn't  
 luparas and buckshot. This was messy-  
 ritualistic.

He points at Hudson's corpse.

ENNIS (cont'd)

Look at the muddy hand prints on his coat arms. He was restrained, held upright, robbed. This wasn't just an assassination. They wanted to send a message. They left him on the steps to let people know who the real authority is.

Ennis raises and opens Hudson's bloodied hand. Jagged pieces of gun metal protrude from it and the grip remains intact impaled in the flesh.

Ennis flattens out Hudson's limp palm revealing a deep wound. A "wadcutter round" drops out.

ENNIS (cont'd)

The shot that was heard came from Hudson's revolver. Which going by this nickel plated gun metal, wasn't police issue.

He picks up the wadcutter round.

ENNIS (cont'd)

This is a wadcutter round. So Hudson mixed up his ammunition at the armory or he wasn't taking any prisoners if a shootout occurred. Like he was anticipating an attack.

He scans the area.

ENNIS (cont'd)

Lieutenant, this wasn't a cheap piece so start with the gunsmith on Arrendale.

JOHNSON

Mayor's gonna wanna know the situation immediately. What do you want me to tell him?

ENNIS

Tell him investigation is underway, I'll be in touch.

JOHNSON

Captain.

ENNIS

I'll be in touch.

Johnson frustrated walks away. Brigden hands Ennis a rolled cigarette.

ENNIS (cont'd)

Thanks.

Brigden lights it for him. Ennis takes a deep drag, looks back down at the body and sees a muddy boot print on Hudson's chest.

BRIGDEN

See something, sir.

Ennis looks out at the surrounding streets. His eyes dart at different shoe prints in the dirt, none as big as the footprint on Hudson's chest. Finally he sees it.

Ennis pulls out a folding blade, measures it up against the print, walks over to the print in the street and lines it up. It's a match.

Ennis stares down the street, past everyone as he takes a drag of his smoke.

11 **EXT. SAINT MARY OF THE ANGELS - FRONT - MORNING**

11

Church bell rings.

DING! DING! DING!

Sister DOROTHY KELLY (30's) cigarette between her fingers, stands at the bottom of the stairs. She takes a drag as parishioners walk out.

BLACK HAND MEMBERS: LUCHINO (20's), ROCCO (20's) and VINCENZO (20's) walk pass Sister Dorothy.

SISTER DOROTHY

Jesus may have sat and had supper  
with the whores and degenerates but  
they were not beyond redemption.

Black Hand members turn to Sister Dorothy and tip their hats to her.

ROCCO

(broken-English)

And we wish you a pleasant day,  
Sister.

The Black Hand members walk on. Sister Dorothy spits.

SISTER DOROTHY

Devils.

Police Commissioner ALEXANDER STRAIT (40's) rides up on his bicycle with a box of bread, butter and milk strapped to the back of it.

STRAIT

Sister Dorothy, morning.

SISTER DOROTHY

Commissioner Strait, it's always nice to see you.

STRAIT

Please, call me Alex.

He turns and hands her the box of bread as he takes hold of the milk and butter.

STRAIT (cont'd)

For the women and children for the church breakfast.

Sister Dorothy shakes her head with a small smile.

SISTER DOROTHY

If they had Prots like you back in Ireland, Alex, we never would've left.

STRAIT

The Irish Catholic are the backbone of this community.

Strait and Sister Dorothy walk towards the courtyard.

12 **EXT. SAINT MARY OF THE ANGELS - COURTYARD - CONTINUOUS**

12

Strait and Sister Dorothy walk towards a table.

SISTER DOROTHY

Surprised you came given what happened to one of your men.

STRAIT

What?

SISTER DOROTHY

You didn't know, I'm so sorry.

Strait puts the milk on the table and walks out.

13 INT. POLICE HEADQUARTERS - MAIN AREA - MORNING

13

Captain Ennis walks through the station. Officer JOHN GALLAGHER (20's), walks up to him distraught.

GALLAGHER

Well?

Ennis shakes his head.

GALLAGHER (cont'd)

Only walked the beat with the man not twenty four hours ago.

ENNIS

It's a tragedy. He was an exemplary officer.

GALLAGHER

(beat)

Was it as brutal as I'm hearing?

ENNIS

Worse.

Gallagher takes a moment to process it. Ennis quickly snaps him out of it.

ENNIS (cont'd)

We have a job to do. Now's not the time for grief, not while you're wearing your blues. I need you sharp John, now more than ever.

GALLAGHER

Yes sir.

ENNIS

If you need a moment to collect yourself, I'll understand.

Gallagher shakes his head.

ENNIS (cont'd)

Hudson's body is due to arrive here within the hour. Have McQuarry prepare a section to accommodate the coffin in the stables.

GALLAGHER

McQuarry quit last week sir.

ENNIS  
Have O'Keefe do it then.

GALLAGHER  
O'Keefe's out of action for the  
foreseeable future.

ENNIS  
Well then Officer Gallagher, delegate  
and get it done.

GALLAGHER  
Sir I have half the department out  
responding to the Quick Thieves at  
the Fontaine theater.

CRASH!

Officers DOYLE (30's) and KELLY (20's) pile on top of a  
RUFFIAN (16). Ennis and Gallagher run to their aid.

Kelly gives the RUFFIAN a crack to the back of the head with  
his club and hits the floor unconscious.

ENNIS  
Officer Doyle, make sure you have  
your story straight. Boy's parents  
will want to know what happened.

OFFICER DOYLE  
I'd be happy to file a report sir--

He heaves the dead weight of the boy over his shoulder.

OFFICER KELLY  
If you could read or write.

Doyle and Kelly explode into laughter. Ennis rolls his eyes  
and makes his way through the precinct. He spots an OFFICER  
GALLO in plain clothes.

ENNIS  
Officer Gallo?

OFFICER GALLO  
Captain?

ENNIS  
You on duty?

OFFICER GALLO  
Wouldn't be here on my day off, sir.

ENNIS  
I ask because you're not in correct uniform.

OFFICER GALLO  
Oh. Yeah.

ENNIS  
(beat)  
You're suspended until further notice.

OFFICER GALLO  
Sir?

ENNIS  
You will learn to value the uniform. Men have died in it. Spilled their blood upon it, upholding justice. If you can't respect it, you have no right to wear it.

Officer Gallo walks away muttering under his breath. Ennis and Gallagher continue their route.

14 **EXT. POLICE HEADQUARTERS - MORNING**

14

Strait gets off his bike.

*STRAIT (O.S.)*  
*How am I not told this, Tom.*

*ENNIS (O.S.)*  
*I'm sorry, Commissioner.*

Strait walks in.

15 **INT. POLICE HEADQUARTERS - STRAIT'S OFFICE - CONTINUOUS**

15

Strait sits behind his desk. Ennis sits in a chair.

STRAIT  
Any leads?

ENNIS  
By the way Hudson was taken out. I'm guessing The Whyos.

Strait stands up and shakes his head in disbelief. He looks at two pictures on the wall of his father and wife.



STRAIT  
Has the wife been notified?

ENNIS  
I had an officer go over and sit with  
her.

Strait turns to Ennis.

16 INT. HUDSON APARTMENT - KITCHEN - DAY

16

Ennis and Strait stand as Andrea holds a crying baby Adam.

ANDREA  
I'm sorry.

She picks up a tea kettle and tries to pour tea into three  
cups.

STRAIT  
May I hold him.

ANDREA  
Oh thank you.

Strait takes hold of Adam and looks warmly into the child's  
face. He sits in a chair at the table.

Andrea takes a breath. Ennis looks at the child.

ENNIS  
I'm sorry we have to ask these  
questions, Andrea.

Andrea hands Ennis a cup of tea.

ANDREA  
I understand.

ENNIS  
Was there anything plaguing your  
husband's mind.

ANDREA  
He seemed fine.

ENNIS  
Any enemies?

ANDREA  
He was a copper. What do you think?

ENNIS

Did he keep a journal of any kind. A diary--

STRAIT

Did he drink more than normal?

Andrea takes Adam back, annoyed at Strait's question.

ANDREA

He didn't drink.

ENNIS

Did he have a diary?

Andrea sets Adam in his crib.

ANDREA

He would scribble stuff down onto scraps and put them in this box.

She heads towards the bedroom.

ANDREA (cont'd)

I'll get it.

Ennis looks at Strait.

ENNIS

Really. You had to bring the drinking up.

Strait uncomfortably shrugs. Andrea returns with a beaten up hat box.

ANDREA

Maybe this will help.

She hands it to Strait.

**17 EXT. HUDSON APARTMENT - MOMENTS LATER**

**17**

The door shuts in Ennis and Strait's faces.

**18 EXT. STEEL MILL - DAY**

**18**

*SUPER: Albany, New York*

A small steel mill on the edge of a river.

**19 INT. STEEL MILL - PLATFORM - DAY****19**

Four PINKERTON AGENTS: DASH (20'S), ROY (30's), SAM (20's) & ERIC (30's) stand on a raised metal platform in front of a CROWD of 20 workers.

Behind them two more large PINKERTON AGENTS: HENRY (30's) & Glen (20's) strong arm a MILL WORKER and hold him over a vat of molten steel. The worker's flesh blisters.

ROY

We told you all we didn't wanna come back here. You think we like coming down here and breathing this wretched air? Dash over there, he's got a newborn son, just waiting for his Daddy to come back home. Much like many of you I presume.

DASH

Those of you that ain't limp dick.

JOE

Fuck you pinks!

The crowd becomes unruly.

**20 INT. STEEL MILL - WALKWAY 1 - CONTINUOUS****20**

On a high metal walkway hidden in smoke and shadow lies JAMES HANDLER (30's) staring through the scope of a Sharps rifle.

Handler alternates the sight over to Henry and Glen holding the steel worker. He can't get a shot.

**21 INT. STEEL MILL - PLATFORM - CONTINUOUS****21**

The Pinkertons keep standing.

ROY

Fact is you need to face the facts. Your antics ain't serving you nor your co-worker anything but pain. Now ya oughta start approaching this matter with some goddamned sense. You come at us, we been trained with keen responsiveness.

The furnace bubbles spitting hot molten steel onto Sam's coat. He panics letting go of the steel worker for a moment.

**22** **INT. STEEL MILL - WALKWAY 1 - CONTINUOUS** **22**

Handler pulls down on the trigger and fires.

BANG!

**23** **INT. STEEL MILL - PLATFORM - CONTINUOUS** **23**

Sam's catapulted straight into the molten steel. Eric draws his pistol shooting the mill worker through the stomach.

The mill goes silent.

ROY

Which one of you's came armed? Which one of you goddamn fools brought a gun?

SAM

Tell us or we treat you all as assailants.

DASH

Show us your hands!

ERIC

Now!

They point their guns at the crowd.

**24** **INT. STEEL MILL - WALKWAY 1 - CONTINUOUS** **24**

Handler aims his rifle at an overhanging pipe and fires.

BANG! PING!

**25** **INT. STEEL MILL - CONTINUOUS** **25**

Everyone in the mill drops to the floor.

The Pinkertons aim to the dark and--

BANG! BANG! BANG! BANG! BANG!

The Pinkertons look around.

26 **INT. STEEL MILL - WALKWAY 2 - CONTINUOUS** 26

Handler slides down a ladder, turns a corner to retrieve a double barreled shotgun placed in a nook. He continues down a walkway, making no effort to be quiet.

27 **INT. STEEL MILL - CONTINUOUS** 27

The Pinkertons hear the echoing stomps.

28 **INT. STEEL MILL - WALKWAY 2 - CONTINUOUS** 28

Handler yards away and behind large machinery spots something above and climbs the machinery.

29 **INT. STEEL MILL - PLATFORM - CONTINUOUS** 29

The Pinkertons scan the area.

DASH  
Show yourself coward! Or sign your  
union with the devil inked with the  
blood of these men!

He looks up into the rafters.

30 **INT. STEEL MILL - WALKWAY 2 - CONTINUOUS** 30

Handler stands right over the platform the Pinkertons stand on. He pulls a chain pulley slowly sending a vat of molten steel over the heads of the agents.

Handler shoulders his shotgun and fires.

BANG! BANG!

31 **INT. STEEL MILL - PLATFORM - CONTINUOUS** 31

*White Riot by The Clash* plays.

The barrels spew hot steel on Eric's arm. He scream and flees.

Dash fires wildly into the crowd causing pandemonium.

Roy look up at Handler standing above.

**32 INT. STEEL MILL - WALKWAY 2 - CONTINUOUS 32**

Through the smoke and steam Handler flicks back his duster and draws two silver Schofield revolvers and fires on the Pinkertons.

BAM! BAM! BAM! BAM!

**33 INT. STEEL MILL - PLATFORM - CONTINUOUS 33**

Henry and Glen drop dead to the ground.

**34 INT. STEEL MILL - WALKWAY 2 - CONTINUOUS 34**

Handler cracks open the barrel breach of his revolver and disappears into the smoke reloading his pistol.

**35 INT. STEEL MILL - GROUND FLOOR - CONTINUOUS 35**

Roy and Dash stalk the factory. A mill worker runs at Eric with a lead pipe.

BANG!

Dash tries to reload his ball and cap revolver.

From a distance Handler thumbs back the hammer and fires hitting Dash cleanly through the crown of his hat.

Dash hits the floor dead.

Roy turns and expertly fans the hammer of his Colt Dragon.

Handler approaches the gunfire, closing the gap between them.

POW!

Handler takes a bullet in the arm and stumbles back. Roy draws both his pistols lining up his shot and--

CLANG!

A stream of blood trickles down Roy's face, he hits the ground. JOE (30's) holds a shovel and helps up Handler.

JOE

This mean we get a discount?

Handler pulls back his lower face mask.

HANDLER  
Can't discount a favor.

He checks his wound.

HANDLER (cont'd)  
Is your foreman alive?

He holds his side.

36 **EXT. STEEL MILL - DAY**

36

A horse and cart carry away the dead bodies down a dirt trail.

Handler lights a cigarillo with a match from the mill's foreman, JOHN SATTLER (50's).

SATTLER  
Doc says bullet passed through clean?

HANDLER  
Clean ain't the word I'd use for a Pinkerton bullet.

SATTLER  
Boys stayed and watched the fracas say they ain't never seen anything like it. Composure they say. Hand of God come down...

Handler pulls hard on his cigarillo.

SATTLER (cont'd)  
I really would like to compensate you for what you done for us.

HANDLER  
Doctor's fees were payment enough.

SATTLER  
For wounds you'd not have were it not for us.

HANDLER  
Mr Sattler, believe me, it's me that's doing the paying. And today was pennies on the debt I owe.

Handler's horse whinnies. Sattler offers him a swig from a flask.

SATTLER

Well, if you find yourself looking for another way to 'pay', folks at printing press got a telegram today about a copper killed two days back. Gangs are out of control, says they're running the street.

This catches Handlers attention.

HANDLER

What town?

SATTLER

New York. Uh...Olean.

HANDLER

What was the copper's name?

SATTLER

Young guy named Hudson. Ezekiel Hudson.

Handler bites on his cigar and mounts his horse.

SATTLER (cont'd)

God be with his family in this time.

**CUT TO BLACK:**

**37 EXT. ALLEGHENY RIVER - DOCKS - DAY**

**37**

A bustling dock with merchants, fishermen and pedestrians.

A rowboat with five passengers makes it's way to the dock. The passengers get off.

GIADA PETRI (30's) looks through the crowd for someone. Nothing. She hauls her suitcase and makes her way through.

Giada smokes a roll up cigarette and stubs it out when she hears a small disturbance in the crowd up ahead. She looks over.

The crowd parts as GIUSEPPE PETRI (30's) walks through holding a bloody stiletto knife. He folds and pockets the knife. As he sees Giada a smile comes across his face.

GIUSEPPE

Giada.



GIADA

Giuseppe.

GIUSEPPE

Welcome to Olean.

He embraces and kisses her on each cheek.

GIUSEPPE (cont'd)

So good to see you.

GIADA

You too cousin. Though I may be the only one.

She scans the crowd around them who sneer and mumble curses at Giuseppe.

GIUSEPPE

Pay no attention.

Giuseppe turns to look and takes his cousin's bag. He leads Giada down the street through the crowd.

A crowd stands around SERGIO (30's), who is on the ground gurgling blood and wide eyed from a cut throat.

SERGIO

(Italian)

Satan.

Giuseppe smirks as he passes by, the crowd part, almost as if afraid to touch him.

GIADA

So much for a new life in America.

GIUSEPPE

Only from death can there be room for new life.

He hands Giada an immigration document. Giada looks at him confused.

GIUSEPPE (cont'd)

I have great plans for us, cousin.

He puts his arm around Giada.

38 EXT. STREET - MOMENTS LATER

38

Giuseppe and Giada pass modest storefronts and bare bone structures. Giuseppe lights a cigarette and takes a drag.

GIADA

Why didn't you move to New York City?  
Tony and Fatima wrote me saying they  
never heard from you.

GIUSEPPE

Truthfully, I fell sick on the boat  
over here. Very sick. I couldn't...

ELIO (20's) runs pass them.

PATRICK (O.S.)

*Stop!*

Uniformed Copper PATRICK (20's) on horseback blows his  
whistle.

PATRICK

Stop! Damn it!

Elio falls underneath Patrick's galloping horse. Patrick  
pulls the horse back and looks down on dead Elio.

PATRICK (cont'd)

I told you to stop!

He makes the horse turn around

PATRICK (cont'd)

Enjoy the eternal flames of hell.  
Heathen bastard.

He rides off leaving dead Elio in the street.

GIADA

Jesus, Mary and Joseph.

Giuseppe and Giada continue down the street.

GIUSEPPE

As you can see there are no rules  
here.

He looks back at the freshly dead Elio.

GIUSEPPE (cont'd)

Wait here one second my dear.

He walks back to dead Elio, pulls back Elio's lips to find a gold tooth.

Giuseppe reaches for his stiletto blade from his pocket and pries out the tooth.

GIUSEPPE (cont'd)

That's it.

A small spray of blood dribbles out. Giuseppe wipes the blood on his hands on Elio's clothing.

GIUSEPPE (cont'd)

Thanks.

He walks back over to Giada.

GIUSEPPE (cont'd)

In order to be successful here you must grasp every opportunity that you can. People are very blind to them.

Giada nods her head. They keep walking.

39 **INT. SICA MEAT MARKET - CONTINUOUS**

39

DARIO SICA (30's) sets a loin of pork on the butcher table, wraps it up and hands it to SARAFEINA (60's).

DARIO

(Italian)

Signora. Wait.

He pulls a wrapped up piece of cheese from underneath the counter.

SARAFEINA

(Italian)

No, no, no. I couldn't--

DARIO

(Italian)

A little garnish to go with the pork.

He holds his hand out to Sarafeina. She takes it.

SARAFEINA

(Italian)

You are a saint.

Dario brushes off her compliment and smiles.

Sarafeina walks to the door as Dario's wife GINA SICA (20'S) walks in with their daughter SOPHIA SICA (4).

GINA  
Giving away the provolone again?

DARIO  
She's a loyal customer.

Gina kisses him on the cheek.

GINA  
She has to be. Where else will she get her meat?

Dario kisses her.

**40 EXT. CORNER- CONTINUOUS**

**40**

Three Black Hand members ALBERT (20's), ANTHONY (20's) and ENRICO (20's) walk casually up to Sarafeina and snatch the loin of pork out of her hand.

SARAFEINA  
(Italian)  
You devils.

ALBERT  
(Italian)  
Shut it you old hag.

Enrico pulls out a knife, cuts into the pork and throws a piece on the ground.

ALBERT (cont'd)  
Cook that.

Albert, Anthony and Enrico laugh and walk towards Sica Meat Market. Sarafeina shakes her head.

SARAFEINA  
(Italian)  
Lousy bastards.

She turns and walks off.

**41 INT. SICA MEAT MARKET - CONTINUOUS**

**41**

Gina walks towards the back.

GINA  
Come, Sophia.

Sophia follows. Dario pats his daughter on the head.

DING!

The door opens and Albert, Anthony and Enrico walk in. Anthony and Enrico stand by the door.

DARIO  
Can I help you?

Albert drops the loin of pork on the counter.

ALBERT  
This meat, it's infested.

DARIO  
Impossible. Let me see.

Anthony and Enrico close the door and pull the blinds down as Dario inspects the loin. Dario sees the meat's fine and looks up at Albert.

DARIO (cont'd)  
This a shakedown?

ALBERT  
We're just not happy with the meat.

CLANG! From the back.

Albert opens his coat, reveals a Lupara shotgun and points it at the back doorway.

DARIO  
What do you want?

ALBERT  
I already told you. This meat is bad.  
Too tough. Gimme me something more  
tender.

Dario gingerly moves to his counter and goes to the veal. Albert shakes his head.

ALBERT (cont'd)  
I hate veal.

He cocks back his gun on the doorway. Dario drops the meat and moves his body into the doorway.

DARIO  
It's just my wife and daughter.

ALBERT  
So that's where you keep your prime cuts.

DARIO  
(beat)  
What do you want?

Albert puts his gun down.

ALBERT  
Some water to wet our beaks. We're here to protect you, Signore Sica.

**42 EXT. SICA MEAT MARKET - MOMENTS LATER 42**

Blinds go up and door opens. Albert, Anthony and Enrico walk out casually.

**43 EXT. BOARDING HOUSE - LATER 43**

A crude brick building with small windows with an alley that runs down the side of it. Giuseppe and Giada enter the alley.

**44 INT. BOARDING HOUSE - STAIRS - MOMENTS LATER 44**

Howls of laughter echo through the building as Giuseppe leads Giada up the stairs.

Giada observes the various characters lining the halls: prostitutes, pimps and deviants.

Giuseppe seems to be in some discomfort as he climbs the stairs.

GIADA  
Are you cured of your sickness, Giuseppe?

Giuseppe stops for a moment and takes a deep breath.

GIUSEPPE  
Mostly. But only through suffering was I cured.

He continues up the final steps.

**45 INT. BOARDING HOUSE - SECOND FLOOR - CONTINUOUS****45**

Giuseppe walks and Giada follows beside him.

GIUSEPPE

I had a vision of myself, in the finest garb. Which reminds me, did you bring what I asked for?

GIADA

Yes.

GIUSEPPE

Good.

They come to the door and Giuseppe unlocks it to reveal his tiny room.

**46 INT. BOARDING HOUSE - GIUSEPPE'S HOME - MOMENTS LATER****46**

Giuseppe slides his feet into tanned leather Italian shoes. He stands up, takes a few steps around the room and looks in the full length mirror.

GIUSEPPE

Exquisite.

Giada sits in a chair and looks around at her cousin's room. A tattered bed, some books and a small table.

GIADA

We can't both stay in here.

GIUSEPPE

I know. I've made arrangements for you. Floor above. It's being prepared for you right now. I'll go check if it's ready.

He walks towards the door.

GIUSEPPE (cont'd)

You make yourself at home.

GIADA

We need to get out of here.

GIUSEPPE

I got something in the works.

GIADA

Like back at home?

GIUSEPPE

(beat)

Yes.

GIADA

Whatever you're involved with I want in.

GIUSEPPE

Giada--

GIADA

We didn't risk everything coming here to be peasants.

Giuseppe nods his head in understanding and walks out.

47 **INT. BOARDING HOUSE - SECOND FLOOR - CONTINUOUS**

47

Giuseppe shuts the door behind him and makes his way up the stairs.

48 **INT. BOARDING HOUSE - GUARDED ROOM - CONTINUOUS**

48

Chained to the bed post in the corner of the room an emaciated BERNARDO (18).

The door opens and Giuseppe walks in.

GIUSEPPE

Hello.

Bernardo's gagged, mortified and in terror at the sight of Giuseppe.

GIUSEPPE (cont'd)

You can't stay here anymore.

He sits on the bed.

GIUSEPPE (cont'd)

I need the room for someone who needs it more than you. I can't take care of you nor am I willing to let you out into the world before the lesson is complete.

He touches Bernardo's chest and holds Bernardo with the sense of a consoling lover. A knife slides down his sleeve and into his hand.



**CUT TO BLACK:**

**49 INT. BAR - DAY**

**49**

Barmaid/Waitress LIZ MCGOWAN (20's) sets a beer down at the table of FRANCIS MORRISSEY (late 30's).

FRANCIS

So what can you tell me about this match?

LIZ

Some Caribbean.

FRANCIS

Tell them he goes down in the fourth round for twenty-five of the pot and some chuck.

Liz writes it down on a scrap of paper.

LIZ

Got it.

FRANCIS

Good working with you, doll.

Liz walks away and rolls her eyes. She looks over to the side of the bar and sees Handler in full get-up. He motions to her.

**50 EXT. BAR - MOMENTS LATER**

**50**

Handler paces around as Liz stands cool. She sees Handler's getting over having been shot.

LIZ

Thought that was you who took out those Pinkertons. Seemed your kinda cause.

HANDLER

What can you tell me about who killed Hudson.

LIZ

Can you take that thing off your face I can barely understand you.

Handler unclasps his mask.

HANDLER  
Who killed Hudson?

LIZ  
No idea.

HANDLER  
You had to have heard something, Liz.

LIZ  
(beat)  
Rumor is The Whyos had something to do with it.

HANDLER  
And what do you think?

LIZ  
You think I care enough about some dead copper and who killed him?  
(beat)  
Of course they did it.

HANDLER  
Who's leading them now?

LIZ  
Ciarán.

HANDLER  
(beat)  
Where is he?

LIZ  
Bordello up the street.

Handler walks towards the street.

LIZ (cont'd)  
You really think what you're doing now makes up for your sins, James.

HANDLER  
No but it's worth it.

Liz takes a drag off her cigarette, shakes her head and walks back in.

Ciarán has sex with MIRABELLE (18) and holds a gun to her head.

CIARÁN  
You like that.

A leather whip-belt tightens lighting quick on Ciarán's throat and pulls him back and off Mirabelle.

HANDLER (O.S.)  
*Drop the gun.*

Ciarán drops his gun and Mirabelle runs off.

CIARÁN  
I guess you got me, copper.

Handler further tightens the whip-belt on Ciarán's throat.

HANDLER (O.S.)  
*Do I look like a copper?*

Handler pulls Ciarán around and reveals himself in his full outfit. In the dark he seems like a French Revolution executioner.

HANDLER  
You killed a good man. A man with a wife and child.

CIARÁN  
One less cop.

Handler throttles Ciarán over to him and punches him in the nose.

HANDLER  
Who gutted Hudson?

CIARÁN  
Fuck you.

Handler pulls the whip-belt down. Ciarán hits the ground and is dragged towards the window.

CIARÁN (cont'd)  
Fuck you.

Handler slams Ciarán into the window.

CRASH!

Handler lifts Ciarán off the ground by whip-belt and hangs him half out the window.

Handler pulls Ciarán in and lifts him off the ground. His face goes purple and eyes bulge. Handler drops him.

HANDLER

Now.

He loosens the whip-belt on Ciarán's throat.

HANDLER (cont'd)

You can tell me what I want to hear--

He pulls his gun out and holds it to Ciarán's head.

HANDLER (cont'd)

Or become one with the darkness  
that's to come.

CIARÁN

(beat)

Names are Edmond and Mickey you can  
find them at Madam Lena's whorehouse.

HANDLER

Good choice.

He pulls his gun back, points it at Ciarán's foot and--

BANG!

Ciarán hits the ground and weeps in pain.

CIARÁN

You fucker!

HANDLER

I didn't say I wouldn't shoot you.

CIARÁN

You fucking cunt!

Handler climbs out the window.

CIARÁN (cont'd)

Fuck.

Ciarán writhes on the floor.

52 EXT. MADAM LENA'S WHOREHOUSE - LATER

52

Men walk in and out.

**53 INT. MADAM LENA'S WHOREHOUSE - PARLOR - CONTINUOUS 53**

Johns and whores fill the place as a Madam LENA (50's) plays piano.

Edmond and Mickey have two whores LOLA (25) and MARIA (23) on their laps.

LOLA

How about we let both you have us in tandem.

Edmond and Mickey are confused.

MARIA

That means one after the other.

Edmond and Mickey smile and nod their heads. Lola and Maria take them each by the hand and walk out.

**54 INT. MADAM LENA'S WHOREHOUSE - FOYER - CONTINUOUS 54**

Lola and Maria escort Edmond and Mickey up the stairwell.

**55 INT. MADAM LENA'S WHOREHOUSE - SECOND FLOOR - CONTINUOUS 55**

Edmond, Mickey, Lola and Maria run into a bedroom and slam the door shut. Giggles and laughs echo.

**56 INT. MADAM LENA'S WHOREHOUSE - FOYER - CONTINUOUS 56**

The coat closet built into the side of the stairwell opens and Handler walks out and up the stairs.

**CUT TO BLACK:**

**57 INT. POLICE HORSE STABLES - NIGHT 57**

Sun's going down as Ennis in a large pair of Wellington boots and overalls shovels horseshit from inside a stall. A horse whinnies.

ENNIS

We don't even feed you a lot, how's this even possible.

A FIGURE enters and watches Ennis shovel shit. Ennis mutters in anger and disgust.

HANDLER (O.S.)  
*You Ennis?*

Ennis disgusted and flustered exhales.

ENNIS  
 What!

He turns to Handler dressed in his outfit and beside him a cart with the corpses of Edmond and Mickey in it.

ENNIS (cont'd)  
 Who are you!?

Handler unclasps his mask.

HANDLER  
 A friend.

**DISSOLVE TO:**

**58 INT. POLICE HEADQUARTERS - STRAIT'S OFFICE - NIGHT**

**58**

Strait sits at his desk with Ennis behind him. Handler stands by the window. The corpses of Edmond and Mickey lay on the ground.

Handler cigar in hand walks up to the corpses and strikes a match on their boot. Ennis notices the size of the boots.

ENNIS  
 (mumbles)  
 Fucking hell.

Handler lights his cigar and takes a puff.

STRAIT  
 You got a spare one?

Handler goes into his shirt pocket and throws a cigar onto Straits desk.

ENNIS  
 You admit to killing these men?

HANDLER  
 Yes.

ENNIS  
 You realize I have to arrest you and you'll hang?

Handler chuckles and takes a puff of his cigar. Ennis goes for his gun, Strait puts his hand on Ennis' holster and shakes his head.

STRAIT

So you some kind of vigilante like  
The Klan?

Handler takes a puff of his cigar and lets the smoke come out of his mouth.

HANDLER

They've expanded the graveyards south  
of here because of what I did to them  
pecker-woods.

Strait sits back in his chair impressed. Ennis looks at Strait livid.

ENNIS

Sir, can I speak to you for a moment?

Handler walks back to the window and looks out. Ennis sits on the desk and looks down at Strait.

ENNIS (cont'd)

Sir, I've never known you to be a  
foolish man, but an armed man  
confesses to murder and you don't put  
a gun on him.

HANDLER

He'd be a fool to put one on me.

Ennis looks at Handler and starts to get up. Strait sees this.

STRAIT

Alright, let's calm down.

He puts his gun on his desk.

STRAIT (cont'd)

Let's make this equal.

Ennis puts his piece on the desk.

ENNIS

(beat)

Well?

Handler walks over and puts all his guns on the table. Ennis and Strait look at the pile of guns and Handler.

ENNIS (cont'd)  
 Sir, this is ridiculous we are the  
 law!

HANDLER  
 Great job you're doing.

ENNIS  
 Shut up!

HANDLER  
 The Whyos were thought dead. The  
 Black Hand terrorizes and the  
 cannibals are--

STRAIT  
 Cannibals!

ENNIS  
 What are you talking about?

HANDLER  
 (beat)  
 They're called The Cambridge Society.

STRAIT  
 I've never heard of them.

HANDLER  
 Nobody has. They're a bunch of rich  
 nativists connected to the west side.  
 They pay the gangs to hunt and bring  
 them sacrifices for their feasts.  
 Your man was killed for this.

ENNIS  
 How do you know this?

Handler points to the corpses of Edmond and Mickey.

HANDLER  
 They told me. I worked them over for  
 the information. Then I killed them.

ENNIS  
 (beat)  
 You're a vigilante. No better than  
 the men you kill.

HANDLER  
 I don't disagree. But we have the  
 same goal to protect those who can't  
 protect themselves.

(MORE)



HANDLER (cont'd)  
And it's gonna take more than a bunch  
of coppers to stop them.

STRAIT  
(beat)  
So what are you gonna do next?

HANDLER  
Are we in agreement?

ENNIS  
What do we get?

HANDLER  
The one thing you need: The credit. I  
deal with these freaks and you get  
the publicity you need and the trust  
of the people.

ENNIS  
We're in agreement.

Handler takes a puff of his cigar.

59 **INT. OPIUM DEN - BACK - NIGHT**

59

LI YUN (30's) opens the door on to Handler with Ennis and  
Strait at his side. Yun recognizes Ennis.

YUN  
(Chinese)  
No, no, no--

HANDLER  
(Chinese)  
Relax, they are with me.

ENNIS  
(Chinese)  
Off duty.

STRAIT  
No need to worry.

HANDLER  
Is the bath ready?

YUN  
You gonna compensate me?

HANDLER  
After.

Yun turns and motions them to follow him.

YUN  
(Chinese-mumbles)  
Fucking white man.

HANDLER  
We heard that.

Handler, Ennis and Strait follow. Strait drags in a burlap covered cart with the corpses in them.

**60 INT. OPIUM DEN - FRONT - MOMENTS LATER 60**

Smoke curls through the air as Yun guides Handler, Ennis and Strait around the beds and mats filled with people hallucinating on opium.

Ennis' disgusted, Strait's amused and Handler thinks nothing of it.

Yun draws a curtain back and walks in.

**61 INT. OPIUM DEN - BATHS - CONTINUOUS 61**

A group bath is built into the floor. Yun gestures towards the bath.

Handler pulls the burlap sacks off the wheel barrel and with Strait and Ennis help drag the corpses into the bath.

Yun goes into a cabinet and pulls out a large jar of hyoscyamus-niger.

The bodies float in the bath as Yun pours the jar into the water. Ennis turns to Strait.

ENNIS  
This is pretty morbid.

Yun goes to the cabinet.

HANDLER  
It'll take a little bit for full effect.

Yun walks up to Handler, Ennis and Strait with a bottle of whiskey.

YUN  
Lets get sloshed.

He holds up the whiskey bottle.

62 INT. OPIUM DEN - TEA ROOM - LATER

62

Handler, Yun, Ennis and Strait sit drinking. Handler goes into his pocket, pulls out a small drawstring purse and sets it next to Yun.

HANDLER  
Payment for your services.

Yun takes the purse and leaves.

ENNIS  
How do you know him?

Handler pours himself more tea and whiskey.

HANDLER  
San Francisco.

ENNIS  
That's it?

HANDLER  
You a copper or a journalist?

STRAIT  
Hey, hey, we're just engaging in conversation here.

Handler says nothing and takes a drink.

ENNIS  
You think this outlaw justice you do is gonna help balance your sins and virtues.

HANDLER  
At best as I burn I know every worthless bastard I came across is there with me.

ENNIS  
Well, that makes no sense.

STRAIT  
(beat)  
Is that bath going to work?

HANDLER  
No idea.

He takes a drink.

**63 INT. SICA MEAT MARKET - NIGHT 63**

Dario closes up the store and walks towards the back.

**64 INT. SICA APARTMENT - SOPHIA'S ROOM - CONTINUOUS 64**

Sophia on her knees prays. Gina stands over her.

SOPHIA  
God bless mama, God bless papa and  
protect us.

GINA  
Amen.

SOPHIA  
Amen.

She gets up on her bed and under the covers. Gina hugs and kisses her good night and walks out of the room.

**65 EXT. SICA MEAT MARKET - FRONT - CONTINUOUS 65**

Albert, Anthony and Enrico stand with Giuseppe. Enrico and Anthony pull out dynamite and a match.

**66 EXT. SICA MEAT MARKET - BACK - CONTINUOUS 66**

Dario closes the door behind him and starts to walk.

DARIO  
Of course.

He hits his temple with his palm, turns around and walks back in.

**67 EXT. SICA MEAT MARKET - FRONT - CONTINUOUS 67**

BOOM!

The meat market explodes.

**68 INT. SICA APARTMENT - MAIN ROOM - CONTINUOUS 68**

Gina runs to the window and sees the meat market blown up.

GINA

Dario!

She runs out the door.

**69 INT. SICA APARTMENT BUILDING - HALLWAY - CONTINUOUS 69**

Gina runs down the hall, passes Giada and runs down the stairs.

Giada walks down and into the Sica apartment and shuts the door.

**70 EXT. SICA MEAT MARKET - FRONT - CONTINUOUS 70**

Gina comes upon the broken bricks, shattered glass and flames of what was the meat market.

**71 INT. SICA MEAT MARKET - CONTINUOUS 71**

Gina walks in and sees Dario splayed out on the counter dead.

SARAFEINA (O.S.)

(Italian)

Gina! Signora Sica! Come quick!

Gina walks in shock back out.

**72 EXT. SICA MEAT MARKET - FRONT 72**

Gina walks out to Sarafeina.

SARAFEINA

(Italian)

Kidnappers! Kidnappers!

GINA

Sophia!

She runs towards her apartment.

**73 INT. SICA APARTMENT - SOPHIA'S ROOM - CONTINUOUS 73**

Gina bursts into the room.

GINA

Sophia!

The room's vacant. A knife in the wall above the bed holds a note.

The note has a skull & crossbones drawn on it. Gina reads the note.

**NOTE:** *Beware! We are desperate, Sica we must have \$1,000. Give it to us or your daughter will suffer. THE BLACK HAND*

Gina screams and falls to the ground crying.

74 **EXT. THE CAMBRIDGE SOCIETY MANSION - BACK - NIGHT**

74

*Season of the Witch* by Donovan plays.

KNOCK! KNOCK!

HOWARD GREENE (40's) opens the door on to Handler (in disguise) with the corpses of Edmond and Mickey in a cart.

GREENE  
How many days?

HANDLER  
Barely a day.

GREENE  
State of kill?

HANDLER  
Knives primarily and some lead to the head.

GREENE  
Paddys?

HANDLER  
Yes.

GREENE  
Brains won't be missed. Bring it in.

Handler pulls the cart up.

75 **INT. THE CAMBRIDGE SOCIETY MANSION - DINING ROOM - LATER**

75

A dinner party of ten including Greene and MALCOLM AMBROSE (50's) sit at the candle lit table.

Ambrose's servant ARNOLD (40's) presents Ambrose with the appetizer.

ARNOLD  
The appetizer, sir.

Arnold removes the lid to reveal a sliced up and braised human heart on a china plate. Ambrose takes a piece with his fork and takes a bite.

AMBROSE  
(beat)  
Excellent, Arnold.

He motions Arnold to serve the heart to the guests.

**DISSOLVE TO:**

**76 INT. THE CAMBRIDGE SOCIETY MANSION - DINING ROOM - LATER 76**

The main course on the table appears to be two large prime ribs. Ambrose, Greene and guests eat.

**DISSOLVE TO:**

**77 INT. THE CAMBRIDGE SOCIETY MANSION - DINING ROOM - LATER 77**

Ambrose taps his glass with his fork. The guests and Greene look at Ambrose.

AMBROSE  
Real Americans that's what we are.  
Pure of heart, blood and soul.  
Tonight we ingest the heart of one  
that kept the growing weed of foreign  
invaders in their place. Ezekiel  
Hudson.

The guests clap and laugh.

GREENE  
Hear, hear, Mr. Ambrose.

AMBROSE  
So fill your bellies and lets  
celebrate on their sustenance.

The Cambridge Society goes back to eating. GEORGE (40's) sits back in his chair.

GEORGE  
I don't feel well.

He vomits.

Greene sweaty looks around and--

POOF!

Yellow smoke flows across the room. Gasps, screams and cough take over the The Cambridge Society members.

AMBROSE

What the hell--

Booted footsteps come across the large table. Handler in full outfit stands in the middle of the table.

HANDLER

This is a warning for all of you. I know what you've been doing. Normally I would kill all of you but not tonight.

***OPIUM INDUCED HALLUCINATION: Handler's a ghost-skeleton in outfit.***

HANDLER (cont'd)

(distorted)

This is my one offer. End this now or I will feed you to each other.

Handler turns to Ambrose.

HANDLER (cont'd)

(distorted)

I will haunt you. I will terrorize you. I can't be bought or reasoned with. I will bring you to Hell with me.

Handler looks over at Greene. Greene screams and runs as "Ghost Handler" flies after him.

Ambrose and the remaining members writhe in pain, terror and hallucination.

One member bites into their arm.

**78 INT. THE CAMBRIDGE SOCIETY MANSION - HALLWAY - CONTINUOUS**

**78**

Greene runs in terror as "Ghost Handler" chases him. He throws himself through the front window of the house.



79 **EXT. THE CAMBRIDGE SOCIETY MANSION - FRONT - NIGHT** 79

CRASH!

Greene hits the ground and runs as "Ghost Handler" chases him.

80 **EXT. THE CAMBRIDGE SOCIETY MANSION - GARDEN - CONTINUOUS** 80

Greene runs and trips to the ground. He looks around and sees two pairs of skeleton feet.

Greene looks up and two skeleton ghosts point guns at him. He screams in gibberish terror.

**OPIUM HALLUCINATION ENDS.**

Handler, Ennis and Strait stand over the traumatized Greene.

**DISSOLVE TO:**

81 **INT. THE CAMBRIDGE SOCIETY MANSION - DINING ROOM - LATER** 81

Handler, Ennis and Strait with a chained Greene stand in a vacant dining room.

Ennis looks at Greene muttering incoherently and turns to him.

ENNIS  
Where did they go?

Greene mutters and slurs. Ennis grabs him by the throat.

ENNIS (cont'd)  
Where did they go you sick bastard!

His grip tightens.

STRAIT  
Tommy.

ENNIS  
Where are they!

Greene starts to foam at the mouth.

STRAIT  
Tommy!

Strait pulls Ennis off Greene who falls to his knees gagging.

Ennis walks up to the table and sees the serving plate with a slice of Hudson's heart.

ENNIS  
They killed him for this.

STRAIT  
We're gonna get them.

Ennis looks over at Handler.

ENNIS  
Whatever you're going to do I'm in.

Handler nods.

**82 INT. POLICE HEADQUARTERS - HOLDING CELL - LATER 82**

Greene sits mumbling and strung out of his mind.

**83 INT. POLICE HEADQUARTERS - HOLDING CELL AREA - CONTINUOUS 83**

Strait and Ennis look at Greene and shake their heads.

STRAIT  
Go home. I'll stay.

Ennis walks away.

**84 EXT. POLICE HEADQUARTERS - FRONT - MOMENTS LATER 84**

Ennis walks out and heads home.

**85 EXT. POLICE HEADQUARTERS - ROOF - CONTINUOUS 85**

Handler looks upon Ennis walking home.

**86 INT. KIDNAPPERS HIDEOUT - NIGHT 86**

Sophia sits on the floor with a bag over her head crying. Her hands and legs are bound.

Door opens and moonlight pours in as Giada and Giuseppe walk in.

SOPHIA  
Take me home. I want to go home.

GIUSEPPE  
(Italian)  
Shut up or you'll never see your mama  
again.

Giada pulls the bag up and snips off a piece of Sophia's  
hair. Sophia shrieks.

GIADA  
(Italian)  
You be a good girl and we will take  
you back.

GIUSEPPE  
Be a good girl.

SOPHIA  
(crying)  
I want my mama. I want my mama.

Giada and Giuseppe walk to the door and look at Sophia with  
a sense of shame of what they are putting this little girl  
through. They walk out.

87 **INT. ENNIS' HOME - NIGHT**

87

*Bastards On Parade* by Dropkick Murphys plays.

The home's spare and basically a shack. Ennis walks in,  
sets his gun belt down and pours himself a drink.

ENNIS  
Jenny.

He looks around.

MEOW

JENNY, Ennis' cat hides under a shelf.

MEOW

CREAK!

BOOM! BANG! BOOM! BANG!

Hail of gunfire and moonlight fire through the walls.

Ennis drops to the ground and crawls for his gun. It's too far.

**88 EXT. ENNIS' HOME - CONTINUOUS**

**88**

TWO MEN IN BLACK HOODS fire into the shack with rifles. They reload.

**89 INT. ENNIS' HOME - CONTINUOUS**

**89**

Ennis stares at his gun belt across the room.

BOOM! BANG!

The wall explodes with a shredded hooded body flying in and hitting the ground.

BOOM! BANG!

Another hooded body explodes through the wall. Splintered wood explodes into Ennis' face.

The house barely stands.

BANG! BANG!

Handler emerges holding a 10 gauge shotgun. Ennis is in shock. Handler looks down at him.

HANDLER

Better pick up your gun, copper. Your enemies are abundant now.

He kicks over one of the corpses to reveal Lieutenant Johnson.

**CUT TO BLACK:**

**END OF PILOT**

*Bastards On Parade* by Dropkick Murphys continues over the end credits.