

UNGRATEFUL

Pilot Episode: "The Noble Path"

By

Mike Bencivenga

MikeBencivenga.com
Phone: 917-797-7654

E-Mail: imshmenge@aol.com

EXT. STREET IN VALLEY STREAM, NEW YORK (1991) - NIGHT

ANGELO LOMBARDI (17) talks on a payphone, while keeping an eye on the bakery nearby. He's a lover, not a fighter. But it's hard to spot that under the heavy layer of teenage cool.

ANGIE

(into phone)

I'm over by Esposito's. Yeah. I got the car. Nah. I'm heading home.

He cranes his head toward the bakery. The dark Sicilian beauty by the register, MONICA ESPOSITO (16), sees him.

She shoots him a look that could freeze an Eskimo's nuts.

ANGIE (CONT'D)

(into phone)

No, Tony. I don't wanna. Because I'm not a fucking 'Falcon.'

Monica kills the lights and locks up. She exits the shop carrying a box of baked goods. Angie sees this.

ANGIE (CONT'D)

(into phone)

All right. Okay. I'll be here.

He hangs up. Monica walks over and thrusts the box at him.

MONICA

Here.

ANGIE

For me?

MONICA

For your folks. A chocolate éclair for Dad and a Napoleon for Mom.

She starts to walk off. Angie follows, turning on the charm.

ANGIE

Nothing for me? You know I love those rainbow cookies. What do you call those?

MONICA

Rainbow cookies. Get out of my way.

ANGIE

Monica, why you gotta be like this? I know you like me.

MONICA

You want me to like you? Gimme a lift home.

ANGIE

I can't. I'm meeting Tony and Rick.

MONICA

I told you to stay away from those idiots. They're garbage.

ANGIE

They're all right. Hey. Why don't we go to the movies Saturday? 'Terminator 2' just opened. In the first one Arnold said, "I'll be back." And he was right.

Monica isn't amused.

MONICA

My father doesn't want me seeing you. He thinks you're a thug.

ANGIE

Oh yeah? And what do you think?

Rather than answer, Monica walks away. He calls after her.

ANGIE (CONT'D)

Okay. So, if you don't like me, how come you keep givin' me free cake?

She stops and turns.

MONICA

So you'll go home and stay off the streets.

Angie smiles. She does like him. He starts to move after her when the loud ROAR of motorcycles stops him.

TONY RUSSO and RICK MARINO (both 17) ride up. Tony's cousin EDDIE COSTA (15) rides with him. Eddie's soft around the edges. The other two, hard as a suburban sidewalk.

They all wear jackets with a 'Falcon' insignia on the back.

MONICA (CONT'D)

(to Angie)

Your date's here.

She keeps going. Disappointed, Angie turns to the trio.

ANGIE

So what's the big emergency?

TONY

We gotta make a beer run. Havin' a party tonight in Eddie's cellar.

ANGIE

So what do you need me for?

RICK

You ever try balancing a case of beer on your head?

EXT. STREET IN VALLEY STREAM (1991) - NIGHT

Angie's rusted Pontiac rides down a neighborhood street.

INT. PONTIAC FIREBIRD (1991) - NIGHT

Angie drives with Eddie riding shotgun. The two mugs in back lean forward, like devils on his shoulder.

TONY

We got some girls from Hempstead coming over. Real hotties.

ANGIE

Naw. I gotta get home.

TONY

You never have time for us no more.

ANGIE

I guess I outgrew you.

RICK

Yeah? Well... you ain't so tall.

Eddie laughs. Angie shoots him a look that shuts him up.

TONY

Hey! Did you hear Frank got busted?

ANGIE

Frank who?

TONY

Frank. Of Frank's Photo World. Somebody tipped off the cops about his side gig, making fake IDs. You know anything about that?

ANGIE
 Why would I know anything about
 that?

RICK
 Your uncle's a cop.

ANGIE
 Yeah. Three towns away.

RICK
 So? Cops talk.

TONY
 So do nephews.

Angie angrily pulls the Pontiac over and jams on the brakes.

ANGIE
 All right. Get out! I'm not gonna
 drive you jerk-offs around and
 listen to this shit.

Tony puts a calming hand on his shoulder.

TONY
 Okay, okay. Sorry. It's just that
 people talk. If you'd join up with
 us then nobody'd doubt you.

ANGIE
 I told you. No. This shit was funny
 when we was kids. But, I'm over it.

RICK
 Spoken like a man in loooooove.

Tony and Rick make smoochy noises. Angie almost smiles.

ANGIE
 Shut the fuck up.
 (throwing the car in gear)
 Now, where we going?

EXT. SEVEN ELEVEN STORE (1991) - NIGHT

The Pontiac pulls into a space and parks. Tony and Rick jump
 out, pull off their jackets and throw them in the back seat.

TONY
 (to Angie)
 Leave it runnin.' We'll be quick.

The two walk into the store. Angie gets out and lights a cigarette. He watches them, suspicious. Eddie hops out too.

EDDIE

I really like your car, Angie.

ANGIE

It's not mine. It's my big brother Joe's. He lets me use it as long as I don't smoke inside.

(looking at Eddie)

If I was you, I wouldn't be spending all my time with them two.

EDDIE

(squirming)

Well, I don't have lots of friends at school. So...

ANGIE

Yeah, well. You're better off bein' lonely than gettin' in trouble.

INT. SEVEN ELEVEN STORE (1991) - NIGHT

Rick pulls two six packs of Budweiser from the fridge. He and Tony dawdle a bit until the only other CUSTOMER leaves.

Once he's gone, they move quickly to the register. The ELDERLY OWNER sees them coming and frowns.

OWNER

I hope you boys got ID. Because--

Tony pulls out a small handgun and aims it at him.

TONY

Shut up! Gimme the cash. Now!

The frightened owner moves to the register. Rather than open it, he hits a button under the counter. An ALARM sounds.

EXT. SEVEN ELEVEN STORE (1991) - NIGHT

Angie and Eddie hear the alarm.

ANGIE

Shit!

He tosses his cigarette and jumps back into the car. Eddie stands outside, frozen with panic.

INT. SEVEN ELEVEN STORE (1991) - NIGHT

The owner tries to run but Tony hits him hard with the gun butt. The old guy falls. Rick's still holding the beers.

RICK

What are we doin'?

Tony pounds on the register but it won't open.

EXT. SEVEN ELEVEN STORE (1991) - NIGHT

A COP CAR with a WAILING SIREN speeds into the lot.

From the car, Angie sees Eddie still frozen. He yells to him.

ANGIE

Run!

Eddie takes off. TWO LOCAL COPS jump out, guns drawn.

Tony and Rick run out and come face to face with the cops.

COP

Stop right there! Drop your weapon.

Rick hurls a six pack at the cop, knocking him down.

Tony shoots at the other cop. A chest hit. He falls.

The two boys freak. Rick drops the other beers and they run.

The cop who was hit by the six pack trains his gun on Angie.

COP (CONT'D)

Get out of the God damn car!

Angie shuts the car off, gets out and raises his hands. He looks down at the wounded cop on the ground, bleeding out.

The other cop trains his gun on Angie and talks on the radio.

COP (CONT'D)

Armed robbery at Seven Eleven on
Merrick Road in Rockville Center.
Man down. Suspect detained.

Angie stands with his hands raised, bathed in the red and white lights of the cop car. He is beyond fucked.

SLOW FADE OUT

TITLE OVER BLACK: "UNGRATEFUL"

EXT. GARDEN CITY, NEW YORK (PRESENT) - DAY

A lovely two-story house sits on an equally lovely, tree-lined street. A BMW pulls up. JOE BARTON (54) gets out. He looks every bit the prosperous real estate man that he is.

As he approaches, WOMEN'S LAUGHTER drifts out of the house.

INT. BARTON HOME - DAY

SALLY BARTON (30) is in the den, poring over bridal magazines with her mother, KAREN (49). Sally, very much a grown-up tomboy, can't stop laughing at all the frills.

SALLY

This one looks like a lampshade!
I'm not doing this dressed like a
lamp.

KAREN

Oh, stop. It's not that bad.
(turning the page)
Now that one's bad.

They both laugh. Joe enters and wearily looks in.

JOE

What's so hilarious?

KAREN

We're looking at bridal gowns. No
peeking.

JOE

Will I get to peek at the bill?

Sally can see her Dad's in the dumps.

SALLY

What's the matter, Pop? No sale?

Joe wearily puts down his portfolio of properties.

JOE

Nope. Not even close. People think
they know what they want. Then they
see what's out there and they say,
'It isn't me.' Well, when you
figure out who you are, call me.

KAREN

You didn't say that, did you?

JOE

Of course not. You don't make a sale by insulting or bullying people. That's our darling daughter's territory.

He kisses Sally on the head.

SALLY

Hey. I gotta be tough. Or the lawyers and judges will eat me alive. Teddy loves that I'm tough. He thinks it's sexy.

Joe pours himself a scotch from the rolling bar.

JOE

Speaking of 'Prince Charming,' where is he? Shouldn't he be weighing in on all this?

KAREN

Not with the dress. He doesn't see that until the wedding.

(to Sally)

Your father doesn't know. He and I eloped.

SALLY

Were you being secretive?

JOE

No we were being broke. Didn't have a pot to piss in.

KAREN

Well we have many 'pots to piss in' now. So we're not going to stint.

SALLY

Teddy wants his whole family there. And all of our friends.

JOE

Where are we holding this? Madison Square Garden?

SALLY

No. At Teddy's country club out in Farmingdale. It's gorgeous. Don't worry. His Dad's paying for it.

JOE
Hallelujah. My wallet just sighed relief.

SALLY
They need the list of who we're inviting. Mom gave me her names. Who do you want to have there?

The request startles Joe. He does his best to dodge it.

JOE
Nobody really. We're not a close family. And they're spread out all across the country. I doubt they'd come in for this.

KAREN
What about your Aunt Josephine?

Joe shoots her a harsh look.

SALLY
Who's Aunt Josephine?

KAREN
She's only a few towns away. In Valley Stream. She moved to a senior facility after her husband passed. She'd come.

JOE
(very agitated)
No. I'm not inviting her.

Joe takes a slug of his drink.

SALLY
Why not?

JOE
For one thing she's never met you. And, for another, she's a God damn pain in the ass. Just invite your mother's family and your friends. Okay?

Sally's intrigued and disappointed.

SALLY
Okay. Oh. And I need my birth certificate.

JOE

What do you need that for?

SALLY

I have to get a passport. Teddy's talking about going to Paris for our honeymoon.

JOE

Geez, honey. I don't know where that is. It's all packed up somewhere.

SALLY

That's okay. I'll get a new copy.

JOE

That won't be easy. There's a lot of nasty paperwork and--

SALLY

I'll get it. I'm the queen of sorting through nasty paper work.
(kissing her Dad)
Gotta get back to insulting and bullying people. Love you both.

She rushes out the door. Joe furiously turns to Karen.

JOE

Why did you mention my Aunt?

KAREN

I'm sorry, Joe. I got excited about the wedding and all. I'm sure she'll let it go.

Joe looks out the window at his daughter bustling to her Toyota. She's already calling someone on her cell.

JOE

Oh no. Not our little girl. She's not one to ever 'let things go.'

EXT. GRAND CENTRAL PARKWAY - DAY

Sally's Toyota zooms back toward the city. We hear a VOICE on the phone inside her car.

VOICE ON PHONE

To replace a birth certificate I'll need your full name and your date of birth.

INT. TOYOTA - DAY

Sally responds to her dashboard phone.

SALLY

Sure thing. Sally Barton. July
27th, 2002.

VOICE ON PHONE

Parents names and place of birth.

SALLY

Joseph Barton and Karen Wycoff. I
was born at Mercy Hospital. In
Nassau County.

VOICE ON PHONE

Okay. Hold on.

Sally can hear her typing away on an old school keyboard.

VOICE ON THE PHONE

Huh? Sorry. Nothing's coming up for
that name in our records.

SALLY

Really?

VOICE ON THE PHONE

Yes. We have a Sally Lombardi born
on that date at Mercy Hospital.

SALLY

Lombardi?

VOICE ON THE PHONE

Yes. Daughter of Joseph Lombardi
and Emily Wycoff. Do you want me to
send a copy of that certificate?

SALLY

(bewildered)

Yeah. Sure. Thank you.

EXT. GRAND CENTRAL PARKWAY - DAY

Sally's Toyota speeds toward Manhattan.

INT. TOYOTA - DAY

Sally angrily makes a call on her dashboard phone. After two
RINGS Joe Barton's message kicks on.

JOE'S VOICE MESSAGE

This is Joe. I'm sorry I'm not here to take your call. Leave a message and I'll call you right back.

After the BEEP, Sally irritably barks at the dashboard.

SALLY

Hey Pop. Three calls. No answer. What's the story? Who the hell am I? What's my name? I'd really like to know. Call me back. Please.

She clicks the phone off.

EXT. GRAND CENTRAL PARKWAY - DAY

Sally's car races even faster toward the city.

INT. BARTON HOME, GARDEN CITY - DAY

Sally's mother is on her home phone, looking very troubled.

KAREN

I'm sorry sweetheart. We probably should have told you. But your father wouldn't let me.

INT. SALLY'S LAW OFFICE - DAY (INTERCUT WITH BARTON HOME)

Sally's in her office on the phone. She's wound up too.

SALLY

Mom! How could you not tell me my name was changed? And why is Pop not taking my calls?

KAREN

Listen sweetie, I suggest you don't go there. Something happened in that family and your father won't discuss it. The only reason I ever met his Aunt Josephine is because your father sold her house when her husband died.

Karen's overcome. This is all too much for her.

KAREN (CONT'D)

Please try to forget about this.
Don't let it spoil your special
day. All right?

SALLY

All right. Thanks. Love you, Mom.

Sally sadly hangs up. She's about to give it a rest, but she can't. She moves to her desktop computer and types something.

She writes 'Josephine Lombardi, Valley Stream, NY.'

A phone number comes up.

EXT. VALLEY STREAM ASSISTED LIVING - DAY

Tucked between two shopping malls is a senior living center.

JOSEPHINE (O.S.)

Who's this? I don't understand.

SALLY (O.S.)

This is Sally Barton. Your great
niece.

INT. SENIOR CENTER - DAY

JOSEPHINE LOMBARDI (82) talks on the phone, struggling to hear. She's in the very nice room where she now lives.

JOSEPHINE

I don't know any 'Sally.' I'm
sorry.

SALLY (O.S.)

I'm your brother Joe's daughter.

JOSEPHINE

(perking up)
Oh, him. What happened? Did he die?

INT. SALLY'S LAW OFFICE - DAY (INTERCUT WITH CENTER)

Sally's startled by her question.

SALLY

No. He's fine. I'm calling because
I'm getting married and I wanted to
invite you to the wedding.

JOSEPHINE

Me? Sure. I'm not goin' no place.

SALLY

Great. We'd love to have you. And maybe you could tell me about other relatives I don't know about.

JOSEPHINE

Who? You mean the Lombardis?

SALLY

Yes. Because, I guess, I'm a 'Lombardi.' So is my dad.

JOSEPHINE

He was one. Before he disowned us.

SALLY

I don't understand. He 'disowned' you?'

JOSEPHINE

Listen, doll. I don't hear so good. Why don't you come by and we can talk?

SALLY

I'd love that.

JOSEPHINE

When you come bring me a cheese cake from Esposito's.

SALLY

Sure. I will. You're in Valley Stream, right?

JOSEPHINE

Yeah. I'm in the Sunrise Senior Living Center. It's a storage unit where they put old people and wait for them to croak. Google it.

SALLY

I will. I'd love to meet you. When are you free?

JOSEPHINE

Come by any day before 7:30. That's when I go to bed. Right after that game show I like. You know--

A TV SET SHOWS THE AUDIENCE CALL OUT:

AUDIENCE ON TV
WHEEL--OF--FORTUNE!

INT. UPSTATE PRISON - NIGHT

A GROUP OF PRISONERS are seated in a common room watching 'Wheel' on a TV bolted to the upper corner of the room.

Some very TOUGH CHARACTERS sit, glued to the show. Among them is Angie Lombardi, now 52. Though he's a grown, older man, he's retained some of his cool and most of his charm.

He's reading a book on Buddhist teachings as the show begins.

Various PRISONERS call out guesses on the puzzle.

PRISONER
'Cupcake.' See. Buy her a cupcake.'

OTHER PRISONER
It's not 'cupcake.'

PRISONER
Who says? You? I say 'cupcake.'

There's almost a fight, so JAVIER (27) turns to the elder statesman.

JAVIER
Hey Mr. Angie! What do you say?

Angie looks up at the puzzle and quietly weighs in.

ANGIE
Can't be 'cupcake.' There's already
a 'P' up there.

JAVIER
(to the others)
You hear that? There's a friggin'
'P' up there!

The good natured argument continues. A GUARD enters and walks over to Angelo.

GUARD
Angie, you have a visitor.

He's surprised by this. And suspicious.

ANGIE
Who is it?

GUARD
Monica Esposito.

The name stirs him. Angie struggles to keep his ice cold shield in place.

ANGIE
I don't want to see her.

GUARD
You sure? She's a looker.

Angie smiles but freezes over.

ANGIE
I'm sure. Tell her 'no.'

The guard walks off.

INT. PRISON WAITING AREA - NIGHT

The Guard is talking to Monica Esposito (52, still radiant).

GUARD
I'm sorry. He won't see you.

Greatly upset, she hands him a box from Esposito's bakery.

MONICA
All right. Please give him this.

INT. PRISON COMMON ROOM - NIGHT

The squabbling continues over 'Wheel' as the Guard brings the box to Angie. He looks up from his book.

GUARD
She wanted you to have this.

The guard gives him the box and respectfully moves off. Angie tentatively undoes the bakery string and opens the box.

It's a rainbow cookie cake that reads, 'Happy Birthday Angelo.' Angie stares at it. A bit happy, but mostly sad.

The other prisoners look to him, out of curiosity and respect. Angie coldly puts the box on a table.

Javier rushes over to see. Excited, he calls out.

JAVIER

Hey! It's a birthday cake. Must be
Angie's birthday. Come on.

The crew begins to sing. Angie's upset grows as they do.

THE CREW

(singing)

Happy Birthday to you. Happy
Birthday to you. Happy Birth--

Angie angrily shoves the cake off the table, onto the floor.
He storms out of the room as 'the crew' fall silent.

After a moment, they move to the mess to salvage some cake.

EXT. MANHATTAN SKYLINE - NIGHT

It's late. The city's quiet, except for car horns and sirens.

INT. SALLY'S APARTMENT - NIGHT

Sally and Teddy lie in bed. TEDDY MUELLER (30) has a fragile
quality one doesn't expect in a corporate lawyer.

He kisses her shoulder, hoping to ignite romance. But Sally's
too distracted.

SALLY

So, I'm a Lombardi.

TEDDY

You mean, like the football trophy?
(kissing her neck)
Mmmm. You can be my trophy wife.

She pulls his face off of her and looks at him.

SALLY

I'm not who I always thought I was.
I'm not a 'Barton.'

TEDDY

You taste like a Barton.

SALLY

You don't understand. Imagine if
you found out you had a totally
different last name. I don't know
what the story is. Maybe I was
adopted.

TEDDY

So what? I'll adopt you.

He moves in for a kiss. She stops him.

SALLY

Not funny. Why didn't they tell me?
I called my father. Five times! He
hasn't called back.

TEDDY

If the name thing bothers you so
much take mine. After we're married
you can be 'Sally Mueller.'

She cringes at the thought.

SALLY

I don't know. It sounds weird.

TEDDY

You'll get used to it.

He kisses her neck. Sally pulls away.

SALLY

I'm not sure I want to 'get used to
it.' I just want-- I don't--

Sally looks at him, turning very serious.

SALLY (CONT'D)

Teddy, you know I love you. But I
really think I should keep my own
name. For professional reasons.

TEDDY

(very hurt)

What? You'd rather be a 'Barton' or
a-- Whatever that other name is?

SALLY

Lombardi.

TEDDY

That's silly. Mueller's a terrific
name. It's an important name.

SALLY

Yeah. But it's your name. I don't
think there should be two lawyers
named 'Mueller' in New York State.
We'll be getting each other's mail.

TEDDY

You'd also be taking the name of my father, the highly esteemed Judge Mueller. Having his name would be great for your career. Mueller's a name that stands for something. It stands for honesty and fairness.

SALLY

But it's not who I am. I'm not who your father is. I need to be me.

TEDDY

And who's 'me?'

SALLY

I have no idea.

She stares off. Disappointed, Teddy gives up.

TEDDY

Well, you'd better figure it out. The 'save the date' cards are going out next week. Whoever you are, I love you. 'Night.

He kisses her cheek, turns on his side and goes to sleep. Sally lies back, searching the ceiling for answers.

EXT. ESPOSITO'S BAKERY - DAY

Sally's Toyota Corolla pulls up. She gets out and walks to the shop. It's still there. Still a neighborhood staple.

INT. ESPOSITO'S BAKERY - DAY

She enters but no one's at the counter. Sally hears a WOMAN CRYING somewhere. After a moment, she tentatively calls out.

SALLY

Hello?

A woman, in tears, appears from the back area. It's Monica.

MONICA

I'm so sorry. What can I get you?

SALLY

A small cheesecake.

Monica chokes back tears as she moves the cake to a box.

SALLY (CONT'D)
Everything okay?

MONICA
No. I mean-- Yes. I'm fine. That'll
be eleven fifty.

EXT. VALLEY STREAM SENIOR CENTER - DAY

The Toyota pulls into the parking lot. Sally gets out.

INT. SENIOR CENTER ROOM - DAY

Sally sits opposite Auntie Josephine who cuts herself a slab of cheesecake. Sally has a pad, ready to take notes.

JOSEPHINE
That bastard father of yours turned
his back on Angelo. He hated him
right from the get-go. Your Dad was
the baby until Angie came along.
Then he wasn't the baby no more.
What a moron.
(gesturing at the cake)
You want?

SALLY
No thanks. I was hoping to get the
names of some other family my
father forgot to invite.

JOSEPHINE
Forgot? He didn't forget. After
what happened with Angie he didn't
want nothing to do with us.

SALLY
Why?

JOSEPHINE
The papers. And the TV. They said
Angie was part of the gang that
killed a cop. But I knew he never
had it in him to do that.

SALLY
But-- How did you know that?

Josephine eats a forkful of cake, collecting her thoughts.

JOSEPHINE

Because he wasn't bad. Nothing he ever done was bad. They tried to get him to join that group. The Falcons. But he wouldn't do it. There was lots of bad kids around but he wasn't one of them. Angelo was a good, good boy. He was--

She trembles with emotion. Sally takes her hand.

SALLY

Do you know where I can find him?

Josephine sadly shakes her head 'no.'

JOSEPHINE

He was in Rikers a while, but then they moved him someplace.

INT. HOUSE IN GARDEN CITY, NY - DAY

A COUPLE looks around a house for sale. Away from them, Joe Barton irritably talks into his cell phone.

JOE

(into phone)

Sweetie, leave this alone. Please.

INT. SALLY'S CAR (INTERCUT WITH GARDEN CITY) - DAY

Sally's parked by the senior center, talking on her cell.

SALLY

But, how could you do this? He's your brother.

JOE

Whatever I did, I did it for our family. He was a very bad person.

SALLY

That's not what Aunt Josephine says. She says you changed our name and cut them off--

JOE

I'm warning you. Don't go down this road. Nothing good will come of it.

The HUSBAND of the pair calls out to him.

HUSBAND

Excuse me. What are the taxes here?

Joe, hushed, finishes the call.

JOE

(into phone)

I love you, honeybun. But-- Please.
This has nothing to do with you!

He hangs up. Sally stares at the phone, angry and curious. She puts down her cell, starts the car and drives off.

EXT. COUNTY RECORDS OFFICE - DAY

Sally walks with purpose toward the building.

INT. NASSAU COUNTY LAW FILES - DAY

Sally pulls Angelo Lombardi's file. She looks at the court papers. He was sentenced to life in prison.

Below that it says 'DECLINED TO APPLY FOR PAROLE.'

Her mouth drops open. Never asked for parole?

EXT. PRISON YARD - DAY

The inmates stretch their legs and shoot hoops in the outside area. The warden, ROY HENDERSON (40's, jacket and tie) steps into the yard. He looks like your high school math teacher.

Roy spots Angie chatting with Javier and some others.

HENDERSON

Mr. Lombardi.

Angie looks up and leaves the group. He walks up to Roy.

HENDERSON (CONT'D)

I have a problem. One of the men
stole some drugs from the medical
office.

ANGIE

What do you want me to do about it?

HENDERSON

Rather than turn this whole place upside down, searching for it, I was hoping you could use your influence with the men to find out who did it.

ANGIE

And then what? Throw him in jail? Oh wait! Hold on. We're already in jail.

HENDERSON

(not amused)

You tell these men that if I don't find out who stole it they'll lose their privileges. All of them.

Angie stares him down but can see he's not going to budge.

ANGIE

All right.

He walks back toward the inmates.

EXT. SPORTS BAR IN MIDTOWN - DAY

The pub has lots of flat screens and 'guy games' out back.

LYNSEY (O.S.)

How are the wedding plans going?

INT. SPORTS BAR IN MIDTOWN - DAY

In the back 'game' area of the bar, Teddy faces off against LYNSEY ZUCKER (27) over a vintage air hockey table. Their jackets are off, deep into this. Not their first battle.

Lynsey crouches forward, paddle in hand. Eye of the tiger. Everything about her attracts and unsettles Teddy.

TEDDY

They're not. I can't pin Sally down on anything. She's so distracted.

Lynsey slams a shot that CLATTERS in. She smiles.

LYNSEY

That's too bad. Three zip.

Determined, Teddy tosses the puck down and starts a volley.

LYNSEY (CONT'D)

Maybe you two should go away for a weekend. By yourselves. Sort things out. Take her to that place you took me to in Montauk. Many moons ago. She'd like that.

She SLAMS the puck in. He avoids her eye as he fishes it out.

TEDDY

We can't. I'm prepping the Davis case. We're back in court Monday.

LYNSEY

Really? So, nobody said anything?

Startled, he looks at her.

TEDDY

Said anything about what?

LYNSEY

I heard they're taking you off Davis. They're giving it to Taylor.

TEDDY

What? Why? I have them ready to settle.

LYNSEY

Taylor convinced Spencer he can win it. And Spencer'd much rather have a win than a draw.

Ted's surprised by this. Lynsey slams a shot past him. CLANK.

Moments later, they're finishing drinks at the bar. The SERVER puts down their check. Lynsey slides it toward Teddy.

LYNSEY (CONT'D)

You lose, you pay.

Ted gets out his wallet and, still rattled, leans in close.

TEDDY

How do you know all this? About me being taken off Davis. Did Taylor tell you?

LYNSEY

No. Spencer.

TEDDY

Why would he tell you that?

LYNSEY

He respects my opinion. I was out with him and he told me.

TEDDY

You're going out with Spencer?

LYNSEY

Don't be such a teenager. He didn't ask me to the prom. He invited me out to his place in Sag Harbor.

TEDDY

And you went?

LYNSEY

I wanted to see his boat.

TEDDY

Really? And how is his 'boat?'

LYNSEY

Big. Really big.

Teddy's very upset by this. He puts down his credit card for the bill and leans in even closer.

TEDDY

Lynn, you shouldn't be doing this. He's your boss. And he's married.

LYNSEY

Separated. Anyway, what do you care?

TEDDY

I care.

LYNSEY

(smirking)

You care?

TEDDY

I do. I-- I don't want you getting a bad rep. You're... too good. You don't need to sleep with one of the partners to get ahead.

LYNSEY

Look, Teddy. I just wanted to see his boat. No favors asked. No promises made.

She polishes off her drink and sets the glass down.

LYNSEY (CONT'D)

If I were you I'd worry about your own reputation.

TEDDY

My reputation's fine.

LYNSEY

Spencer thinks you're a quitter. Someone who's afraid to go in for the kill. Someone who doesn't know what he wants. So you settle.

TEDDY

That's such bullshit.

She looks at him, concerned.

LYNSEY

It's not bullshit. I'm telling you how it is. Be careful or you might 'settle' yourself out of a job.

TEDDY

Why are you telling me this?

LYNSEY

I care too.
(gathering her things)
I have to go. Thanks for the game.

She leaves. He watches her go. Also, not for the first time.

INT. COURT ROOM - DAY

Sally's doing her summation before a Judge and jury.

SALLY

People, my client is desperate. The defendant, Mr. Russell, wants to put her out on the street for being two months behind in rent. A lousy TWO MONTHS! He doesn't care that Ellen's husband abandoned her. And their kids. She's at the end of her rope. How many of you live paycheck to paycheck? Worrying about keeping the lights on? Or being evicted? Or feeding your kids? She does! She does! Every damn day.

The jurors are riveted.

INT. NYC COURTHOUSE HALLWAY - DAY

Sally exits the courtroom. She still looks fired up and angry. Ted sees her and runs up to her.

TEDDY

What's wrong? Did you lose?

SALLY

No. I crushed the bastard.

TEDDY

So, what's got your face all red
and your neck veins throbbing?

She stops and looks at him.

SALLY

My uncle's a felon. He's a cop
killer. And I never knew.

TEDDY

Okay. Well. I can make that go
away. We can erase it.

SALLY

I don't want to 'erase it.' I want
to know what happened.

TEDDY

Maybe it's best if you don't. Maybe
you should think about the wedding.

SALLY

He pleaded 'not guilty' but never
asked for parole. He's been locked
up for over 30 years. He's been in
jail longer than I've been alive.

TEDDY

We haven't even talked about the
service.

SALLY

What service?

TEDDY

Who do we want to officiate the
ceremony? A priest, a minister, a
justice of the peace--

SALLY

I don't care.

TEDDY
You don't care?

Sally takes her phone out of her briefcase and turns it on.

SALLY
I may not be sure who I am, but I know I'm not religious. What are we doing this weekend?

TEDDY
Dad wanted to have us out to the club. To show us around. Why?

SALLY
I need to go to a prison. Upstate. They had my uncle at Rikers for ten years and then, for some reason, they moved him to Bare Hill.

She starts walking again. Teddy struggles to keep up.

TEDDY
So you're going there?

SALLY
Yeah. Wanna come?

TEDDY
Uh, no. I'm going to see my Dad at the club, like I just said.

SALLY
Okay. Suit yourself.
(checking her phone)
Whoa. Sorry. Gotta run.

She gives him a quick kiss and rushes off. Frustrated, Teddy watches her go.

INT. LAW OFFICES - DAY

Sally briskly walks, briefcase in hand, through the doors of Bailey and Chandler, LLP. She navigates her way to the boss.

INT. JOHN BAILEY'S OFFICE - DAY

JOHN BAILEY (47, imposing but friendly) sits at his desk. He's reading something on his computer as she comes in.

Sally knocks on the door and pokes her head in.

SALLY
You wanted to see me?

JOHN
(smiling)
Come in. I heard you won today.
Another notch on the Barton belt.

SALLY
It's not tough to convince a jury
that a landlord is a scum sucking
leech when you actually have the
paperwork to prove it.

John moves to a small bar behind his desk.

JOHN
Would you like a brandy?

SALLY
No thanks. I'm more of a tequila
girl. But, thanks anyway.

He pours himself a brandy.

JOHN
Gary and I were talking. We've been
very impressed with your work and
we'd like to make you an associate.

Sally's stunned. And thrilled.

SALLY
Wow. I mean, thanks. That's-- I'll
take that drink now.

John smiles. He finds a bottle of Patron and pours her one.

JOHN
We were going to hold off making
the offer until the end of the
year. But Helen Moore's going on
maternity leave, so we thought It
was time we bumped you up.

He hands her the glass. Sally's head is spinning.

JOHN (CONT'D)
We want you to take over her case
load. Bigger cases and, of course,
bigger fees. How's that sound?

SALLY
Sounds wonderful. Thank you.

JOHN

You're a real fighter, Sally. We need that around here. Somebody who isn't afraid to throw a punch and kick back. Where do you get that?

SALLY

(shrugging)

I don't know. Neither of my parents are what you'd call 'feisty.'

John sips his drink and notices her reserve,

JOHN

Everything okay? You don't seem happy. Do you have any conflicts?

SALLY

No. None. I'm just so, uh--

JOHN

Overwhelmed?

SALLY

You have no idea.

INT. BARE HILL CORRECTIONAL FACILITY - DAY

Angelo's sitting in front of a bunch of INMATES much younger than him. It's a regular weekly session he does.

ANGIE

Look you ass-wipes. You wanna get out of here, right?

They all grunt an affirmative.

ANGIE (CONT'D)

Then stop all the fighting. Stay positive. Don't let your anger get the better of you. Sure the system sucks. So do lawyers and families and girlfriends. But be strong. Anger solves nothing. Same goes for stealing.

They mumble agreement. One inmate, FRANKIE (30), looks away.

ANGIE (CONT'D)

Remember the noble path I told you about. Right thought, right speech, right action. You practice those things and you'll reach nirvana.

PRISONER
You mean like the band?

Some guys laugh. So does Angie.

ANGIE
Nirvana is enlightenment. For you mugs nirvana means getting sprung from this dump. The guards and the staff think we're animals. That's why we're in a cage. We have to show'em that we're men. Men who know how to behave. So no more fighting with each other. Okay?

They grumble 'okay.' Angie sneers.

ANGIE (CONT'D)
Impressive. You wanna try it again? Get some balls into it. OKAY?!

They bark back 'OKAY!'

ANGIE (CONT'D)
Nice. See you next Thursday.

As they go, Angie calls out to Frankie.

ANGIE (CONT'D)
Hey Frankie. You got a minute?

Angie pulls him aside and CRUSHES an arm against his throat.

ANGIE (CONT'D)
Look Frankie. I know you stole the shit from the medic center. And, if you hold out, you'll fuck things up for everybody. You get that?

FRANKIE
(choking)
Yeah.

ANGIE
And turning in those drugs is the right thing to do. For you and your buddies. Right?

FRANKIE
Yeah.

ANGIE

The 'Noble Path' is what's good for the collective. Not just you. All the men. So what do you want to do?

FRANKIE

I want to do good. But I--

Angelo leans in hard and hisses in his ear.

ANGIE

If you don't give me the shit I'll snap your neck like a dried-out twig. And you'll be gone. You don't want to be gone, do ya Frankie?

FRANKIE

No.

ANGIE

No. You don't. Even if you never get out of this freakin' place, you'll always have people here that accept and understand you. So make a choice. Confess or-- SNAP!

Angie looks into his eyes. Frankie shamefully nods. Angie releases him, smiles and pats him on the cheek. They embrace.

EXT. ROSA MEXICANO RESTAURANT - NIGHT

Teddy rushes up the block to a Mexican restaurant.

INT. ROSA MEXICANO - NIGHT

Teddy moves through the crowded restaurant, looking for Sally. He finds her at a table, sipping a margarita.

TEDDY

Hi. Sorry I'm late. I got taken off the Davis case.

SALLY

Oh no. Why?

Teddy removes his coat, masking his disappointment.

TEDDY

Spencer thinks Taylor's a better fit. So I had to bring him up to speed. Give him my notes. Anyway, it's no big deal. What's up?

SALLY
(smiling)
I have some terrific news. Sit.

He sits and beams with delight.

TEDDY
You're pregnant!

SALLY
No, pinhead. Would I be chuggin' a margarita if I was hatching a kid? No. I made associate.

Teddy's mouth drops open. He's more shocked than joyful.

TEDDY
Oh wow. That's amazing.

SALLY
Yeah. Bailey said I'm the youngest lawyer, man or woman, ever to get the nod. Isn't that something?

TEDDY
Yeah. But not surprising. You were the shining star at Columbia. I was dazzled the moment I first saw you. When you snubbed me.

SALLY
I did not snub you. I was just... preoccupied.

TEDDY
Well, thank God I finally got your attention. I never would have passed my boards without your help.

SALLY
Stop that. You did it all by yourself. You're a really good lawyer.

(taking his hand)
You'll be next. You'll see.

They hold hands. There's an awkward silence in the noisy joint. Teddy snaps out of it.

TEDDY
Hey! We gotta celebrate this. I need a drink.

He spots a WAITER and grandly jumps up.

TEDDY (CONT'D)

Excuse me. Can I get a margarita on the rocks? No salt.

WAITER

This isn't my section. I'll send you someone.

TEDDY

Okay. Sorry. Thanks.

He sits back down. Sally tries to buck him up.

SALLY

This'll be so great for us. It'll mean a lot more money. And a lot more work for me. But that comes with the territory.

TEDDY

I can't wait to tell my Dad. You're not still going to that prison thing you talked about?

SALLY

I was planning to. Why?

TEDDY

Dad'll be at his club tomorrow. We can surprise him there and tell him the news. He'd love that.

SALLY

Teddy, I really need to figure out this family stuff. Especially now. The firm wants to put out a press release announcing my promotion and they want me to submit a bio. I don't know what to tell them my name is. Barton? Lombardi?

TEDDY

Or 'Mrs. Sally Mueller.'

Sally takes his hand and gives it a comforting squeeze.

SALLY

I'm really sorry, Ted. But, like I told you, I'm not doing that.

Teddy's totally deflated. A DIFFERENT WAITER arrives.

DIFFERENT WAITER

Can I take your drink order?

TEDDY
(to the waiter)
Uh. Sure. Just a beer for me.

The waiter moves off as gloom settles over the table.

EXT. HIGHWAY - DAY

Sally's Toyota speeds along, well over the speed limit, headed north.

INT. TOYOTA - DAY

Music blasts inside the car. Sally is lost in thought but happy to be on the road. The female voice of her GPS speaks.

GPS
Take the exit.

SALLY
Thanks, Sandy.

EXT. HIGHWAY - DAY

Sally drives onto the exit toward Syracuse.

INT. PRISON CORRIDOR - DAY

Angie walks urgently down the brightly colored hallway. He has something in his hand.

INT. WARDEN'S OFFICE - DAY

Roy Henderson is going over budget numbers when Angie walks in. Angelo puts three boxes of medicine on his desk.

ANGIE
This what you're looking for?

Roy looks over the boxes.

HENDERSON
Xanax. Yes. Three boxes. Who took them?

ANGIE
You know better than to ask me that.

Henderson grimly moves the boxes aside.

HENDERSON

I won't tolerate theft or other crimes in here, Lombardi. The person that did this needs to be punished.

ANGIE

The 'person that did this' has anxiety. He saw a commercial on TV that said this stuff can help with that. And he was gonna share it with his buddies who are also coming unglued.

HENDERSON

Still, that's no reason to--

ANGIE

Despite the cheery colors and other cute, homey touches around here, they know this is still a prison. And being stuck here can be very, very depressing.

Angie turns to leave.

HENDERSON

How'd you get him to give it up?

ANGIE

I appealed to his better nature.

Henderson smiles at him.

HENDERSON

How very 'zen' of you.

THWACK!

EXT. COLONIAL SPRINGS GOLF CLUB - DAY

Teddy launches a ball off the tee. His imposing father, FREDRIC MUELLER (60) watches it fly. He's unimpressed.

FREDRIC

Hooked it. You're still dropping your shoulder.

Teddy's deflated. Fredric moves to tee up his ball.

FREDRIC (CONT'D)

That's unusual. For an Italian to change their name. They're usually so proud. Look at all those designers. Versace, Armani, Prada.

TEDDY

She didn't change her name. Her father did it.

The patriarch swings. THWACK. A perfect tee shot, right down the fairway. Fredric looks at his son.

FREDRIC

Why?

TEDDY

Why what?

FREDRIC

Why did her father change his name?

TEDDY

I don't know. It's a pretty long name. Maybe he did it so it'd fit better on his business cards.

FREDRIC

Are you sure she's not in the mob?

Fredric moves to the cart. Teddy follows, a bit shocked by his last remark. He gets in and Fredric drives off.

As they drive, Teddy summons the courage to confront him.

TEDDY

Do you really think all Italians are some kind of gangsters?

FREDRIC

It's in the blood. I've had a lot of problems with those people.

TEDDY

Dad, do you know how awful that sounds?

FREDRIC

It's the truth. When they built the patio for us they kept jacking the price up. They wanted payoffs and favors. You can't trust them.

TEDDY

I thought judges are supposed to be impartial.

FREDRIC

I am impartial. With the facts. But people? That's another thing. I'm allowed to have my feelings.

He stops the cart and points off in the woods to the left.

FREDRIC (CONT'D)

You're somewhere over there.

Teddy gets out and stares angrily at him as he drives off.

A BIT LATER

They are on the green, getting ready to putt.

TEDDY

I can tell you, for certain, that Sally isn't in the mob.

FREDRIC

Are her parents poor? I hope she's not after your money.

TEDDY

She's not 'after my money.' She just made associate. She'll be earning a lot more than I do. So--

Fredric looks up from his club.

FREDRIC

That's not good son. You need to up your game. There's only room for one captain on the bridge. And that needs to be you.

Fredric makes a perfect putt. This further annoys Teddy.

TEDDY

I don't really see myself as a 'captain.' I like to think of us as 'partners.' It isn't a competition.

Ted putts. Because he's upset, it careens off the cup.

FREDRIC

Almost.

Ted sets up to take another putt. His father squeezes his shoulder, less for comfort and more to measure him.

FREDRIC (CONT'D)

What's wrong, Teddy?

TEDDY

I don't know. Sometimes I think Sally doesn't want to be married. When I proposed I said, 'Will you marry me?' And she said, 'Why?'

FREDRIC

You don't want to lose her. That girl's going places. You need to get her in the boat. And keep her there. Remember, you're in charge.

TEDDY

We like to think of ourselves as equal partners.

FREDRIC

Rubbish. Somebody has to steer the ship. And it has to be you. Look at me and your mother. I'm in charge.

Fredric looks back toward the tee of the hole they're on and sees some people there. He waves to them.

FREDRIC (CONT'D)

Pick up. The Livingstons are right behind us.

TEDDY

I'm not going to 'pick up.' I can make this.

FREDRIC

But they're waiting.

TEDDY

Be quiet, Dad.

Teddy defiantly lines up the putt and it juuuuuuuust misses the hole. His Dad smirks and picks up the ball.

FREDRIC

The shoulder. You keep dropping that shoulder.

The judge wraps his less than comforting arm around him.

EXT. BAR IN MALONE, NEW YORK - NIGHT

Sally pulls her car into a space by a rundown local bar.

INT. BAR - NIGHT

Seated at the bar, Sally waves to the BARTENDER (30). He's good looking with a classic upstate New York mustache.

SALLY

Hey, can I get a vodka tonic? Heavy on the vodka.

BARTENDER

You drivin'?

SALLY

What are you, a cop? I'm five feet from my motel. Pour away.

The Bartender laughs and fixes her a killer drink. Just then, her phone RINGS. It's Teddy. She picks up.

SALLY (CONT'D)

(into phone)

Hey you. How was Daddy-kins?

INT. SALLY'S APARTMENT (INTERCUT WITH THE BAR) - NIGHT

Teddy's in a robe, enjoying some pricey take-out food.

TEDDY

Horrible. As ever. He told me he's glad you're not in the mob.

SALLY

What? Screw him. Sorry, I know he's your Dad but he's got some really racist dinosaur DNA in his bones.

TEDDY

I know. He also gave me a whole lecture on being a husband and how I have to be 'the man.'

Her drink arrives. She takes a hearty slug from it.

SALLY

Sounds like fun. Did he have diagrams? Like where 'the man' puts his wee-wee in the girl parts.

TEDDY

(laughing)

No. And you know he'd never say 'wee-wee' or 'girl parts.' He's so 'judgey' all the time. When I was a kid, he was much more approachable. Where are you?

SALLY

I don't know. Hold on.
(to the bartender)
Hey! Where am I?

BARTENDER

Just outside of Malone. Two miles.

SALLY

Thanks.
(into phone)
Just outside of Malone. Two miles.

TEDDY

So I heard. Where's Malone?

SALLY

Near Syracuse. More importantly, near the prison. I'm goin' there tomorrow.

TEDDY

Okay. Great.
(turning serious)
Listen, sweetie. Don't get too deep into all this. I know how you can get. So don't go there.

SALLY

Why the hell not?

TEDDY

My Dad's already weirded-out about the name change thing. He's going to get together with your father to grill him about it.

SALLY

Good. My father won't get into it with me. Tell me what he finds out.

TEDDY

All right but-- I just don't want this to derail where we're going.

SALLY
Where are we going?

TEDDY
Marriage. We're going to be
married. And start a family.

Hearing this, Sally sits speechless. She looks at the
Bartender and signals for another drink.

TEDDY (CONT'D)
Hello. You there?

SALLY
Yeah. I'm here. Listen. I know we
talked about this and you're hot to
have kids right away but-- I'm
going to have a lot on my plate. So
I think maybe we should wait a bit.

Teddy tries to summon 'the man' his Dad wants him to be.

TEDDY
No. I want kids. Right away!

SALLY
You know it takes nine months,
right?

TEDDY
Stop joking. I really want this.

SALLY
What about what I want? I can't be
crankin' out babies right now.

Teddy doesn't know what to say. So he says the wrong thing.

TEDDY
We discussed this. I want kids. And
so does my family. What am I
supposed to tell my father?

SALLY
How about telling him 'no' for once
in your life? Try doing that.

TEDDY
You're impossible. You're the most
selfish, stubborn woman I know.

SALLY
(sweetly)
But you love me.

FREDRIC
Please. Freddy.

JOE
Sorry. Freddy. I'm so happy our
kids are getting together.

FREDRIC
Yes. We feel the same. Celeste and
I always dreamt of having a
successful lawyer in the family.
But we thought it would be Teddy.

They both chuckle. The drinks arrive. Fredric takes his.

FREDRIC (CONT'D)
Teddy told me you changed your
name. Why was that?

Joe is startled and uncomfortable about the question.

JOE
Well-- I had a thing happen in my
family and-- I thought it best for
my business if I created some
distance from that.

Fredric shoots him a knowing nod.

FREDRIC
I made some calls. He killed a
policeman. Is that right?

JOE
(surprised and ashamed)
No. Some other boys did. But he was
part of the gang that did it.

Freddy smiles in a patronizing, understanding way.

FREDRIC
No worries, Joe. The Muellers have
had their share of black sheep.
There's always going to be a few
bad seeds in the cotton.

JOE
He was no good from the start. We
all knew he'd get into trouble.

FREDRIC
I'm sure. Yes.

JOE

I couldn't stand all the reporters.
And all the hoopla he caused. So I
left town and changed my name.

Fredric comfortingly pats his hand.

FREDRIC

I understand. It's important to
keep our names 'clean.'

JOE

And I was thinking of my daughter.
She doesn't need problems. She's
got a big career ahead of her.

FREDRIC

You're right, Joe. So, please.
Let's try to keep all this 'cop
killer' business quiet. Okay?

He grips his hand, hard. It's not a question. Joe gets it.

JOE

Of course. Yes. We will.

EXT. BARE HILL CORRECTIONAL FACILITY - DAY

Sally drives up to the parking area in front. She gets out.

INT. BARE HILL - DAY

Sally's at the desk giving her info. The DESK GUY laughs.

DESK GUY

Angie? He never sees anybody. But
I'll ask. What's your name?

SALLY

I'm Sally Barton. I mean, Lombardi.
Like him. I'm his niece.

The desk guy smiles and moves off.

DESK GUY

Okay. I'll give it a try.

He moves into the prison.

Sally pulls out her phone and texts 'Teddy.'

She writes, 'I'm sorry. Yes. Kids. Let's go.' After she hits send, she sighs with resignation.

The desk guy comes back.

DESK GUY (CONT'D)

Sorry. He doesn't want to see you.

SALLY

Okay. Hold on.

Sally quickly punches in a phone number.

INT. SENIOR CENTER ROOM - DAY

Josephine's playing mahjong in the lounge with some LADIES. Her cell phone rings and she briskly answers it.

JOSEPHINE

Yeah. What?

SALLY

It's Sally. I'm up here where my uncle is, but he won't see me.

JOSEPHINE

You tell him that Auntie Josephine says he has to see you. And if he doesn't, I'll come up there and kick his ass. Tell him that!

She hangs up.

INT. BARE HILL CORRECTIONAL FACILITY - DAY

The Desk Guy returns. He's smiling.

DESK GUY

Auntie Josephine did the trick.

He BUZZES the security gate and leads her in.

INT. BARE HILL VISITING AREA - DAY

Sally sits at a plastic table. Around her are PRISONERS with FAMILY MEMBERS. It's a bright, relaxed atmosphere.

A GUARD walks in with a man. It's Angie. The Guard points him to the table where Sally's seated. He walks to it and sits.

SALLY
(nervously)
Hi.

ANGIE
Hello. So, you're my niece.

SALLY
Yeah. I'm, uh, Joe's daughter.

ANGIE
Yeah.

SALLY
You hate him.

Angie squashes a laugh, but he smiles.

ANGIE
He's not my favorite person.

SALLY
I get that.

She cringes and holds her head. Angelo sees this.

ANGIE
You okay?

SALLY
Sorry. I'm very hungover.

ANGIE
Hope it was worth it.

SALLY
Thanks. So-- I'm Sally. And I'm
getting married. And I'm a lawyer.
Just made associate.

ANGIE
Good for you.

SALLY
Thanks.

An awkward silence hangs between them.

SALLY (CONT'D)
Anywho-- While I was doing invites
for the wedding I found out my real
name. And I found out about you. My
Dad wouldn't tell me anything.

ANGIE

Yeah. He's an asshole. Sorry.

SALLY

I get it. I'm hearing that a lot.

ANGIE

So what do you want from me?

SALLY

I want to help you. And maybe have you come to the wedding.

Angelo tries not to laugh.

ANGIE

Uh, that might be tough. But, thanks.

SALLY

No, no. Look. I think I can get you out. I looked over your record. If you'll just share the name of the kid who shot the cop, They'll release you.

ANGIE

(steely)
Not happening.

SALLY

Come on. I read the police report. You didn't do anything.

ANGIE

I don't rat out my friends.

SALLY

So the killer was a close friend of yours?

ANGIE

I wouldn't say 'close.' But I didn't want to ruin a kid's life.

Sally looks at him. She admires and likes him.

SALLY

So you ruined your own life instead.

ANGIE

Pretty much. I didn't know they'd come down on me so hard.

(MORE)

ANGIE (CONT'D)

My family could've defended me.
Your father and the rest. But they
didn't.

SALLY

Let me help you.

ANGIE

(incredulous)

Why?

Sally struggles to answer. Angie grows angry.

ANGIE (CONT'D)

There's nothing out there for me.
Joe and the rest of them shut me
out. They think I'm a killer. Why
would I want to be with them?

SALLY

Auntie Josephine thinks you're
good. I'm sure others do too.

Angie shakes his angry head.

ANGIE

No. This is my world now. I have
friends here. And a purpose. I
don't need to go back.

SALLY

I think if you went back you might
help heal this family.

ANGIE

Screw that. Sorry.

He gets up from the table. In a panic, Sally blurts this out.

SALLY

Hey! Don't do it for you. Do it for
me. I want you there. And you can't
say no to me. I'm the bride!

Angelo studies her. Sally's moxie impresses him. He smiles.

ANGIE

Congratulations. But... no.

SALLY

Isn't there anyone you'd like to
see again? One person?

ANGIE

Nobody gives a shit about me out there. But, yeah, maybe one person.
(looking at her)
And now, maybe, another one.

SALLY

(excited)
So you'll let me re-open your case?

ANGIE

Sure. You get me out for a couple of days and that'll be fine.

He walks off. Sally excitedly calls after him.

SALLY

You won't be sorry. Thanks, uncle.

Sally smiles to herself when she says it. 'Uncle.'

EXT. MUELLER ESTATE - DAY

CELESTE MUELLER (70, coiffed, but down to earth) gets out of the Town Car. The DRIVER carries a box of groceries inside.

Celeste sees Fredric rummaging in the garage.

CELESTE

Hey. What are you doing in there?

FREDRIC

I'm looking for something.

He lifts a heavy box.

CELESTE

Well, don't strain your back. I'll have Kenneth come help you.

FREDRIC

No, no. I've got it.

She nods and follows the driver inside.

Fredric waits until she's out of sight to open the box. He sifts through the envelopes and finds a folder marked '1991.'

The Judge puts on his glasses and opens the envelope. Inside are his case files. He pulls a few pages out.

They're titled 'The People Versus Angelo Lombardi.'

Fredric grimaces at them. He tucks the pages under his arm and closes the box.

EXT. HIGHWAY - DAY

Sally's Toyota rides back toward the city. The phone RINGS.

INT. TOYOTA - DAY

She can see it's Teddy calling. Sally warily answers it.

SALLY

Hey.

TEDDY (O.S.)

Hey.

SALLY

Did you get my message?

TEDDY (O.S.)

Yeah. I did. Do you mean it or are you just saying you want kids to shut me up?

SALLY

I mean it. And, yes, I wanted to shut you up.

They both laugh.

TEDDY (O.S.)

How was that guy?

SALLY

What guy?

TEDDY (O.S.)

The guy you met up there.

Sally freaks a bit.

SALLY

How'd you know I was with a guy?
Are you spying on me?

TEDDY (O.S.)

I'm talking about your uncle. What guy did you think I meant?

She bites her lip. Busted.

TEDDY (O.S.) (CONT'D)
Sal, what's going on? Did something
happen up there?

 SALLY
A lot happened. Can we talk about
this when I get home?

 TEDDY (O.S.)
This sounds bad. Is it bad?

 SALLY
No, babe. It's fine. Everything's
fine. We'll talk when I get in.

 TEDDY (O.S.)
All right. Drive safe. I love you.

 SALLY
Love you too.

She clicks off the call. As soon as it's off, she screams.

 SALLY (CONT'D)
SHI-I-I-IT!

INT. LYNSEY'S APARTMENT - DAY

Lynsey's sorting laundry. Her cell RINGS. She sees it's Ted.
She picks up. They talk with the speed of an air hockey game.

 LYNSEY
Hey. Hi.

INT. SALLY'S APARTMENT (INTERCUT WITH LYNSEY)- DAY

Teddy's at the dining table, still reeling from Sally's call.

 TEDDY
What's up?

 LYNSEY
Nothing. What's up with you?

 TEDDY
I need to talk to someone.

 LYNSEY
'Someone.'

 TEDDY
You. I need to talk to you.

Lynsey's excited, but keeps her cool.

LYNSEY
Sure. Come over.

TEDDY
Same place?

LYNSEY
Same place.

EXT. MUELLER BACK PATIO - DAY

Fredric drops the court papers into the barbecue grill. He sprays lighter fluid on them and starts a fire.

Celeste calls out the window.

CELESTE (O.S.)
Freddy! Something's burning.

FREDRIC
I know. Don't worry.

His wife pokes her head out of the upstairs window.

CELESTE
What are you doing now?

FREDRIC
Just getting rid of some old junk.
Nothing to worry about.

The court records burn. On the top sheet it says 'For the prosecution: Fredric Mueller.' It's engulfed in flames.

Fredric closes the top of the grill. He smiles as he watches the black smoke drift off and vanish into the air.

EXT. GRAND CENTRAL PARKWAY - DAY

Sally's car races back home, toward an uncertain future.

BLACKOUT

CREDITS

SEASON ONE ARC

EPISODE 2 - Sally goes through the records of her uncle's trial and discovers that Judge Mueller was the prosecuting attorney who railroaded him. Mueller then used the 'cop killer' verdict to build his reputation as a champion of justice. Outraged, Sally shares this discovery with Teddy and fights to get Angie's conviction overturned. He's set free but is not thrilled about it.

EPISODE 3 - Angie struggles to adjust to an alien world of life outside after 35 years behind bars. He's invited on the TODAY show to tell how grateful he is to be freed. It doesn't go well. Meanwhile Sally struggles whether she wants to marry into Teddy's family. Teddy sides with his father. "He did what he needed to do." Furious, Sally ends the engagement. Angie reaches out to his long-lost sweetheart, Monica. She's now married with kids. They missed out on the life they might've shared. Angie's devastated.

EPISODE 4 - Teddy begs Sally to take him back. She tells him, for them to have a chance, he needs to break with his father. Teddy won't. He's depended on his family name to get where he's gotten. Furious, Sally tells her uncle that she's broken it off with Teddy because his Dad was the one prosecuted him and built his reputation on that conviction. Angie's enraged. Despite his peace-loving Buddhist teachings, his anger and desire for revenge is reawakened.

EPISODE 5 - Angie tells a news reporter what a fraud the renowned judge is. The Judge gets wind of this and squashes the story. Judge Mueller tells Angelo, through his son, that he'll pay him \$100K to stop the attacks and vanish. Angie refuses. He then asks his old flame Monica if she knows where the 'Falcon' boys are. Angie believes they can help him bring down the Judge.

EPISODE 6 - The two Falcon hoods, now grown up, meet Angie but refuse to help. In a rage, Angie beats them up for letting him pay for their crime. Later, Sally tells her uncle she's glad she freed him. It let her see the truth about Teddy's family. Angie confides that he was happier in jail. "I had a purpose there." Meanwhile, Teddy berates his father for being a cold-hearted hypocrite. He tells him he'll never forgive him for destroying his chance at happiness with Sally.

EPISODE 7 - Desperate to protect his image, the Judge holds a press conference and calls Angie a danger to society. Angelo asks Sally to help him get to the Judge, so he can 'make peace.' She begs the Judge to privately meet with her, but sneaks Angie along. In a secluded spot, Angie hops out and surprises the Judge. Seeing him, Mueller pulls a gun. Angie charges and easily overpowers him.

He knocks the gun out of his hand. The Judge shouts that he'll 'bury him' and Sally too. Enraged, Sally grabs the gun and shoots the Judge, killing him. Sally's horrified.

Angie tells her to give him the gun and call the police. He'll say he did it. At his trial, Sally pleads for leniency, saying it was self-defense. Despite her pleas, Angie is returned to jail. Back to a world he was sorry to have ever left. And 'grateful' to sacrifice himself for his niece.

SEASON TWO TEASER

Season Two of UNGRATEFUL will deal with the aftermath of Judge Mueller's murder and Angelo's return to jail.

The killing of Teddy's father ignites a fire in the timid lawyer's belly. He wants revenge for his father's murder. Teddy suspects that that Angie didn't killed the judge and, after an ill-fated fling with Lynsey, he desperately wants to get back together with Sally.

Meanwhile Sally feels tremendous guilt for killing the judge, but she knows her career as a lawyer will be over if she confesses. And she pushes Teddy away because she can't face him with the truth of what she did. This causes Teddy's to suspect she knows something about the murder.

Also, after seeing Angelo again, cracks emerge in Monica's marriage. Her old feelings for him are re-ignited. Monica visits Angie in prison and tells him that if he gets out they could have the life together that they missed out on.

Angie finally has a reason to want to leave prison, but he doesn't want to turn in his niece. Instead, he plots with Sally to frame the kid who shot the cop back in the 1990s for the murder of the judge. That way justice will finally be served and he'll be free.

Sally fears that, if the plot backfires, she'll lose her career and could go to jail. She has to decide if she wants to turn her back on Angie the way her father once did. Will she be a criminal 'Lombardi' or remain a successful 'Barton' with secrets that forever need to stay hidden. Now it's Sally who's the ungrateful one for ever having freed her uncle.