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# VEGAS

Episode #111

**"From This Day Forward"**

Story by Nick Santora & Seth Hoffman

Teleplay by Seth Hoffman

**PRODUCTION DRAFT 11/12/2012**

 EYE PRODUCTIONS

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# VEGAS

"From This Day Forward"

Episode #111

CAST LIST

**RALPH LAMB**  
**VINCENT SAVINO**  
**A.D.A. KATHERINE O'CONNELL**  
**JACK LAMB**  
**DIXON LAMB**  
**D.A. JERRY REYNOLDS**  
**ANTHONY "RED" CERVELLI**

MIA RIZZO  
JOHNNY RIZZO  
YVONNE SANCHEZ  
LAURA SAVINO  
BARBARA KENT  
KAREN SCHULTZ  
MAX VOORHEES  
RICK KENT  
DAWN FIELDS  
CRYSTAL LE CROIX  
TONY BYRD  
BENNY MILLS (name is changing)  
PAUL ZUMMO  
SAVINO'S SECRETARY  
DEPUTY

# VEGAS

"From This Day Forward"

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SETS LIST

## INTERIORS

SAVOY CASINO  
- SAVINO'S OFFICE  
  - OUTSIDE AREA  
- BAR  
- ELEVATOR  
- COFFEE SHOP  
- HALLWAY  
- MIA'S SUITE  
- RIZZO'S SUITE  
- SAVINO'S SUITE  
CLARK COUNTY SHERIFF'S STATION  
- LAMB'S OFFICE  
- OUTSIDE LAMB'S OFFICE  
GRAVY TRAIN RESTAURANT  
LAMB RANCH  
  - JACK'S BEDROOM  
DAWN'S MOTEL ROOM  
DESERT ISLAND MOTEL  
  - RICK'S MOTEL ROOM  
SAVINO'S CAR  
KATHERINE'S CAR  
DOUBLE H RANCH  
  - DAWN'S ROOM  
  - BUNKHOUSE  
VEGAS CHAPEL

## EXTERIORS

LAMB RANCH  
BARREN LANDSCAPE  
MIDDLE OF THE DESERT  
DOUBLE H RANCH  
FREMONT STREET  
DAWN'S MOTEL  
DESERT

## DAY/NIGHT BREAKDOWN

**D1** SCENES **01-20**  
**N1** SCENES **21-25**  
**D2** SCENE **26-37 (OMIT 38)**  
**N2** SCENES **39-46**

**VEGAS**  
EP# 111  
"From This Day Forward"

**TEASER**

1 INT. SAVOY - MIA'S SUITE - UNDER THE BED - MORNING (D1) 1

Complete darkness. Sounds of stifled breathing.

Reveal the breathing is coming from JACK, but it's not entirely clear where he is. He lies flat on his stomach. Half-dressed, shirtless. Motionless. Straining his ears, he hears muffled voices in the middle distance. The voices get louder. Jack braces himself...

2 INT. SAVOY - MIA'S SUITE - BEDROOM - MORNING 2

We PULL OUT from under a bed to see the bedroom door to Mia's suite open. MIA follows RIZZO inside. And suddenly the tableau makes a lot more sense.

RIZZO  
You gotta see this.

Rizzo turns on the TV. Douglas Edwards leads the CBS news team's coverage of JFK's inaugural parade. As various color guards and marching bands go past.

RIZZO (CONT'D)  
Look at that. You ever see one of these inaugurations before?

MIA  
Since when have you been interested in politics?

Beaming with pride, he sits down on the bed...

RIZZO  
A son of a bootlegger in office and we put him there? You're telling me you're not puffed up?

JACK'S POV: Rizzo's feet are mere inches from Jack's face. Jack tries to freeze.

Mia glances at the bed, needs to get him out of the room --

MIA  
Housekeeping's coming in five minutes.

(MORE)

(CONTINUED)

2 CONTINUED:

2

MIA (CONT'D)

How about you order some breakfast  
and we can watch it in your room?

RIZZO

(smiles)

Bacon and eggs over easy, half  
grapefruit?

MIA

(ushers him to door)

Don't eat my bacon before I get  
there.

RIZZO

No promises.

Rizzo smiles, kisses her on the forehead, then walks out. As soon as the door closes, Jack slides out from under the bed. He and Mia share a relieved look.

JACK

I don't think I ever appreciated  
just how big your dad's feet are...

MIA

If he had found you in here...

She doesn't want to think about it. Jack sees she's still concerned, tries to get her mind on something else.

JACK

How long will it take for that food  
to get to your dad's room?

MIA

Fifteen minutes. Maybe twenty.

Jack leans in, conspiratorial.

JACK

How are we ever going to fill that  
time?

Mia smiles, coy.

MIA

Canasta?

JACK

Ooh. I like canasta.

MIA

I'll go get the cards.

(CONTINUED)

2 CONTINUED: (2)

2

JACK  
I'll get a pad.

Neither of them moves. Then Jack kisses her. As they tumble back onto the bed...

3 INT. SHERIFF'S STATION - DAY

3

Later, Jack sits at his desk. He's doing paperwork with a smile on his face. Good start to a good day.

YVONNE and DIXON stand at the front desk. Dixon has a wry smile. Yvonne is not amused.

YVONNE  
It's not a date.

DIXON  
You taking me to your cousin's wedding isn't a date?

YVONNE  
All I need is a warm body.  
Otherwise my aunt will try and set me up with her buck-toothed neighbor again.

Dixon considers her. Then turns to his uncle...

DIXON  
That sound like a date, Jack?

JACK  
(not looking up)  
Sounds like a date.

DIXON  
Jack says it sounds like a date.

Yvonne isn't amused.

YVONNE  
I want three things in a date --  
Tall. Dark. And not you.

Dixon shakes his head, reaches for the newspaper on the counter. Yvonne snatches it away.

DIXON  
You're in a real mood -- If I can't have a date, at least give me the paper --

(CONTINUED)

YVONNE

Sorry -- Mrs. Kent asked for something to read while she waited for your father.

Yvonne nods toward Lamb's office, where a WOMAN sits, her back to us. Just then, the Woman shifts, and we catch a glimpse her face... Dixon pales at the sight of her:

DIXON

(to himself; stunned)  
Miss Halloran..?

Dixon turns to Jack. The two of them share a surprised look.

YVONNE

She said her name was Barbara Kent.

JACK

That's her married name. When we knew her, she was Barbara Halloran.

YVONNE

Who is she?

DIXON

My ninth grade French teacher.

YVONNE

With diamonds like that? I should look into teaching.

JACK

You should look into marrying a rich guy -- that's what she did. Left Ralph for him, in fact.

YVONNE

So she's the one that got away?

DIXON

More like the one that left my dad high and dry --

Before Yvonne can ask for the rest of the story, LAMB walks in (he has a slight limp from the injuries he sustained in Ep. 110).

LAMB

Morning.

Lamb surveys Yvonne, Dixon, and Jack. He can tell he walked into the middle of something.

(CONTINUED)

LAMB (CONT'D)  
Everything all right?

JACK  
...Barbara Kent is in your office.

Lamb absorbs the news. Jack and Dixon wait for a response.... But Lamb's face is unreadable.

LAMB  
I better see what she wants.

And he walks towards his office. Off Jack and Dixon, fearful of what awaits Lamb...

4 INT. SHERIFF'S STATION - LAMB'S OFFICE - DAY

4

Lamb strides into his office. The beautiful, sophisticated 40 year-old BARBARA KENT turns when she hears the door open. Her jewelry and clothes are tasteful and understated but expensive -- cashmere, pearls, big diamond ring -- the look of east coast money. As she stands to greet him:

BARBARA  
Hi, Ralph.

It's a charged moment... the first time seeing each other in years.

LAMB  
Barb.

BARBARA  
I'm sorry to drop in like this.  
Without notice, I mean.

LAMB  
That's the thing about a Sheriff's  
office. Door's always open.

She looks him over; smiles: she likes what she sees.

BARBARA  
Gosh, it's been, what --

LAMB  
(knows exactly)  
Eight years.  
(he takes her in; smiles  
back)  
You look...

(CONTINUED)



...*Just as irresistible as always.* Or so he thinks. But he'd never say it -- not to a married woman. As such, he's a bit tongue tied; she comes to his rescue:

BARBARA

So do you.

A moment as their eyes meet. Still plenty of chemistry here. Lamb fights it:

LAMB

What brings you into town?

BARBARA

Rick's here on business.

(a little sheepish)

He's actually the reason I came to see you.

Lamb eyes her. Where's she going with this?

BARBARA (CONT'D)

Last night, we were walking back to our hotel when a man came up to us, and -- he hit Rick; just started punching him -- right there on the street --

It's not easy for Barbara to go on. Lamb doesn't force her:

LAMB

Is Rick alright?

BARBARA

He says he is.

(then)

Thank goodness a car drove by -- guy saw the headlights and ran off.

LAMB

A lot's changed around here since you left.

As that hangs in the air... both know he's not just talking about the city.

BARBARA

I guess so.

(beat; then)

I wanted to report the attack last night, but Rick refused. I think he doesn't like the idea of asking my old boyfriend for help.

(CONTINUED)

LAMB  
Unfortunately, your old boyfriend's  
the Sheriff. So.

BARBARA  
So. What now?

LAMB  
Now we start looking through mug  
shots; see if you can identify  
Rick's assailant.  
(pulls out her chair)  
Have a seat.

She crosses to him... for a fleeting moment their faces are  
inches away from one another... Then, as she turns to sit...

5 INT. SHERIFF'S STATION - CONTINUOUS - DAY 5

On the phone at his desk, Dixon clocks his dad and Barbara --  
too close for comfort. Dixon hangs up the phone; crosses to  
Jack:

DIXON  
Just got a call. Body was found on  
a deserted patch of brush up north.

As Dixon heads for the door, Jack hesitates:

JACK  
You gonna tell your father?

Dixon looks into Lamb's office at his father and Barbara:

DIXON  
Seems to have his hands full with a  
body of his own.

As he walks to the door, Jack gets up to follow him...

5A EXT. BARREN LANDSCAPE - DAY (WAS SCENE 9) 5A

Cruiser. A few Deputies. Nothing but dirt and scrub brush.  
Jack and Dixon get out of their truck.

DIXON  
We gotta do something about this  
Barbara situation.

JACK  
Didn't realize there was a situation.

DIXON  
She's bad news. Always has been.

(CONTINUED)

JACK

You just don't like her because she gave you a D in French.

DIXON

I don't like her 'cause she broke Dad's heart.

JACK

It was more complicated than that.

DIXON

She walked out. He was wrecked. Seems pretty simple to me.

JACK

Lotta things seem simple to a fourteen-year-old kid. Doesn't mean they are.

By now they're at the crime scene, where they see a WOMAN'S BODY, 30, in Western clothes, face down. Gunshot wound through her back. A DEPUTY approaches:

DEPUTY

No identification, but we're canvassing surrounding ranches to see if she worked on any of them.

JACK

Waste of time.

(off Deputy's look)

Clothes are brand new. Manicured nails... She's never put in a hard day's work in her life.

(to Dixon)

Gimme a hand.

As Jack, Dixon, and the Deputy turn the body over, we see the VICTIM's face. Even now, she's beautiful. Wavy hair, fine features... the look of a kept woman gone wild in the west.

DIXON

(spots something)

Look at that --

He indicates her breast pocket: On it is the INSIGNIA for the Double H Ranch. \*

JACK

The Double H. \*

(CONTINUED)

DIXON  
Isn't that one of those dude  
ranches for tourists?

JACK  
It's a divorce ranch.  
(off Dixon's confusion)  
Most places, you've gotta wait a  
year before a judge'll let you  
split up. In Nevada, it's six  
weeks of riding horses and  
sunbathing... and you go home a  
single woman.

DIXON  
Or in a casket.

JACK  
Something tells me that wasn't part  
of her plan.

As Jack considers the face of the victim...

6/7 OMITTED (MOVED TO SCENE 8A/8B)

6/7

8 EXT. MIDDLE OF THE DESERT - DAY

8

D.A. REYNOLDS, miserable, waits as the wind kicks up dust in  
his face. He grips a stacks of papers, gazes out at the road  
as Savino's car pulls up. SAVINO exits.

SAVINO  
What now?

REYNOLDS  
You're not going to like this.

SAVINO  
Do I ever?

He hands Savino the papers.

REYNOLDS  
An affidavit for a wiretap for  
Rizzo's phone. They're looking for  
information pertaining to the  
murder of Diane Desmond.

SAVINO  
My hands are clean.

REYNOLDS  
There's a confidential informant  
who's been feeding my A.D.A.  
(MORE)

(CONTINUED)

REYNOLDS (CONT'D)

It has to be someone in your organization.

Savino digests.

REYNOLDS (CONT'D)

The good news is that they don't reference you here. It's centered on Rizzo, so if there's an indictment, he'll take the hit.

SAVINO

(quiet fury)

If he goes down, who do you think is next on the hit parade? I want this rat's name.

REYNOLDS

And I don't? For all I know, this guy could testify that I'm on your payroll. The the A.D.A. is refusing to give up the informant.

SAVINO

Which A.D.A.?

REYNOLDS

Katherine O'Connell.

SAVINO

Shut her down.

REYNOLDS

I throw up too many roadblocks, she'll know what I'm up to.

(off Savino's glare)

Even if I tried, it wouldn't make a difference. She grew up here. For her, this is personal.

Savino stares at Reynolds, who withers under his gaze. Disgusted, Savino walks back to his car.

REYNOLDS (CONT'D)

We need to figure this out.

Savino turns back.

SAVINO

There's no "we." I will move heaven and earth to find this son-of-a-bitch. And when I do, I will take care of him.

(CONTINUED)

8 CONTINUED: (2) 8

With that, Savino gets into his car and slams it shut. As it roars off, leaving Reynolds in the dust...

8A INT. SAVOY - SAVINO'S OFFICE - OUTSIDE AREA - DAY (WAS SC 6) 8A

LAURA walks past Savino's secretary's desk... where no one is sitting. She makes note of the absence, and stealthily enters...

8B INT. SAVOY - SAVINO'S OFFICE - DAY (WAS SCENE 7) 8B

Also empty. Laura shuts the door, moves swiftly to Savino's desk. She slides open the drawer and urgently rummages through a stack of papers inside. Her pulse quickens, then she finds what she's looking for -- she folds the paper and places it inside her purse, hearing the door knob TURN...

Laura's heart races. She snaps closed her purse as the door OPENS -- revealing Savino's SECRETARY.

SECRETARY

Mrs. Savino?

LAURA

(at a loss)

Oh, hi, Ildy. Vincent forgot to leave me cash this morning.

(looks through drawer...)

He normally keeps some in his drawer.

SECRETARY

He has me hold the petty cash now.  
I can get you some.

LAURA

Wonderful. And can you make a 10 a.m. hair appointment for me tomorrow at La Fontaine?

She holds open the door for Laura.

SECRETARY

Of course.

LAURA

(smiles)

You're a godsend.

We hold on Laura as she passes Ildy, her face still tense from the close call...

9 OMITTED (MOVED TO SCENE 5A) 9

**END TEASER**

**ACT ONE**

10 EXT. DOUBLE H RANCH - DAY

\* 10

Upscale ranch living. A ranch house. A couple bunk houses. Jack's truck comes to a stop.

As Jack and Dixon exit, they see a dozen beautiful Women. Some play horseshoes, some ride horses, others try to rope a fence post. Most of the guests are young and beautiful.

DIXON

(takes it all in)

More like the Double D ranch.

Jack gives him a look. Eyes a man and woman approaching.

JACK

Tighten up.

KAREN SCHULTZ, a 50 year-old genuine rancher, approaches with her wrangler, MAX VOORHEES, 40 and rugged.

KAREN

Karen Schultz. Welcome to the Double H. This is my wrangler, Max.

\*

DIXON

Dixon Lamb.

JACK

Jack Lamb. You and I spoke on the phone.

Jack hands Karen a picture of the dead Woman's body. Karen absorbs the visual, affected. Max doesn't look at the picture.

KAREN

Didn't want to believe you when you called, but that's Marjorie. Marjorie Harding.

\*

JACK

We're gonna need to take a look at her room.

11 EXT. DOUBLE H RANCH - DAY

\* 11

Karen leads them past a pool area where more divorced women sunbathe. As Dixon can't keep his eyes off them, Karen speaks...

(CONTINUED)

KAREN

I'd appreciate if we keep this to ourselves for the moment.

Marjorie's quite popular. She's stayed here, what --

(to Max)

-- must be three times now?

MAX

Sounds about right.

JACK

Marjorie's been divorced three times?

KAREN

Technically two. She was a week away from the third being official.

DIXON

A three-time loser has to have some angry ex-husbands. Any troubles with her exes?

KAREN

Not that I know of.

JACK

What about with the guests?

KAREN

Whenever she stayed with us, Marjorie was the unofficial social director. Most of the girls come here shell-shocked. But Marjorie'd have them out of their rooms and dancing in no time. She saw divorce as a liberation.

(then)

It was for me. My husband left town with one of our guests six years ago. I got the ranch in the settlement. Now I'm my own boss. How many women can say that?

DIXON

Either of you notice anything suspicious last night? Anything at all?

MAX

Four o'clock this morning, I heard a motorcycle riding past my bunk house. With a sidecar.

(MORE)

(CONTINUED)



11 CONTINUED: (2)

11

MAX (CONT'D)  
(to Karen)  
Miss Fields was in it.

KAREN  
(to Jack)  
Dawn Fields. She, Marjorie, and  
some of the girls went out to  
Fremont Street last night. At  
breakfast, I heard that the two of  
them were hollering at each other  
pretty good. Something about  
Dawn's husband...

Off Jack, interest piqued.

12 INT. DOUBLE H RANCH - DAWN'S ROOM - DAY

\* 12

Karen unlocks the room and Jack and Dixon walks inside. The  
bed hasn't been slept in. The dresser drawers are open. A  
single sock is strewn on the floor.

JACK  
Looks like Miss Fields left in an  
awful big hurry.

13 INT. SHERIFF'S STATION - LAMB'S OFFICE - DAY

13

Lamb and Barbara peruse BINDERS full of MUGSHOTS. As Lamb  
turns the page, Barbara gasps at a CREEPY GUY'S MUGSHOT:

BARBARA  
My god --

LAMB  
What? Is that him?

BARBARA  
No, it's just... this town  
certainly is full of some  
unfortunate characters, isn't it?

Lamb looks at her -- and at her expensive jewelry:

LAMB  
(flirty)  
Place has gone south ever since you  
hightailed it outta here. Couldn't  
be a coincidence.

BARBARA  
(smiles; coy)  
So I'm to blame for the city's  
rising crime rate? My apologies.

(CONTINUED)

LAMB

Imagine all the trouble you'd have saved the fine people of Las Vegas if you were only willing to be a rancher's wife.

BARBARA

(touches his star)

Imagine all the trouble you'd have saved yourself if you had been willing to leave that ranch.

LAMB

(smiles at her)

I hope you got to see the world like you wanted to.

BARBARA

Rick's taken me everywhere. Europe, India, Africa. Great hunting in Africa; you'd love it there.

LAMB

Would I?

BARBARA

It is awfully far from the ranch.

As she continues looking through mug shots.

BARBARA (CONT'D)

You seeing anyone, Ralph?

LAMB

Nobody serious.

BARBARA

Which means nobody.

(then)

Hard to meet anyone new when you spend every Saturday night up there in your thousand acre --

He smiles -- she knows him well -- as she resumes looking through the MUGSHOTS:

Suddenly, she gasps; her face goes ashen:

BARBARA (CONT'D)

That's him. That's him!

LAMB

You're sure?

(CONTINUED)

13 CONTINUED: (2)

13

BARBARA  
Positive.

Lamb grabs the mug shot out of the book.

LAMB  
(to Barbara, comforting)  
I'll be right back.

14 INT. SHERIFF'S STATION - OUTSIDE LAMB'S OFFICE - DAY

14

Lamb approaches Yvonne, hands her the mugshot.

LAMB  
What do we have on Paul Zummo?

Yvonne takes out a thick binder, skips to the end. As Yvonne looks for his write-up...

LAMB (CONT'D)  
I heard about you and Dixon. Awful  
brave, going to a wedding with a  
man that inherited my fashion  
sense.

YVONNE  
He just has to dress up a little.  
It's not black tie.

LAMB  
(joking)  
What's a tie?

A look of mild concern crosses Yvonne's face, then back to the issue at hand.

YVONNE  
Paul Zummo. Three arrests for  
usury over the past five years.

LAMB  
Loan shark?

YVONNE  
That's what it says.

LAMB  
Find out where he operates.

As Lamb considers that, Barbara walks out of Lamb's office.

BARBARA  
(re: mugshot)  
Who is he?

(CONTINUED)

LAMB  
...We're still looking into it.

BARBARA  
I promised some of the girls I used to work with that I'd meet them for lunch. Maybe I should cancel?

LAMB  
No. Go ahead.  
(then)  
What hotel are you and Rick staying at? In case I need to reach you.

BARBARA  
We're at the Desert Island.  
(a little flirty)  
In case you need to reach me.

As she goes, off Lamb a bit flummoxed...

15 INT. SAVOY - HALLWAY - DAY

15

Savino, mind racing from Reynolds's revelation, walks down the hallway. At the top of the stairs, he sees RED talking to a Man in a conservative suit.

Savino, newly suspicious of everyone around him, ducks into a doorway, surreptitiously watching the scene play out.

Red looks over his shoulder, makes sure the coast is clear, then hands something to the other Man. The Man, in return, hands Red a small envelope.

RED  
Anyone finds out about this, I'll kill you myself. Understand?

As Savino watches the transaction go down...

16 INT. SAVOY - COFFEE SHOP - DAY

16

Jack walks into the coffee shop from the casino floor, sees Mia sitting alone at the table. She looks up, sees him. But she looks more nervous than happy.

As he walks towards her, he sees Rizzo emerge from the other side, also coming to see Mia. The two men stop, look at each other... each wondering "What are you doing here?" As both start walking (slowly at first, then picking up steam) towards Mia's table until they each get there at the same time. They both look at Mia.

\*  
\*

MIA  
(to both of them)  
Have a seat.

Neither of them do. In fact, they barely acknowledge each other's existence.

JACK  
This is a bad idea.

RIZZO  
What the hell am I doing here?

\*  
\*

MIA  
There's something the three of us  
have to talk about. As adults.  
(beat)  
Dad, Jack and I are dating.

RIZZO  
The candy store cop? You're having  
a temporary breakdown.

JACK  
I'm supposed to stand here and take  
this?

RIZZO  
No. Go away. Back to your cows.

\*  
\*

Jack faces him, pissed. Mia intervenes before it escalates --

\*

MIA  
Both of you. Stop.  
(to Jack)  
You. Be quiet.  
(to Rizzo)  
You. Listen to me. Yes, Jack's a  
cop. And you're going to have to  
deal with it.

\*  
\*  
\*  
\*  
\*  
\*  
\*

RIZZO  
(turns)  
Oh yeah. Why's that?

\*  
\*

JACK  
I love your daughter.

\*

That shuts Rizzo up. He wasn't expecting that. Neither was Mia. Jack's caught off-guard -- he didn't expect to say it either.

JACK (CONT'D)  
And if you love her too then you'll  
need to get used to it. Because  
I'm not going anywhere.

Jack looks Rizzo in the eye, makes sure that statement lands.

RIZZO  
Is that right?

\*

JACK  
You'll never trust me. I'll never  
trust you. But for her sake, how  
about a truce?

\*

Rizzo holds his gaze, gives nothing up.

MIA  
Dad. I brought you both here so we  
can work this out. I need you to  
do this for me.

\*

\*

\*

\*

RIZZO  
(after a beat)  
We'll talk about it later.

\*

\*

After he goes, Jack and Mia.

JACK  
How about a little bit of a head's  
up?

\*

MIA  
(smiles)  
Then it would have been a whole lot  
less interesting.

JACK  
You got a point there.  
(off Mia, still smiling)  
What?

MIA  
You told my father you love me.

JACK  
Did I now?

MIA  
(enjoying this)  
Pretty sure you did.

(CONTINUED)

16 CONTINUED: (3)

16

JACK  
Thought it might calm your father  
down. Poor tactical decision on my  
part.

Jack smiles, kisses her.

JACK (CONT'D)  
See you tonight.

As he walks off and Mia watches him go...

17 INT. DESERT ISLAND MOTEL - RICK'S ROOM - DAY

17

An upscale hotel. A knock on the door. RICK, 40 and put  
together, answers. He has the remnants of a busted lip.  
Lamb stands in the door. The two men take a moment to size  
each other up before Rick lets him in.

LAMB  
It's been a while, Rick.

RICK  
I told Barbara not to make a fuss.

LAMB  
Getting your face bashed in, seems  
worth fussing about.

RICK  
I'm fine.

Lamb takes the mugshot that Barbara identified out of his  
pocket, shows it to Rick.

LAMB  
This the guy who did it?

RICK  
I didn't get a good look.

LAMB  
This is Paul Zummo. He's a loan  
shark. So I gotta reckon there's a  
reason a loan shark is going after  
you.

RICK  
Far as I know, he was just a  
mugger.

(CONTINUED)

LAMB

That your wallet sitting over on the night stand? Because muggers usually take those.

RICK

I scared him off.

LAMB

You gonna tell me the truth before your wife figures it out?

RICK

I get assaulted and you're going to treat me like a suspect? I guess I shouldn't be surprised that once you got a badge you'd use it to get back at an old grudge.

LAMB

What's that supposed to mean?

Rick considers Lamb a beat. Then...

RICK

I understand why you'd want to believe this is some big conspiracy. If you could get Barbara to believe I was a bad guy... maybe she'll leave me.

(then)

She chose me, Ralph. Move on.

Lamb eyes Rick... he's not buying it, but there's not a whole lot Lamb can do about it.

LAMB

See you around.

As Lamb turns to go, wheels turning...

18 INT. SAVOY - ELEVATOR - DAY

18

Red, Savino, and an eight year-old girl (carrying an ice bucket). They ride in silence. The door opens and the girl walks out. As the door closes...

RED

Who brings their kid to a casino?

Savino doesn't respond. Instead, he jams the elevator hold button. The elevator jars to a stop.

(CONTINUED)



SAVINO

What the hell are you doing,  
talking to the law?

RED

What are you talking about?

SAVINO

I saw you swap envelopes with a guy  
with a blue suit and brown shoes.  
You think I don't know you're the  
rat?

RED

Rat? You got it all wrong,  
Vincent. I swear.

(then)

Look. Let me show you what he gave  
me. It's right here...

Red nods to his inside jacket pocket. Savino hesitates a  
beat before slowly reaching his hand into the pocket and  
taking out a vial of white powder.

SAVINO

Junkie ain't much better than a  
rat.

RED

Look, it's... It's rhinoceros  
horn. Powdered rhinoceros horn.

Savino stares at him. What the fuck?

RED (CONT'D)

I've been seeing this showgirl.  
She's twenty-six. It's supposed to  
keep the spaghetti al dente, you  
know?

Savino stares at Red. After a beat, he releases the hold  
button on the elevator and it begins to move again. Red  
exhales, then turns to Savino.

SAVINO

We got bigger problems than your  
spaghetti.

RED

(reality sinking in)  
Rizzo's gonna go nuts over this.

(CONTINUED)

SAVINO  
He doesn't have to know.  
(off Red's look)  
He finds out there's a rat in the  
house, who's he gonna go after?  
The guy who let him in.  
(then)  
We need to find him and take care  
of him before Rizzo finds out.

The doors open. As Savino and Red exit of the elevator, they  
run directly into...

19 INT. SAVOY CASINO - DAY - CONTINUOUS

19

Rizzo. Savino and Red freeze. Not sure what he knows. Or  
what he might have heard. Rizzo steps up, incensed.

RIZZO  
We need to talk.

SAVINO  
What's the problem?

RIZZO  
You gotta fire Mia.

Savino's relief that Rizzo isn't on to them is undercut by  
the request --

\*  
\*

SAVINO  
What the hell happened?

\*

RIZZO  
I have to explain why I want her  
out? I want her fired. End of  
story.

\*  
\*  
\*

SAVINO  
You want me to get rid of the best  
count room manager I've ever had,  
I need an explanation.

\*  
\*  
\*

Rizzo steps up into Savino's face.

\*

RIZZO  
How 'bout you shut your yap and do  
your job. This is between me and  
my daughter.  
(about to be done)  
And I don't want it coming back to  
me.

\*  
\*  
\*  
\*  
\*  
\*

(CONTINUED)

SAVINO  
You're overreacting.

\*

RIZZO  
You want me to fire you too?

Savino knows he doesn't have a choice here. That doesn't mean he's happy about it, though.

SAVINO  
I'll take care of it.

RIZZO  
Today.

As Rizzo walks out onto the casino floor...

**END ACT ONE**

ACT TWO

20 INT. SAVOY - SAVINO'S OFFICE - DAY

20

Red and Savino.

RED

Maybe Rizzo knows there's a rat and knows it's Mia, that's why he wants her gone.

SAVINO

Guy's insane. Who knows why he does what he does?

(then)

Mia's not the rat. She's got too much invested in this place to throw it all away.

RED

Makes a lotta sense that it'd be her. Somebody close to you is a rat. Your count room manager is dating a cop. One plus one is two bullets in the head.

SAVINO

No.

Savino grabs the affidavit off his desk.

SAVINO (CONT'D)

Thought so. One of the meetings between the DA and the rat occurred on the eighth at 1 p.m. I was with her up in Reno at a conference.

RED

(thinking)

It could be anybody. Cota, Barone, any of the pit bosses...

SAVINO

All of them have time cards. We can find who was off the clock when all these meetings happened.

RED

(nodding)

I'll head down to accounting.

As Red takes off, hold on Savino, troubled...

21 EXT. MOTEL ROOM - NIGHT (N1) 21

A green motorcycle with a sidecar is parked in a parking lot. Jack and Dixon walk up to the door. They hear the sound of bouncing bed springs. Jack and Dixon give each other a look.

DIXON

I'm not waiting the three minutes.

Then in unison, they shoulder the door open.

22 INT. MOTEL ROOM - NIGHT 22

A woman screams. Jack and Dixon enter to see DAWN FIELDS, 30, holding a sheet over her naked body as a MAN lies next to her. \*

Off their looks...

23 INT. MOTEL ROOM - LATER - NIGHT 23

Jack sits across from Dawn (now dressed) who's a little shaken. Dixon shoves the Man into a nearby chair. \*

DAWN

I didn't murder Marjorie.

JACK

You and Marjorie got into a fight last night. This morning, you hightailed it out of the ranch...  
(pointing out window)  
...on that motorcycle.

DAWN

I didn't kill her. I'd never. After everything she did for me?  
(then)  
When I checked into that ranch, all I wanted to do was curl up in a ball with a bottle of vodka. Marjorie made up this game for us all to play. Make us appreciate our newfound freedom. Here...

Dawn digs into her purse, hands Jack a bingo card.

JACK

Bingo?

DAWN

Not regular bingo. Each of the squares was supposed help us get out of our rut.

(MORE)

(CONTINUED)

23 CONTINUED:

23

DAWN (CONT'D)

Take a double shot of whiskey, bet a hundred dollars on a roll of the dice...

(then)

She said we couldn't go back to the ranch until we got five in a row. This is the last square I needed.

JACK

"Kiss a stranger."

DAWN

As soon as I did, I realized I was making a mistake. I didn't want to kiss strangers. All I wanted to do was kiss my husband.

DIXON

And Marjorie didn't like that.

DAWN

She thought I was running back to him. She thought I was weak. But I realized I loved him. I called L.A. and he was here in five hours

The Man, her husband, and Dawn lock eyes. These two really seem to be in love. Jack stares at the bingo card. \*

JACK

This card... it tells us everything you did last night.

(then)

Did Marjorie have one of these?

DAWN

There was only one square on the whole card she couldn't quite get.

Dawn points to one of the squares.

JACK

Pretend to be a working girl?

DAWN

For five minutes... She was the only one brave enough to try it.

24 INT. SAVOY - BAR - NIGHT

24

Jack and Dixon sit across from CRYSTAL LE CROIX, 25. In her appearance and demeanor, she manages to announce herself as a prostitute without seeming too obvious.

(CONTINUED)

Jack shows her the same square on the same bingo card that Dawn just showed Jack.

CRYSTAL

She was standing right next to me.  
If she wasn't a pro, she was a hell  
of an actress.

JACK

Must've made you mad that she was  
moving in on your territory?

CRYSTAL

Guy she was talking to, I could  
smell his breath from here... No.  
I wasn't mad.

(then)

Tony, on the other hand... Grabbed her  
by the wrist and dragged her outside.

DIXON

Tony here tonight?

Crystal looks down at her drink.

DIXON (CONT'D)

He won't hurt you.

Crystal considers Dixon for a beat, then nods to a guy, TONY BYRD, sitting at the corner of the bar. Three-hundred pounds, menacing, but not too flashy.

JACK

You've been a big help.

CRYSTAL

Give me half an hour, I could help  
you a whole lot more.

JACK

I'm a little busy right now.  
Working. As a cop.

CRYSTAL

Cops are half price.

Jack and Dixon share a look, then move on to talk to Tony. Tony eyes them, sees that they're walking towards him. He begins to walk towards the door. As Jack and Dixon follow...

Tony waddles down a neon-lit Fremont Street. Jack and Dixon are only a few yards behind.

He hops into his car, tries to start the engine, but Jack SLUGS him through the open window.

Jack pulls Tony from the car. As he does, Dixon begins rifling through Tony's front seat.

JACK  
Going somewhere, Tony?

TONY  
Thought I might have left the headlights on.

\*

JACK  
I got a couple questions about a woman you assaulted last night. Marjorie Harding? She was found dead couple hours later.

\*

\*

TONY  
Doesn't ring a bell.

DIXON  
Then why do you have her purse?

Jack looks over to Dixon. He holds a clutch in one hand.

\*

TONY  
(sees where they're going)  
I just scared her a little bit so she wouldn't work my turf. But she took a knee to my grapes and took off. Left her purse on the sidewalk. But I'm telling you. I didn't kill her.

\*

\*

\*

\*

\*

\*

Jack considers his story, then cuffs one of his hands.

\*

JACK  
We'll see about that. In the meantime, we got you for purse snatching and pandering.

DIXON  
Hey, Jack.

Jack turns to Dixon, who motions for him to come closer. Jack cuffs Tony's other hand to the door handle.

JACK  
Be right back.

As Jack walks over, Dixon hands him a slip of paper.

\*



DIXON  
Cash transfer. Twenty-five  
thousand dollars.

JACK  
(reads)  
The sixteenth? That was four days ago.

\*

DIXON  
Woman carrying around twenty-five  
thousand dollars? Makes for a  
pretty good target.

JACK  
Let's find out who knew she had it.

26 INT. KATHERINE'S CAR - DAY (D2)

26

KATHERINE waits in her car. After a moment, Laura enters,  
flush.

KATHERINE  
Looking lovely as always.

LAURA  
We're lucky Vincent has no concept  
how long a wash and set at La  
Fontaine takes.

She hands Katherine an envelope.

LAURA (CONT'D)  
Bank statement from Chicago showing  
all the money going into and out of  
sham accounts that Rizzo runs.

KATHERINE  
Interstate bank fraud... that's a  
federal crime. We can expand our  
investigation. How did you find it?

LAURA  
I took it from Vincent's desk.

Katherine eyes her. Impressed.

KATHERINE  
You're getting good at this.

LAURA  
Well I don't want to get good at  
it. I want it to stop.

(CONTINUED)

KATHERINE

(gentle)

Without you, this investigation wouldn't exist. Now we think we know from whom Rizzo bought the drugs that killed Diane Desmond. You got us the wiretap. It'll be over soon.

LAURA

How soon?

KATHERINE

We're moving as fast as we can.

LAURA

I can't do this anymore.

KATHERINE

Believe me, I'm pushing this as hard as I can. I want Rizzo as badly as you do.

Laura eyes Katherine. No fucking way.

LAURA

My family will not be safe until you arrest Rizzo. You expect me to just wait?

KATHERINE

I know how important your family's safety is. That's why I brought you these.

Katherine takes a few brochures out of her purse, hands them to Laura.

KATHERINE (CONT'D)

After this is all over, we can help you relocate somewhere and live a normal life.

As Laura considers the brochures...

27 OMITTED

27

28 EXT. LAMB RANCH - DAY

28

Lamb pulls up to the ranch house in his truck. An unfamiliar car is parked in the driveway. As Lamb eyes the car, Barbara approaches him on horseback. Lamb flashes his handcuffs.

LAMB

Horse thieving. That's a serious crime.

(CONTINUED)

BARBARA

Sorry. You weren't here, so I wandered over to the stables.

(then)

I'd forgotten how beautiful it is out here.

LAMB

It's not Africa. But it's alright.

As Barbara begins to dismount the horse, Lamb reaches out to help her... He takes her into his arms and sets her down on the ground, but neither one of them lets go... As she looks into his eyes, Lamb can't stop himself: He pulls her to him; kisses her.

And the passion between them is as hot as ever. But after a moment, she pulls herself away.

BARBARA

I can't do this... Not to Rick...  
Not like this.

Barbara tears herself from his embrace, and hurries back to her car. Off Lamb, watching her go...

29 OMITTED (COMBINED WITH SCENE 28)

29

30 INT. SAVOY - SAVINO'S OFFICE - DAY

30

Savino and Red. Red holds a time card. The affidavit is spread in front of them as they compare times.

RED

Monty... Monty had a floor shift on the 8th from six to two.

SAVINO

Who's next?

RED

That's everybody.

Savino sighs... a little bit defeated.

RED (CONT'D)

You want me to check out the dealers? Valet guys?

SAVINO

No. What do we know about the rat? He's connected enough to know intimate details of the entire organization.

(MORE)

(CONTINUED)

30 CONTINUED:

30

SAVINO (CONT'D)

Smart enough not to get caught.  
Loyal enough not to mention me.  
Invisible enough that we haven't  
thought of them.

RED

Ildy? She's your secretary. She  
hears everything.

Savino and Red both look to the door outside Savino's office.

SAVINO

She's not that smart. But I don't  
have any better ideas.

(then)

Distract her.

Savino and Red walk for the door.

30A INT. SAVOY - SAVINO'S OFFICE - OUTSIDE AREA - DAY

30A

Red walks for the door. We stay with Savino as he looks out  
the open door, sees Red approach his secretary's desk.

RED

Ildy. What would you say if the  
most handsome man in this casino  
asked you to lunch?

SECRETARY

Oh, Mr. Cervelli... just let me  
grab my purse.

As soon as they leave, Savino walks outside and reemerges a  
moment later with Ildy's calendar. He begins flipping pages.

He looks at a date on the affidavit - 12 PM January 8th -  
then turns to that date on his calendar. Jan. 8th, 12 PM -  
*Laura hair appt.*

Savino looks back at the affidavit: January 11th, 1 PM. Then  
back to the calendar. Jan. 11th, 1 PM, *Laura hair appt.*  
Affidavit: January 16th, 4 PM. Calendar: January 16th.  
*Laura hair appt.* Savino pales.

SAVINO

Laura.

Off Savino, his world crumbling around him...

**END ACT TWO**

**ACT THREE**

31 INT. SAVOY - SAVINO'S SUITE - DAY

31

Savino sits at the table, the affidavit and the calendar in front of him.

The door unlocks and Laura walks in.

LAURA

Good. You're here. I was thinking we could order in some Chinese tonight. It's been ages since I had some decent shrimp fried rice.

Laura looks at Savino, can instantly tell that something is wrong.

SAVINO

(quiet)

I know.

(a beat)

The affidavit. The wire tap. Everything.

From the tone of his voice, Laura immediately knows what he's talking about. She says nothing. What can she say?

SAVINO (CONT'D)

What did you tell them?

LAURA

I never said a word about you.

SAVINO

That's not what I asked.

LAURA

It was about Diane Desmond. They know Rizzo killed her.

SAVINO

Talking to a DA? What the hell were you thinking?

(off her silence)

Answer me!

LAURA

(suddenly emotional)

I was trying to save our lives! I saw those bullet holes in your car, saw Rizzo almost kill you, almost get you killed --

(CONTINUED)

SAVINO

You don't get it. I'm already dead. You're dead. Our children are orphans.

(then)

As soon as Rizzo figures it out we're going to the desert. And there's nothing I can say to stop him.

That lands for a beat. Laura can see how upset her husband is, so she's cautious with her next move. She opens her purse, takes out a few brochures. She gently lays them out in front of Savino. A lakeside community in Minnesota. A desert colony in Arizona. A cabin in Maine.

SAVINO (CONT'D)

What the hell is this?

LAURA

Katherine says she can help us disappear.

SAVINO

Us? You think I'm going to testify?

LAURA

Hear me out.

SAVINO

I'm not a rat. And I will never be a rat. But even if I was... do you have any idea the life this would be? Cooperating witnesses don't just get to sit around the house. We'd be dragged in and out of courthouses for the next five years. We'd never see the kids. Our faces would all over the papers. And we'd always be looking over our shoulders, worried that some wiseguy would try to take us out on some courtroom steps.

Laura lets that land. Then...

LAURA

I agree with every word you said. And I wish you could know how sorry I am that I've put us in this position... but I don't have another plan. Do you, Vincent?

32 INT. SHERIFF'S STATION - DAY

32

Yvonne walks over to Lamb, who finishes making his coffee.

YVONNE

We got a hit on that loan shark.  
(handing Lamb a mugshot)  
Paul and his partner, Benny Mills,  
usually congregate in the back room  
of The Gravy Train on the corner of  
Third and Imperial.

Lamb takes the mugshot, offers her the mug.

LAMB

You couldn't have waited until  
after I finished my coffee?  
(then, to Yvonne)  
Black, two sugars?

Yvonne accepts the coffee. As Lamb walks to the door, Yvonne  
heads over to Dixon's desk.

YVONNE

Hey Dixon...  
(cautious)  
Have you figured out what you're  
wearing to the wedding?

DIXON

You know that red and black  
flannel? Throw that on along with  
my grandpa's belt buckle, dust off  
my boots... you'll barely recognize  
me.  
(off Yvonne's look)  
What?

YVONNE

It's a wedding, not a hoedown.

DIXON

(ribbing)  
If going out with a rancher isn't  
good enough for you, you should've  
asked somebody else.

YVONNE

Pick me up tonight at seven. In a  
suit.

Dixon eyes her.

(CONTINUED)

DIXON

If I'm just a warm body, why do you care what I'm wearing?

(then)

This cousin of yours, the one getting married... he the same one who's pals with your old boyfriend?

(off her look)

Admit it, you just invited me because you want to make him jealous.

YVONNE

(playful)

If you think I'm that shallow, forget I even asked you.

DIXON

(also playful)

Fine with me.

Jack enters the station, approaches Dixon with energy.

JACK

You know that land where Marjorie was found? She had just purchased it. Just came back from the bank Marjorie had the money wired to.

DIXON

What's some New York society lady want with brush land in Nevada?

(then)

Maybe she's squirreling away some assets for the divorce. If her husband found out she was hiding money from him...

JACK

Thought of that. Her husband was at the opera the night Marjorie was killed. A hundred people saw him there.

DIXON

Do we know the sale went through? If she was about to back out, the sellers might not have liked it.

Jack nods... not a bad idea.

JACK

I'll head to the county clerk's office and pull the deed.

(CONTINUED)



DIXON

I'll go.

As he does, Jack sees him walk past Yvonne. The two of them don't acknowledge each other...

JACK

Everything all right?

YVONNE

Why wouldn't it be?

Off Yvonne, seemingly unaffected...

33 INT. GRAVY TRAIN RESTAURANT - BACK ROOM - DAY

33

A sparse room, furnished with just a card table and a couple chairs. Two men, BENNY and PAUL count large stacks of cash.

After a beat, Lamb barges in, rifle pointed at them. Benny and Paul freeze.

BENNY

...Won big at a poker game last night.

LAMB

We'll get to the money. You guys have bigger problems than that. That guy you beat up on Fremont Street the other day? Rick Kent?

PAUL

Never heard of him.

LAMB

He's in a coma.

Benny and Paul's smiles fade.

LAMB (CONT'D)

Aneurysm. He'll hang on for another day. Maybe. If you knuckleheads had any part in all this, that's murder.

(then)

First one to talk gets immunity.

Benny and Paul try their best to talk over each other.

BENNY

Guy walks in with a two-thousand dollar suit.

(CONTINUED)

PAUL  
This Rick guy.

BENNY  
He wants a loan from us.

PAUL  
Five grand....

BENNY  
He gave us a diamond bracelet as  
collateral...

PAUL  
We gave him the money but the  
stones were fake.

BENNY  
It's always the rich guys.

PAUL  
We had to send him a message.  
Rough him up a little.

BENNY  
He heard it. Came back the next  
day and gave us back the money.

Lamb considers them a beat.

LAMB  
Fake diamonds? Seems like I'm  
gonna need to have a chat with  
Rick.

PAUL  
You said he was in a coma.

Lamb just smiles, points to the money. Paul and Benny  
realize they've been had.

LAMB  
And I'll be taking that five grand.  
(off their incredulous  
looks)  
Price you pay for beating up  
someone in my town. Next time I  
see you you'll wish you could buy  
your way out of it.

Benny and Paul look to each other, then begrudgingly begin to  
put some money into a paper bag...

34A INT. SAVOY - SAVINO'S OFFICE - DAY (WAS SCENE 36)

34A

Mia stands opposite Savino. She's completely blindsided.  
Red stands off to the side.

MIA  
(incredulous)  
Fired? What in God's name did I do--

SAVINO  
Nothing. Nothing at all. Chicago  
wants to make a change.

MIA  
Did my dad sign off on this?

SAVINO  
He fought like hell to keep you...  
but everyone's expendable out here.

MIA  
So who are they bringing in?

SAVINO  
One of our numbers guys just  
finished up a prison term. They  
feel like they owe him.

Mia considers him. This isn't adding up.

MIA  
What's his name?

SAVINO  
Robbie Golfo.

MIA  
Never heard of him.

SAVINO  
He went away a long time ago.  
(then)  
Look. You're a star. You'll land  
on your feet.

Mia considers him... she can tell she's being lied to.

MIA  
Tell me the truth.

Savino squirms. He hates having to do this to Mia.

SAVINO  
I am.

(CONTINUED)

MIA

Was it something I did? I promise,  
I can do better.

A knock on the door. Red walks in. Savino's discomfort grows... he hates that he has to do this.

SAVINO

I hate to do this, but can we  
finish this up in a little bit.

MIA

No need. I get it.

And she storms out. As soon as the door closes...

SAVINO

I can't believe that son of a bitch  
made me do that.

RED

He's the boss. Whatcha gonna do?

SAVINO

Rizzo's been a complete disaster  
ever since he off'ed Angelo. He's  
either going to bankrupt us or he's  
going to get us killed. Not to  
mention the wire tap investigation.

(a beat)

If he wasn't around anymore, the  
case would disappear.

Silence. Red eyes Savino.

RED

Are you saying what I think you're  
saying?

SAVINO

He's a damn animal. And I'm sick  
of cleaning up after him.

\*

RED

(choosing his words)

What's the plan? We ask permission  
from Chicago, we'll never get it.  
We do it without Chicago's say so,  
you know what'll happen.

SAVINO

There's gotta be another way.

As Savino tries to figure out what that way might be...

35 INT. DESERT ISLAND MOTEL - RICK'S ROOM - DAY

35

Lamb stands opposite Rick. Rick looks nauseous, empty of the bravado he had in the previous scene.

LAMB

Passing fake stones around town,  
that's fraud. That'll get you one  
to three years, Rick.

RICK

(pleading)

I made a couple bad investments.  
Money dried up. I could see  
Barbara falling out of love with  
me. I figured five grand would at  
least buy me a couple more months  
with her... But now she's gone too.

Lamb eyes Rick. That's news to him.

RICK (CONT'D)

Packed up last night. She must  
have figured out I was broke.

LAMB

I know Barbara. She wouldn't stay  
with a guy just because of his  
money.

Lamb takes a large roll of cash out of his pocket, drops it  
on the table... Rick stares at the money a beat, then,  
disgusted with himself, reaches out and takes it.

RICK

She'd have been better off if she'd  
stayed with you.

Lamb eyes him. What did he just say?

RICK (CONT'D)

I knew I was her second choice. I  
thought if I could offer her the  
one thing you couldn't, if I could  
take her around the world, then  
maybe someday she'd forget about  
you. But I don't think she ever  
did.

As that sinks in for Lamb...

36 OMITTED (MOVED TO SCENE 34A)

36

36A INT. KATHERINE'S CAR - DAY (WAS SCENE 38)

36A

Katherine sits in her car. She hears the door open and turns to see, much to her surprise, Savino sit down next to her.

Katherine tries to stay as cool as she can.

KATHERINE

To what do I owe the --

SAVINO

My wife is done talking to you.  
Understand?

KATHERINE

I've never met your wife.

SAVINO

Cut the crap. I know who you are.  
Little rich girl grows up on a  
ranch. Goes to New York to make  
her mark, comes back with her tail  
between her legs. Decides, "Why  
not make my mark in my home town?  
Take down whoever I can, no matter  
who stands in my way."

(then)

I know about your family. I know  
where you live. You say another  
word to her, it'll be the last  
thing you ever do.

Katherine eyes Savino, completely keeping her composure.  
After a beat--

KATHERINE

Excuse me a moment.

She reaches into her purse, takes out a gun and calmly holds  
it in her lap. Savino eyes her... he wasn't expecting that.

KATHERINE (CONT'D)

As an ADA, I'm permitted to carry a  
concealed weapon. And having grown  
up on a ranch, I know how to handle  
a gun.

Savino, no stranger to guns, isn't intimidated. But she  
certainly has his attention.

KATHERINE (CONT'D)

I could shoot you right now, in  
cold blood, and I wouldn't even see  
the inside of a holding cell.

(MORE)

(CONTINUED)

KATHERINE (CONT'D)

People like me can kill people like  
you, no questions asked.

(then)

Think twice before you threaten me  
again, Mr. Savino. It might be the  
last thing you ever do.

Savino just stares at her... his wheels are spinning over  
something she said. He nods. As he exits the car...

**END ACT THREE**

**ACT FOUR**

37 INT. SAVOY - RIZZO'S SUITE - DAY

37

A knock on the door. Rizzo opens it to reveal Mia. As she walks in...

MIA

(incensed)

I thought I'd seen it all from you.

(then)

I get fired a couple hours after I tell you I'm dating Jack... you think I don't know you told Savino to do it?

RIZZO

Savino runs this place, not me.

(then)

You're upset. Let me pour you a drink.

As he walks to the bar...

MIA

Real tough guy. Can't even look his daughter in the eye when he's lying to her.

(then)

You think you can dictate who I date and where I live --

RIZZO

I'm trying to do good by you. You're better than this job. You went to Wharton for chrissakes. You should be at some bank or something.

Mia eyes her father. This is something she's wanted to say for a long time.

MIA

I tried. I applied to every corporation that was open to hiring a woman in a management position. There were thirty six of them. Didn't get one interview. You know why?

(off Rizzo's shrug)

Because I have your last name.

It's a dagger through Rizzo's heart.

(CONTINUED)



37 CONTINUED:

37

MIA (CONT'D)

It's the same reason no boys asked me to prom. They were scared of you.

(then)

Now I find someone who isn't, someone who loves me, and you want to take him away from me?

Rizzo takes a second to compose himself. Then...

RIZZO

He's not right for you.

Mia just stares at her father... an idea forming.

MIA

You're a sad, lonely man who can only be happy if everyone around him is sad and lonely too.

(then)

I've set interviews at the Nugget and the House of Cards. I'm not leaving Vegas. And I'm not leaving Jack.

And with that, she's gone. OFF Rizzo.

38 OMITTED (MOVED TO SCENE 36A)

38

39 EXT. LAMB RANCH - NIGHT (N2)

39

A starry night on the Lamb Ranch... FIND Dixon, urging Jack and Lamb towards Jack's truck: \*

DIXON

You're not gonna believe this. Turns out Marjorie signed over her new ranch land just a couple hours before she was murdered.

(then)

Guess who she was giving it to?

Under this, another CAR pulls into the driveway, as Dixon hands Jack the deed:

JACK

(reads the deed)

Max Voorhees? The wrangler?

DIXON

Looks like he got what he wanted, then killed her. We gotta head back to the Double H. \*

(MORE)

(CONTINUED)

DIXON (CONT'D)  
(to Lamb)  
You coming?

But Lamb's not listening -- he's too busy watching Barbara getting out of her car. Dixon clocks this:

DIXON (CONT'D)  
Never mind.  
(to Barbara)  
*Bonjour, Madame Kent.*

BARBARA  
(correcting him)  
*BonSOIR, Dixon.*

Dixon shakes his head -- there's no pleasing this woman. As he and Jack drive off, Barbara crosses to Lamb.

LAMB  
I saw Rick today.

BARBARA  
He tell you I left?  
(Lamb nods, then)  
I keep thinking about yesterday --

Lamb pulls her to him:

LAMB  
Me too.

He kisses her. She kisses him back. Then:

BARBARA  
Actually, I can't stop thinking  
about something you *said* --

LAMB  
(kisses her)  
Oh yeah? What's that?

She laughs, but pulls back a bit. As she looks into his eyes:

BARBARA  
You said being a rancher's wife  
wasn't the life for me. And you're  
right. It wasn't. *Then.*  
(beat)  
I went around the world looking for  
excitement and romance -- when it  
was right here at home. I just  
couldn't see it. But it's clear  
now: this is where I belong.

(CONTINUED)

Lamb considers this for a moment. Then:

LAMB

Tonight, maybe. But tomorrow?  
It'll feel a little less like home.  
Next month, a little less. In a  
year, it'll be a cage. You don't  
want this life, Barbara. It's part  
of why I loved you --

Suddenly, it dawns on her:

BARBARA

*Part?* You sure about that?  
(off his look)  
Maybe you knew you could never  
really have me. So you knew you  
could never really lose me. I was  
safe.

This lands with Ralph. He doesn't deny it.

LAMB

You were more than that. A lot  
more.

Barbara gives him a look, rueful.

BARBARA

*Bonsoir*, Ralph.

LAMB

Night, Barbara.

He kisses her, and she turns to go. Off Lamb, watching her  
walk back to her car and out of his life once again...

40 INT. DOUBLE H RANCH - BUNKHOUSE - NIGHT

\* 40

Jack and Dixon sit across from Max, the wrangler.

MAX

You think I killed Margie?

Jack takes the deed out of his pocket, shows it to Max.

JACK

I'm guessing you swindled her into  
signing over this deed, then shot  
her through the chest to keep her  
quiet.

Max just stares at the deed, shakes his head.

(CONTINUED)

MAX

...It must have been her wedding present to me.

Jack and Dixon share a look.

DIXON

(skeptical)

You and Marjorie were getting hitched?

MAX

Cowboy's not good enough for a society gal?

That shuts Dixon up.

MAX (CONT'D)

We went on dozens of trail rides over the years, swapped hundreds of stories before I kissed her the first time. A couple weeks ago she said that she had plenty of boyfriends, but they were boys first, friends second. Thought that's why none of the other fellas had worked out.

JACK

If you two were getting married, one of the other guests would have mentioned it by now.

MAX

Margie didn't want any of the girls to know. Going through what they all were, she thought it'd just make them upset.

Jack considers Max.

JACK

It's a good story. And I want to believe you. But without anyone who can corroborate it...

Max thinks a moment, then takes out his wallet. Inside is a folded up piece of paper. He hands it to Jack. Jack puts the deed down, examines the letter.

MAX

Last thing she ever wrote to me. We were supposed to go on a midnight ride that night.

(MORE)

(CONTINUED)

40 CONTINUED: (2)

40

MAX (CONT'D)  
She cancelled. Wanted to surprise  
me with something in here.

JACK  
(reading)  
... Forever yours, Marjorie.

Jack examines the letter, then looks back at the deed.

JACK (CONT'D)  
Marjorie didn't write this.

Jack puts the letter next to the deed, shows them to Dixon.

JACK (CONT'D)  
This M in Max doesn't match this M  
in Marjorie.

Indeed, when shown side by side, the two "M"s are  
unmistakably from different hands.

JACK (CONT'D)  
Whoever killed Marjorie wrote this  
to get her alone.

DIXON  
The letter was written on ranch  
stationery.

As Jack and Dixon share a knowing look...

41 INT. DOUBLE H RANCH - NIGHT

\* 41

Jack and Dixon sit opposite Karen.

KAREN  
Why would I do anything to hurt  
Marjorie? For business reasons  
alone... it'd be like killing the  
golden goose.

JACK  
Some things are more important than  
money.  
(then)  
Every now and then you hear about  
these office romances. How working  
with someone for ten hours a day,  
five days a week, month after month  
after month... you can develop  
pretty intense feelings pretty  
fast.

(CONTINUED)

Though Dixon doesn't say a word, it's clear he has a pretty good idea what his uncle is talking about.

JACK (CONT'D)

You and Max have been working together how long? Five years?

KAREN

You think Max and I are an item?

JACK

No. But I think you wish you were. I think that's why you wrote him this letter.

Jack shows Karen the letter. She examines it.

KAREN

Marjorie wrote that to him.

JACK

You sure about that?

Jack takes out his pad. It's flipped to the page where Karen wrote the name of Marjorie's husband. It's the exact same handwriting. Karen knows they've got her dead to rights. As her eyes begin to well up...

KAREN

Max is the sweetest man I've ever met, but he had no idea what he was getting into. They would've lasted a year. Two, tops. And then she would've found someone new.

(breaking)

Do you have any idea what it's like to watch the love of your life just... walk away?

Jack considers Karen... it's clear the scars from her own divorce are deeper than she let on.

Jack hands Karen a handkerchief, gives her a moment to compose herself, then nods to Dixon.

DIXON

You're under arrest for the murder of Marjorie Harding.

\*

As he takes out the handcuffs...

42 INT. SAVOY - SAVINO'S OFFICE - NIGHT

42

Savino and Red sit across from Rizzo. The now-familiar affidavit is open in Rizzo's lap.

RIZZO

When I find the son-of-a-bitch who did this...

SAVINO

I've already found her.

RIZZO

Her?

Savino nods, pained. Is he about to give up his own wife?

SAVINO

I thought about keeping this to myself. But you're the boss. You have to know the truth, no matter how painful it is. The rat... It's Mia.

Rizzo strains to believe it.

RIZZO

Those are big words, Vinny.

Red turns to Savino with a look that screams: What the hell are you doing? But Savino ignores him.

SAVINO

I have an affidavit with times and dates for all the meetings with the DA. She wasn't at work for any of them.

(then)

You think I would tell you your daughter was an informant unless I was absolutely certain? Look for yourself.

He hands him the affidavit. But Rizzo's emotions are running too high to look at it.

SAVINO (CONT'D)

It's not her fault. It's Jack Lamb. He got to her. He's playing with her emotions. Turning her against you.

Rizzo nods. That would explain why she had gotten so upset with him. Savino leans in, quiet.

(CONTINUED)

SAVINO (CONT'D)

I haven't told anyone outside of this room. But if Chicago finds out about this...

Savino doesn't have to finish the sentence. Rizzo is animated, ready to spring into action.

SAVINO (CONT'D)

We gotta figure something out.

RIZZO

Nothing to figure out. I'm going after that deputy.

(off Savino's look)

You fought me when I wanted to kill the sheriff, but that damn brother of his has to go. By my hands.

Savino eyes Rizzo, then just nods his head. That's all Rizzo needs. As he storms out of the office, Red turns to Savino.

RED

How is killing a deputy gonna solve our rat problem?

SAVINO

It'll only be a problem if the deputy's the one who gets killed. And he won't if he gets a warning.

(then)

One of them kills one of us, no one asks any questions. Not even Chicago.

As Savino picks up the phone...

INTERCUT AS NECESSARY:

43 INT. LAMB RANCH - JACK'S BEDROOM - NIGHT

43

Jack and Mia lie in bed together. He wraps his arms around her. She smiles, lost in his embrace. The phone rings.

MIA

Aren't you going to get that?

As the phone continues to ring, Jack rolls over, picks up the phone, hangs it up, then lays the receiver on the table. She smiles at him. Jack kisses her, blissfully unaware of the danger that's coming his way...

Savino calls back, hears the busy signal. As he hangs up the phone, slightly concerned...



44 INT. SAVINO'S CAR - NIGHT

44

Savino and Laura drive into the desert. Complete silence. Savino has his eyes forward, all business. Laura is trying to keep her nerves in check.

LAURA

Please, just answer me. Where are we going?

But Savino doesn't answer.

LAURA (CONT'D)

The girls called today. Maureen didn't have much to say. January is the hardest month for her. But Dorothy --

Before Laura can finish the sentence, Savino pulls the car over to the deserted desert brush. Laura's blood runs cold.

LAURA (CONT'D)

Why are we stopping?

SAVINO

Get out.

Laura looks out the window. Complete blackness.

SAVINO (CONT'D)

Get out. Now.

LAURA

Please, Vincent. I love you.

SAVINO

I don't care.

Laura braces for what she assumes will come next. But Savino surprises her by flicking the lights. In the distance, the lights of a Cessna turn on. Savino gets out of the car. Laura does the same.

45 EXT. DESERT - NIGHT

45

Laura walks towards Savino, but Savino's expression remains as severe as ever.

SAVINO

I never want to see you again.

Laura looks to Savino... what did he just say?

(CONTINUED)

SAVINO (CONT'D)

That'll take you back to Chicago.  
When I come to visit the kids, you  
should stay with your mother.

LAURA

We can talk about this.

SAVINO

You talked enough. Now thank me  
for saving your life and get on  
that plane.

Laura eyes him. There's so much she wants to say.

LAURA

You've been waiting a long time to  
get rid of me, haven't you?

SAVINO

You betrayed me.

LAURA

That's not what this is about.

(then)

Everything is a ledger sheet for  
you. Assets and liabilities. When  
Vinnny the Skin wanted to go legit  
twenty years ago, a North Side  
debutante... that's a real asset.  
Even when you brought me out here  
in October... it wasn't because you  
wanted to be with me. It was  
because you needed a wife to bring  
to a business dinner.

SAVINO

Don't get dramatic, Laura.

LAURA

Now I see... anyone who could  
threaten your rise, even your own  
wife... they're a liability.

(then)

You'll do anything, hurt anyone...  
just so you don't wind up back in  
Des Plaines. A washed up carpet  
salesman, just like your father.

Savino looks at her, not giving anything away.

SAVINO

Goodbye, Laura.

(CONTINUED)

45 CONTINUED: (2)

45

And he gets into the car, she turns away from him and walks towards the plane. As Savino watches her go...

46 INT. QUICKIE VEGAS CHAPEL - NIGHT

46

Yvonne sits in the back pew, can't help but notice she's the only one going stag. She locks eyes with a YOUNG MAN sitting near the front, and quickly diverts her gaze (we gather this is the dreaded ex).

DIXON (O.S.)  
This seat taken?

She looks up to see Dixon, looking dashing - a young Sinatra. Black suit, dress shoes. Yvonne takes him in for a beat.

YVONNE  
How do you know I didn't find  
another date?

DIXON  
Figured if you asked me you were  
already at the bottom of your list.

He sits next to her. She doesn't look at him.

YVONNE  
(small smile)  
Nice suit.

DIXON  
Thanks. It has to be back to the  
store tomorrow morning.

Yvonne smiles wider. Off the two of them - a friendship, maybe more, blossoming.

**END OF EPISODE**