

RAY DONOVAN

EPISODE

"RAYCATION"

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FADE IN:

INT. DONOVAN BEDROOM CLOSET - MORNING

Hands are digging around, reaching for something. A box starts to move and then falls. It hits ABBY in the head and the contents spill out onto the floor.

ABBY

Damn it!

Abby rubs her head and then bends down to pick it up. There are several OLD PHOTOS. She kneels on the floor and starts looking at them. She smiles as if she found some buried treasure.

ABBY (CONT'D)

Oh my God...

The photos are of her, Ray and the kids. They are all much younger and appear much happier.

She picks up one photo of the four of them. They are wearing shorts and T-shirts and are standing in front of a restaurant called "The Cape Cod Whaler." She bites her lower lip, shakes her head, and starts gathering up all the photos back into the box.

INT. DONOVAN KITCHEN - LATER

RAY walks into the kitchen dressed in his typical white collared shirt and black pants. He heads right for the coffee maker. He grabs a cup, then the pot. There's not much left. He's not happy. He shakes his head and pours what little remains into the cup.

ABBY (O.C.)

Ray?

Ray turns and sees Abby sitting at the dining room table with the box of photos.

RAY

Hey, Ab. I didn't see you there.

ABBY

Come here, I want you to look at something.

Ray, with cup in hand, heads over.

INT. DONOVAN DINING ROOM - CONTINUOUS

He comes up behind her and leans in. His eyes scan all the photos. She picks up the photo of the four of them.

ABBY
You remember this?

Ray takes the photo from her hand and smiles.

RAY
That was our trip to the Cape.

ABBY
Yeah, you remember what happened
after we took that photo?

RAY
Connor got stung by a bee.

Abby lets out a laugh.

ABBY
He wanted us to take him to the
hospital. He thought he was going
to die. What did you say to make
him calm down?

RAY
I told him if he ate all of his
clams it would kill the poison and
he would be fine.

ABBY
That's right. He not only ate all
of his clams, but Bridge's
leftovers as well.

RAY
He loved clams after that.

ABBY
That kid was so gullible.

RAY
Yeah, if only it could be that easy
today.

Ray sees a photo and picks it up. It's a romantic shot of Ray with his arms around Abby, standing in the dunes at sunset.

Abby looks at it and then up at Ray. She leans her head into his arm.

ABBY
Wow, we were young.

RAY
You look beautiful.

Ray leans down and kisses her on top of her head.

ABBY
You know what all these photos are
telling me?

RAY
What?

ABBY
We need a vacation Ray.

Ray doesn't respond, sort of absorbs what she said.

ABBY (CONT'D)
You know we have not gone on one
vacation since we came to
California? We used to go on trips
all the time back East. We'd just
pack the kids in the car and go.

Ray nods.

RAY
It's been awhile.

ABBY
Connor and Bridge are both getting
to the point where they won't even
want to go with us.

Abby waves her hands over the photos.

ABBY (CONT'D)
These were good times, but I'd like
for us to have more before it's too
late.

Ray nods in agreement.

RAY
Okay. I'll look into it.

ABBY
(surprised)
Seriously? You will?

Ray's phone rings.

RAY

I promise.

Ray answers the phone and moves to the kitchen. He grabs his jacket and slides it on as he talks.

RAY (CONT'D)

Yeah, I'm on my way.

He moves quickly to exit.

ABBY

I love you Ray.

The door slams. Abby looks down at the photos and smiles at the thought of making new memories.

EXT. THE LAST PUFF - DAY

It's a typical smoke shop. A big sign above reads "The Last Puff" with the picture of cannabis next to it. A black Cadillac Escalade pulls up in front. The windows are down. It's MICKEY and DARYLL. Mickey is looking at the sign not knowing what to make of it.

DARYLL

You sure this is the place?

MICKEY

It's a shit hole. It has to be the place. Just stay in the car. I won't be long.

DARYLL

You sure you don't want me to come in?

MICKEY

I'll be fine, but keep the motor running.

Mickey gets out of the car and closes the door. He adjusts his leather jacket, then walks toward the shop.

INT. THE LAST PUFF - CONTINUOUS

The place is dimly lit and littered with drug paraphernalia. Bongs hang on the wall and a large glass case displays every type of Marijuana known to man. We hear what sounds like bubbling water. There is a black man in dreads behind the counter taking a hit from a bong.

A bell above the door rings as Mickey makes his way inside. The guy immediately cuts his hit short and turns to see him.

MICKEY
I'm looking for Marcus.

BONG MAN
In the back.

The guy goes back to smoking his bong as Mickey makes his way. There is the red light of a camera above a door and a button on the door knob. Mickey pushes the button and an agitated voice booms out.

VOICE (O.C.)
Who is it?

MICKEY
It's Mickey Donovan. I'm here to see Marcus.

VOICE (O.C.)
Wait for the buzz then come in.

The door buzzes and Mickey opens it.

INT. THE LAST PUFF - BACK ROOM - CONTINUOUS

Mickey enters the room. It's a dingy little office. MARCUS RAYMOND, a large black man with a goatee, is sitting behind a desk.

Mickey is immediately frisked and patted down from behind by one of Marcus' body guards. It definitely catches him by surprise.

MICKEY
Been awhile since anyone has felt me up like that. I actually got hard.

The guy finishes and nods to Marcus.

MARCUS
You can never be too careful.

Marcus motions with his hand for Mickey to take a seat.

MARCUS (CONT'D)
Take a seat.

Mickey sits and slouches forward.

MICKEY

I don't want to take up a lot of your time. I know we're both businessmen, so I'll cut right to the point. I think I can help you when it comes to opening up your distribution.

Marcus looks quizzically at Mickey.

MARCUS

You can help me how?

Mickey becomes a little animated.

MICKEY

My son and I have connections that could be very useful to you.

MARCUS

How old are you, if you don't mind me asking?

Mickey is taken aback.

MICKEY

Huh? I'm seventy five, but I don't see what that's got to do with anything.

MARCUS

Why aren't you playing shuffle board or bingo with all the other retirees? What makes a man your age want to be a drug pusher?

MICKEY

I've got years of experience none of your young guys have. There's nothing I haven't seen or done...

Marcus becomes distracted by the VIDEO MONITORS to his right. There is a man with a briefcase. He hits the buzzer.

BRIEFCASE MAN

Let me in now!

Marcus hits a button.

MARCUS

Use the front door. I'm in a meeting.

The buzzer rings again and again.

BRIEFCASE MAN
They're coming up front!

Marcus looks at the monitor and sees three men coming towards the front of the shop. He hits the buzzer. The man with the briefcase comes barreling through what looks like a mirror, but is actually a secret door.

MARCUS
Sorry, Mr. Donovan. We'll have to
continue this another time.

The man with the briefcase falls to the floor in front of Mickey. He's been shot in the stomach and is BLEEDING all over the place.

MICKEY
Holy shit!

Mickey gets up, all twitchy and nervous as hell.

MARCUS
We gotta make sure the product is
safe.

Marcus pulls a GLOCK 9MM from his desk. Him, and his body guard open the door to the shop and head in.

The door is open, but then Mickey closes it.

BANG! BANG! BANG! Shots are exchanged. Mickey looks at the monitors and sees the shoot-out happening.

BRIEFCASE MAN
Help me.

Mickey looks at the guy. Then his eyes turn towards the BRIEFCASE lying on the floor.

BOOM! BOOM! BOOM! Marcus pounds on the door.

MARCUS
Open the fucking door!

More gun shots are heard.

EXT. THE LAST PUFF - CONTINUOUS

We see Daryll through the windshield of the Cadillac. His head is back, eyes are closed and The Game's "HATE IT OR LOVE IT" is pumping through the speakers.

SLAM! The briefcase hits the hood of the car and Daryll bolts upright! Mickey is in full panic mode.

MICKEY
Open the damn door!

Mickey gets into the passenger's side. He's out of breath.

DARYLL
What's going on?

MICKEY
Just drive! Drive kid!

Daryll hits the gas and the car lunges forward!

Mickey looks back in the side mirror as two men run out of the front of the shop.

MICKEY (CONT'D)
Just keep driving...

EXT. ALPINE STUDIOS/FRONT GATE - DAY

A big ALPINE STUDIOS sign, we tilt down to see a black Mercedes pull up to the main gate. Ray is behind the wheel, his window is down as the SECURITY GUARD comes over, clipboard in hand.

SECURITY GUARD
Can I help you?

RAY
Ray Donovan to see Buddy Allen.

The guard looks down at the clipboard and then back at Ray.

SECURITY GUARD
You know where you are going?

RAY
Yeah.

The gate goes up and Ray drives onto the lot.

INT. BUDDY ALLEN'S OFFICE - CONTINUOUS

Various movie posters are on the wall. A voice is booming, full of rage. Standing behind his desk wearing a Bluetooth ear piece is BUDDY ALLEN, short, slightly balding, in his early 50's, cliché producer look.

BUDDY

Listen to me! I am tired of his bullshit! He's over budget by two hundred thousand. I've been more than patient. He's not getting one more cent from me. You got it? If he has a problem with that he can go fuck himself!

Buddy clicks off and turns his attention to Ray who is sitting across the desk.

BUDDY (CONT'D)

Ray Donovan, my man!

Buddy comes around the desk. Ray stands up ready for a handshake, but Buddy bear hugs him.

BUDDY (CONT'D)

What's it been, like three years?

Buddy gives Ray a shoulder pat.

RAY

Yeah, about that.

BUDDY

You look great. Been working out?

RAY

Keeping busy.

Buddy walks over to a small bar off to the side of his desk.

BUDDY

You want a drink?

RAY

I'm good.

Buddy throws ice into a glass and pours whiskey into it. He picks it up and turns toward Ray.

BUDDY

So I don't know if you know this or not, but I got remarried.

RAY

I didn't, congratulations. Who's the lucky girl?

BUDDY

She's twenty five and has a body that's out of this world.

(MORE)

BUDDY (CONT'D)

As you can imagine she draws a lot of attention. She's a real dick popper. If you know what I mean.

Ray nods not really knowing how to follow that up.

BUDDY (CONT'D)

I'll cut to the chase. I think she's been cheating on me over the last several months.

RAY

What makes you think that?

BUDDY

She takes these short trips. Says she's visiting friends. I don't think they're friends.

RAY

Any texts or phone messages that would lead you to believe...

Buddy is intense and cuts Ray off.

BUDDY

I just know it! It's my job to know things, and I know something isn't right. I want you to follow her, Ray. Take pictures, take video. I want to see every little thing she does, and who she does it with. Can you do that?

RAY

It's definitely something I can handle.

Buddy slams his drink back, then puts it down on his desk. He reaches into a drawer and comes out with a YELLOW ENVELOPE and KEY. He hands the envelope to Ray.

BUDDY

Half up front. Half when you deliver the goods. She's heading up to Big Bear tomorrow. I have a beautiful lake side lodge up there. She hates it, not her style. Too rustic. Her words, not mine.

Buddy holds out the key to Ray.

BUDDY (CONT'D)

You stay there. It's fully stocked. You have access to my boat. Whatever you need. She'll be three miles away. A little place called The Hollow.

Ray takes the key.

RAY

You sure? I can always get a room at her hotel. Be closer.

BUDDY

You wouldn't fit in there, Ray. It's all rich men's wives. Very, very private.

Buddy pats Ray on the back, escorts him to the door, and opens it.

RAY

I'll see you in few days.
Hopefully there's nothing going on.

BUDDY

I doubt that. Just make sure you get good photos.

Buddy smiles strangely, then heads back inside his office. Ray looks at the key, puts it into his jacket pocket and walks out.

INT. RAY'S OFFICE - DAY

LENA is sitting behind the desk at her computer. AVI is on the couch cleaning a gun. He holds it up, pulls the lever, and it clicks. Lena's eyes glance over and then back to the computer screen.

AVI

Have you heard anything from Ray?

LENA

Nothing.

Her phone VIBRATES on the desk. Ray's name appears on the screen.

LENA (CONT'D)

Speak of the devil.

She hits the answer button.

LENA (CONT'D)
Hey boss, we were just talking
about you.

Ray's voice is on speaker.

RAY (V.O.)
I've got a job. Routine
surveillance. Buddy Allen. Thinks
his wife is cheating on him.

AVI
Buddy Allen, didn't we do
surveillance on his wife before?

RAY (V.O.)
Different wife.

Avi raises his brow.

LENA
Where is she?

RAY (V.O.)
Big Bear. I'll send you all the
info. He stressed to me he needs
good photos, so Avi bring the best
gear.

LENA
Are you coming?

RAY (V.O.)
I'll be there, but I'm bringing the
family up for a little vacation.
I'm hoping you guys can handle it.

LENA
You got it.

Ray hangs up. Avi looks a little puzzled.

AVI
Did he say vacation?

Lena shakes her head.

LENA
I'm as shocked as you.

EXT. EMPTY PARKING LOT/CADILLAC - DAY

Daryll's Cadillac is parked in a vacant lot. A large 747 comes flying over it. Obviously close to the airport.

We go inside the Caddie.

Black hands are fumbling around a briefcase. A screwdriver is being used to jimmy the lock.

MICKEY

Can't you open it?

Daryll is desperately trying to pry the lock open.

DARYLL

What do you think I'm doing?
What's in here anyway?

MICKEY

I don't know, that's what makes
this exciting. It's probably
another Al Capone's vault.

Daryll is sweating.

DARYLL

Huh?

MICKEY (CONT'D)

Al Capone's vault and Geraldo
Rivera?

Daryll was way too young.

DARYLL

Who?

MICKEY

Geraldo was this hotshot reporter.
He discovered Al Capone's secret
vault. They made this huge deal out
of opening it up on live TV. All
these people tuned in to watch.

Mickey takes a beat.

DARYLL

And? What happened?

MICKEY

They open the damn thing and
there's shit inside. A complete
bust. Total fucking embarrassment.

CLICK! The briefcase lock pops. Mickey and Daryll both look at each other. Daryll lifts the lid of the case. Mickey's eyes light up.

DARYLL

This is no Al Capone's vault.

It's HEROIN. There's a lot. Mickey reaches in and pulls out two baggies.

MICKEY

No, it's not, kid. We hit the mother lode.

DARYLL

What are we gonna do?

Mickey drops the bags into the case.

MICKEY

Let's head back to the apartment and lay low. We need to figure this out. We can't be too hasty.

Mickey's wheels are spinning as Daryll drives off.

INT. RAY'S HOUSE - LATER

CONNOR is sitting on the couch playing XBOX. He is wearing a headset and talking with his buddies online.

CONNOR

I'm back at the base. Just drop a bomb on his ass and get over here.

BRIDGET is sitting at the dining room table reading a book. Abby is in the kitchen busting her ass making dinner.

ABBY

Bridge? You think you can give me a little help in here?

Bridget looks up from her book. She seems annoyed.

BRIDGET

Why can't Connor help?

Abby is about to cut up some tomatoes, but stops short.

ABBY

Really?

Bridget reluctantly gets up.

BRIDGET

Fine!

ABBY

Why do you always make it seem like
I'm asking the world from you?

Bridget walks into the kitchen all pouty like.

Connor explodes!

CONNOR

Holy shit! Did you see his fucking
head explode!

Abby's attention shifts.

ABBY

Connor, watch your fucking mouth!

CONNOR

Oh, sorry Mom.

Bridget starts chopping.

BRIDGET

You let him get away with that?

ABBY

He said he's sorry.

Bridget shakes her head and continues to chop.

A door slams! In walks Ray. He kisses Bridget on the head.

BRIDGET

Hey, Dad. Mom's making me into a
slave.

RAY

It's good for you.

He walks to Abby.

RAY (CONT'D)

Open your hand.

ABBY

What?

RAY

Just open your hand.

Abby smirks and opens her hand. Ray reaches into his jacket pocket, pulls out the key, and drops it into her hand.

ABBY
What's this?

RAY
We're going on vacation.

Abby is flabbergasted.

ABBY
Are you screwing with me Ray?

RAY
I told you I'd look into it. Four days at a lodge up in Big Bear.

Abby is giddy like a little girl at Christmas.

ABBY
When?

RAY
First thing in the morning.

Abby, almost teary eyed, wraps her arms around Ray. Then pulls away.

ABBY
What's the catch?

RAY
Catch? Why does there have to be a catch.

Bridget stops cutting.

BRIDGET
Mom's right, there's always a catch.

RAY
The catch is a client offered me his lodge for the weekend and I accepted.

Abby gives Ray another hug.

ABBY
You made my day.

BRIDGET
Do I have to go?

ABBY
Of course you have to go!

Ray grabs a tomato slice and eats it.

RAY
You can always stay home and I can
have Uncle Terry and Bunchy come
over.

Bridget rolls her eyes and goes back to chopping.

BRIDGET
Not sure what's the lesser of two
evils.

Connor explodes again!

CONNOR
Holy shit!

Ray smiles. Takes off his jacket, then walks over and sits
down next to Connor.

CONNOR (CONT'D)
Hey, Dad.

RAY
We're going up to Big Bear tomorrow
for the weekend.

CONNOR
For real?

RAY
Yeah.

CONNOR
Cool.

Connor goes back to playing. We close on Ray as he watches
the action on the screen.

EXT. MICKEY'S APARTMENT - DUSK

A large black hand pounds on the door. It's Marcus and his
bodyguard BRICK, who's appearance fits the name. Both men
look like they've been through a war. Marcus has blood on
his shirt. Somehow they survived.

MARCUS
You better open this door, old man,
if you know what's good for you.

Pound! Pound! Pound! Brick beats the door.

BRICK

I don't think they're here.

Marcus is pissed!

MARCUS

Mother fucker!

INT. DARYLL'S CADILAC - CONTINUOUS

Daryll pulls into the parking lot then slams on the brakes. Mickey almost goes through the windshield.

MICKEY

What the hell are you doing?

Daryll points to their apartment.

DARYLL

Look!

Hearing the brakes lock up both Marcus and Brick turn toward them.

MICKEY

You got to be kidding me!

Marcus and Brick start running towards them.

DARYLL

I thought you said they were dead?

Daryll hits the gas, sending dirt and stones flying as the Cadillac takes off.

MICKEY

I thought they were.

Mickey looks in the side-view mirror. He sees Brick pull out a gun. He then cowers down in the seat.

MICKEY (CONT'D)

Oh, shit!

Pow! Brick gets off a shot, but the Caddie is out of reach.

DARYLL

Where to now? Where to?

Mickey's eyes say it all. He knows he fucked up.

INT. TERRY'S FIGHT CLUB - NIGHT

The gym is pretty much empty with the exception of a rather large black man who is pounding away on a heavy bag. The thuds from his punches echo throughout. TERRY picks up some boxing gloves from the floor. He's twitching a lot. BUNCHY comes walking out of the office.

BUNCHY

You need me to help clean up?

TERRY

No, Pooch can handle it.

Pooch is sweeping off in the distance.

BUNCHY

I was going to order a pizza.

TERRY

Sounds good. No mushrooms.

BUNCHY

Okay.

Bunch walks back into the office to call the pizza place, just as Mickey walks in with Daryll trailing behind.

MICKEY

What's up, Terry?

Terry knows this isn't good.

TERRY

Oh, no. What do you need Mickey?

Mickey does a little boxing, jabbing towards Terry.

MICKEY

What? I can't just stop by and see my sons?

TERRY

You mean use your sons. Hey Daryll.

DARYLL

How you doing Terry?

MICKEY

Where's Bunch?

Bunch pops out from the office.

BUNCHY
The pizza will be here in thirty minutes.

MICKEY
Pizza. Great. I'm starving. It's on me.

Bunchy is surprised to see Mick.

BUNCHY
I didn't know you were here. I'll have to order another.

TERRY
Don't worry about it Bunch. I just lost my appetite.

Mick pulls some cash from his pocket and hands it to Bunch.

MICKEY
Order another with sausage.

Bunch heads back into the office.

TERRY
What do you need?

The truth comes out, or in this case Mick's truth.

MICKEY
My place, they're fumigating it for bugs. I was wondering if we could maybe crash here for the night.

TERRY
Bugs?

MICKEY
Yeah, you know those...termites and shit. Place is crawling with 'em.

TERRY
Maybe you should stay there then.

Daryll laughs and Mickey gives him a WTF look.

DARYLL
What? That was funny.

Terry looks down and sees the briefcase in Daryll's hand.

TERRY
What's that?

MICKEY
Overnight bag.

TERRY
It's a briefcase.

MICKEY
All I could find.

TERRY
I don't think so, Mick. We don't
have a lot of room. Bunch has the
pullout and I'm on the couch.

MICKEY
Room? You got a whole gym here?

Mick waves his hand around.

TERRY
Why don't you give Ray a call?

A Good jab by Terry stings Mick.

MICKEY
Yeah...Look are you really going to
make your old man and your brother
sleep in the car?

Bunchy injects. He was listening. He feels bad.

BUNCHY
Daryll and I can sleep on a mat.
Mick can have the cot.

Terry glares at Bunch who shrugs his shoulders.

BUNCHY (CONT'D)
What? It's not a big deal. We
have room.

Terry waves his hand and walks off.

TERRY
Whatever. If you want him here
you deal with him. I'm going to
bed.

MICKEY
Thanks Bunch. When's the pizza
coming?

Terry goes into the office, closing the door behind him.

EXT. RAY'S HOUSE - EARLY MORNING

The sun is rising up over Ray's house. VACATION by the Go Go's starts to play over the following:

Ray is outside packing up Abby's SUV. He's dressed very down for Ray in jeans and a black T-shirt. He closes the back hatch.

Abby comes out wearing a nice little orange sundress. Ray gives her a look. She spins.

ABBY

You like?

RAY

Too bad we don't have time to go back upstairs.

She pushes her hand into his chest.

ABBY

Naughty boy.

She gives him a kiss.

RAY

Bridget and Connor let's go!

Bridget comes walking out in shorts and a halter top, her bag slung over her shoulder and her earbuds in.

RAY (CONT'D)

Where's your brother?

She shrugs her shoulders.

RAY (CONT'D)

Connor!

ABBY

Ray, you're going to wake up the neighborhood.

RAY

Con...

Connor comes moping out, dressed in sweatpants and a T-shirt. He looks like he just rolled out of bed.

RAY (CONT'D)

That's a good look.

CONNOR
About as good as yours.

Ray looks down at what he's wearing. He's a little self conscious.

RAY
Just get in the car.

INT. ABBY'S SUV - CONTINUOUS

Vacation hits the chorus. "Vacation all I ever wanted,
Vacation holiday getaway..."

Montage:

Ray is driving, sunglasses on.

Abby is in the passenger seat bubbling over with excitement.

Bridget is listening to her iPhone and staring out the window, looking bored.

Connor is behind Ray. His head is resting against the window and he is sound asleep and snoring.

We pull out of the SUV to reveal it on the open road. The music builds and then fades.

EXT. THE HOLLOW - MORNING

Large, beautiful sequoia trees line a small road. We float in and come to rest upon a quaint villa. A sign made from rod iron reads THE HOLLOW.

A dark sedan pulls up and JENNA ALLEN, a stunning blonde rocking a tight white Armani dress, steps out of it. Her hair is back and her shades are on.

Click! Click! Click! We see her now through the telephoto lens of a camera as several shots are fired off.

INT. BUICK SEDAN - CONTINUOUS

Avi is sitting inside his car taking pictures. The macro lens is huge. He pulls the camera down and we see his face.

AVI
She's coming your way.

He goes back to taking pictures.

INT. THE HOLLOW/LOBBY - CONTINUOUS

Jenna struts her way along a beautifully flowered archway.
Her body flowing like a river.

She steps past a woman sitting on a bench wearing all black.
It's Lena.

Lena pulls down her shades and eyes her ass as she walks
away. She responds to Avi.

LENA

I've got her. She's not my type,
but wow.

Jenna gets to the front desk. HELLEN, the hotel concierge,
is a young, attractive brunette. She knows Jenna by name.

HELLEN

Mrs. Allen, how was your trip?

Jenna pushes back her shades revealing stunning crystal blue
eyes.

Lena is lurking.

JENNA

It was good Hellen. Is my room
ready?

HELLEN

Of course, and the bath is poured
and ready as well.

JENNA

Perfect! You're the best.

Hellen hands Jenna the key. She turns and walks. She
definitely knows where she's going. After a beat, Lena gives
pursuit.

INT. GARDEN/POOL AREA - CONTINUOUS

The pathway takes a turn into a lush garden and pool area.
There are several women, both old and young, that are sun
bathing NAKED.

Lena does a double take as she walks through.

Jenna stops in front of an ivy covered bungalow. She slides
her key card and enters.

Two naked older women with decent bodies walk past Lena. The brunette one makes a comment to Lena

BRUNETTE OLDER LADY

I like you. Dark and mysterious.

They both smile and keep walking.

Lena shakes her head.

LENA

(To herself)

This is some place.

EXT. THE ALLEN LODGE - LATE MORNING

The SUV takes a turn down a dirt road and arrives at a beautiful wood crafted chalet. It looks like something from the Swiss Alps. Big Bear Lake is less than 30 yards from the doorstep.

The SUV stops and the whole Donovan clan spills out. Abby is amazed.

ABBY

Ray, are you kidding me? We have this whole place to ourselves?

Ray smiles.

RAY

All ours.

Connor looks and sees a 20 foot speed boat docked out by the jetty.

CONNOR

The boat, too?

RAY

Ours.

CONNOR

Awesome! Let's check out the inside.

Connor runs to the door.

RAY

Wait! You'll need this.

Connor stops and Ray tosses him the key. He catches it and runs to the front door.

BRIDGET
Wait for me.

Ray walks to the lodge and Abby puts her arms around him.

ABBY
I'm still waiting for the catch.

Ray shakes his head.

INT. THE ALLEN LODGE - CONTINUOUS

The place is beautiful inside. A large fireplace and a 70 inch flat screen. A modernized kitchen. The dining area sits in front of a wall of glass windows that overlook the lake. Ray and Abby step into frame and look through it. The lake is glistening in the sun.

ABBY
What a view.

RAY
It's not bad.

She pushes Ray.

ABBY
Not bad, my ass!

Connor is sitting on the couch. The TV is already on.

ABBY (CONT'D)
Connor, what are you doing? We're here five minutes and you already got that damn TV on.

CONNOR
I was just making sure it works.

RAY
It works. Now let's go fishing.

CONNOR
In the boat?

RAY
Of course.

The TV turns off and Connor bolts outside.

ABBY

Great. Bridge and I will get a little sun while you guys are out. Right Bridge?

BRIDGET

Sure, although the boat sounds like more fun.

RAY

Then let's all go.

Bridge smiles and so does Abby.

INT. CADILLAC/FRONT OF RAY'S HOUSE - CONTINUOUS

Mickey and Daryll are sitting in the car. We can see Ray's house through the window. They are both looking at it.

DARYLL

Where do you think they are?

MICKEY

You think I know? There's always someone home.

DARYLL

Maybe we should just give them the case back.

MICKEY

Too late for that. These guys don't forgive and forget. We just got to figure out where to go.

Mickey pulls out his cellphone.

DARYLL

Who you calling?

MICKEY

Someone who I know will answer.

EXT. JETTY ON THE LAKE - CONTINUOUS

Connor is standing towards the end of the jetty. The waves gently break against it. There is a sailboat in the distance.

It's a calm before the storm.

We hear "Bad to the bone" by George Thorogood. It's Connor's phone's ring tone. He pulls it out of his pocket. The face on the screen is Mickey.

CONNOR

Grandpa!

MICKEY (V.O.)

Where you at, kid? I stopped by the house to see you.

CONNOR

Dad took us up to Big Bear for the weekend. We've got this great place on the lake with a boat.

MICKEY (V.O.)

Really? Big Bear sounds like a lot of fun. Maybe Daryll and I could stop in and see you.

CONNOR

You'd come all the way up here?

MICKEY (V.O.)

Sure, I've never been to Big Bear. Do me a favor. Text me the address, but don't tell your father. You know how he is.

CONNOR

All right. I'll have to find out what it is.

MICKEY (V.O.)

Okay, Con. Let me know.

CONNOR

Bye, Grandpa.

Connor hangs up. In the distance Ray, Abby and Bridget can be seen walking towards the Jetty.

INT. CADILLAC/FRONT OF RAY'S HOUSE - CONTINUOUS

Mickey pulls the phone from his ear. Him and Daryll are in the Caddie.

MICKEY

Ray took them up to Big Bear.

Mickey seems surprised.

DARYLL

What now? We can't keep driving around.

MICKEY

We're going to Big Bear.

DARYLL

That's not a good idea. Us showing up on their family vacation. Ray won't be happy.

MICKEY

We're family. Connor and Bridget are my grandkids. I don't care what Ray thinks. Plus, it gets us out of the city and away from Marcus. I'd rather deal with Ray than stay around here. Just go!

Daryll shakes his head and puts the car in drive.

They drive off, but as they do we see a BLACK SUV slowly tail behind.

EXT. BIG BEAR CENTER - LATER

It's the main part of town. Various little stores and shops line a two-way street. Tourists and locals walk amongst one another. Jenna sticks out from all of them. Now dressed in a brightly colored sundress. Her hair down and sunglasses on.

We see Lena trailing not too far behind.

Jenna walks up to a small store front. The sign above reads "GARTERS AND LACE."

Click! Click! Click! Several photos are taken of her as she enters.

INT. GARTERS & LACE - CONTINUOUS

It's a high-end boutique shop filled with various women's lingerie, corsets, and underwear. Jenna makes her way about the place. She looks around. A husband and wife are shopping together. The husband's eyes dart right to Jenna. His gaze fixates on her.

WIFE

Honey, what do you think of this?

The woman pulls a black corset off the rack.

WIFE (CONT'D)

Hello?

Not even looking, he answers her.

HUSBAND

It looks good babe. Damn good.

Jenna continues to look around. She walks up to the front counter, just as Lena enters.

JENNA

Is there a package for Jenna?

A voluptuous woman stuffed into a corset is behind the counter.

VOLUPTUOUS WOMAN

Why, yes, there is.

The woman reaches back and pulls out a GIFT WRAPPED BOX and hands it to her.

Lena is lurking and watching from behind a clothing rack.

JENNA

Thank you.

VOLUPTUOUS WOMAN

You're very welcome.

The woman smiles as Jenna turns and heads to exit the store. She then picks up her phone.

VOLUPTUOUS WOMAN (CONT'D)

She's on her way.

Lena follows Jenna as she leaves.

EXT. GARTERS & LACE - CONTINUOUS

Jenna walks out with the package under her arm. Once again she's amongst the summer crowd. She is walking at a good pace.

Click! Click! Click! Avi continues to snap photos.

Jenna gets to the corner and takes a right up a small street, losing the horde. Out of nowhere a WHITE VAN screeches to a halt next to her. The side door flies open.

Click! Click! Click!

A man dressed in black jumps out and grabs her. She screams, but it's cut short when she is thrown inside the van. The doors close and the van screeches off.

INT. BUICK SEDAN - CONTINUOUS

Avi pulls the camera down. He speaks into his walkie.

AVI

Lena!

He puts the car into drive and takes off towards the street.

EXT. BIG BEAR CENTER

Lena runs toward the spot. The van is in the distance hauling ass.

LENA

What the hell is going on?

The Buick comes racing in. Lena opens the door and jumps in. They take off after the van.

INT. BUICK SEDAN - CONTINUOUS

Avi is driving like a mad man. He's determined to catch the van.

LENA

What happened?

AVI

She was grabbed, just pulled right off the street.

LENA

There is something weird going on here. This doesn't add up. There was a package waiting for her inside the shop.

Through the windshield the van can be seen, it seems to be slowing down.

AVI

You're right, it's not making any sense. This was supposed to be routine surveillance.

LENA
Just keep pace.

Avi shakes his head and keeps driving.

EXT. THE BOAT ON LAKE ARROWHEAD - LATER

The boat is clipping along at a good pace, making waves as it cuts across the lake.

Ray is steering the boat, sunglasses on and cracking a rare smile.

Abby, Connor and Bridget are kicked back, smiling and laughing as they speed along.

ABBY
You guys having fun?

CONNOR
This is great!

Bridget just smiles and tilts her head back and looks up as the sun beats down on her.

CONNOR (CONT'D)
Dad?

Ray glances back.

CONNOR (CONT'D)
Go faster!

ABBY
Connor, don't tell your father
that!

Ray turns, smiles and hits the throttle.

The boat lunges forward. Abby falls forward and Connor grabs her.

BRIDGET
Nice Mom!

ABBY
Ray, slow down.

RAY
What did you say?

Ray opens up the throttle just a little more.

ABBY
Slow down!

RAY
Faster?

CONNOR
Yeah!

Bridget starts laughing. Abby sits back and grabs onto one of the MOORINGS. She's annoyed.

ABBY
I'm glad you two find it funny. If either of you fly out of the boat, I'll be sure to tell your father to go faster.

Ray seems to be really enjoying himself. We pull back to reveal the boat cutting across the lake with the sun shining down.

EXT. DARYLL'S CADILAC - LATER

The cadillac is making it's way up along the mountain. It's a winding, one way up and one way down type of road.

INT. DARYLL'S CADILAC - SAME

Daryll is focused on driving as they are heading up the mountain. Mickey is just looking around. The song "Everybody's Talkin'" from the movie Midnight Cowboy (A Jon Voight film) starts playing on the radio. Mickey turns it up.

MICKEY
I love this song. Brings back lots of memories.

Mickey starts tapping the dash with his right hand.

MICKEY (CONT'D)
They don't make 'em like this anymore.

Mickey starts singing.

MICKEY (CONT'D)
Everybody's talking at me. They don't hear the words I'm saying. Only the echoes in my mind.

Darryll sort of looks over at Mickey with a look of WTF. As he does, the car drifts into the oncoming lane. A car coming from around the bend slams the HORN.

MICKEY (CONT'D)
Watch it! You're gonna get us
killed.

Darryll pulls the Caddie back quickly into the lane.

DARYLL
I'm gonna get us killed? That's
funny Mick.

Darryll gives Mickey a look. Mick just points with his finger.

MICKEY
Keep your eyes on the road.

Mickey goes back to his memory and continues to sing.

MICKEY (CONT'D)
I'm going where the sun keeps
shining through the pouring rain.

We pull up and out of the Caddie as it continues along the steep mountain pass. Trailing about a quarter of a mile behind is the black SUV.

Fade out on Mickey's crooning.

EXT. LARGE LOG CABIN IN THE WOODS - LATER

The van pulls up to a beautiful modern log cabin and comes to a stop. A man gets out of the driver's side and walks along to the opposite side of the van. He slings it open. A bigger man steps out with Jenna. Now she has a blindfold on and her hands are tied behind her back.

INT. BUICK SEDAN - CONTINUOUS

Avi and Lena are both watching from inside the car. They are parked a ways back. Avi, through the lens of his camera, continues to take pictures. The men roughly drag Jenna into the cabin.

LENA
This is fucked up. We might have to
call Ray.

Avi pulls down the camera.

AVI

We did surveillance for this guy before. He's a strange one. Always wants us to shoot lots of photos.

LENA

She could be in real trouble.

AVI

If you want to call him, call him, but I say we try and figure out what's going on first.

They both look at the cabin.

LENA

I'm calling.

Avi just nods.

EXT. BBQ AREA - CONTINUOUS

Ray is looking around in a shed. He sees a bag of CHARCOAL BRISKETS. He goes to pick it up when his phone rings. He stops and answers it.

RAY

Yeah. She's what? Text me the location. I'll be there in fifteen minutes.

Ray hangs up. He pushes the charcoal back into the shed and closes the door just as Abby comes up behind him and wraps her arms around him.

ABBY

Hey, Ray.

They share a kiss.

RAY

I have to go into town.

ABBY

What for?

RAY

No charcoal for the grill.

ABBY

You sure, did you look in the shed?

RAY
Yeah, there's none.

ABBY
You want me to come to keep you
company?

RAY
You stay with the kids. Who knows
what psychos are running around out
here.

Ray gives her a kiss on the head.

ABBY
Psychos? You're the only psycho
out here.

Ray turns to go.

ABBY (CONT'D)
Love you, Ray.

Ray's not happy as he walks away, but duty calls.

EXT. LOG CABIN - DUSK

The sun has just about set. Avi is surveying the perimeter
of the cabin. The front windows have blinds down. He comes
across a side window and looks through it.

Avi's POV:

It's a bedroom, but it's pretty much empty. There's a bed
with no sheets and a night stand. Light filters in from an
adjoining room.

We hear a LOUD SLAP and then the SHRIEK of a woman's voice.

MAN'S VOICE (O.C.)
Take that you little bitch!

Another SLAP! Another SHRIEK.

Avi turns, he looks concerned. He quickly scurries back to
Lena at the car.

INT. ABBY'S SUV - CONTINUOUS

Ray is driving. His headlights come upon Lena and Avi
standing in front of the Buick. He puts the car in park,
turns it off and exits.

EXT. WOODS BEYOND THE CABIN - CONTINUOUS

Ray gets out. He's still dressed the same as he was on the boat. Avi gives him a look.

RAY
What?

AVI
Nothing boss.

RAY
Did you check out the cabin?

AVI
Not much to see. The front windows
have blinds and I couldn't see
anything from the back.

LENA
But you can hear plenty, listen.

Jenna screams out.

JENNA (O.C.)
No!!!

Ray slowly shakes his head.

AVI
They have been hitting her pretty
hard from what I can tell.

RAY
What the fuck?

Ray pulls out his gun and cocks it.

RAY (CONT'D)
Let's check it out.

The three of them move through the woods toward the cabin.

EXT. LOG CABIN - CONTINUOUS

Ray, Avi and Lena get close to the front of the cabin. As they do, we hear Jenna becoming more vocal.

JENNA (O.C.)
Please stop!

MAN'S VOICE (O.C.)
We're not going to stop, you whore!

SLAP! SLAP!

Jenna whimpers.

JENNA (O.C.)
Oh God! Please!

We hear various laughs.

MAN'S VOICE (O.C.)
You're pathetic.

Ray gets to the front door. He looks at Avi and Lena.

RAY
I don't think they're beating her.
(Beat) I think they're fucking her.
Get your camera ready.

AVI
Huh?

RAY
We're going to get him what he paid
for.

Avi adjusts the lens, then looks at Ray.

RAY (CONT'D)
You ready?

Lena and Avi both nod. Ray leans his shoulder, then SLAMS it into the door.

INT. LOG CABIN - CONTINUOUS

Ray comes crashing through the door with his gun drawn. Lena and Avi are right behind.

Jenna is standing in the middle of the floor wearing only a black corset. Her hands are bound from the ceiling. A large muscled man wearing a BULL MASK is screwing her from behind.

There are five older men, all of them naked, sitting in chairs and watching.

CLiCK! CLiCK! CLiCK! Avi snaps his photos.

Jenna looks up, her hair is tussled and her mascara is smeared. The Bull Man stops pumping into her.

JENNA

Who the fuck are you?

The older men try to cover themselves up as best they can.
Ray's face says it all. (Awkward)

JENNA (CONT'D)

It's going to cost a lot more if
all of you are involved.

She looks at Lena.

JENNA (CONT'D)

But I'll make an exception for you.

Lena gives a half smile.

RAY

Wrong address sorry.

Ray looks back at Avi and Lena and nods his head to the door.
They turn to go.

JENNA

Did you get enough photos? He
really likes his photos.

Ray turns back and looks at her. Jenna flashes a devilish
grin.

RAY

Yeah, we got enough.

She grinds back on the Bull Man.

JENNA

Good, then get the fuck out!

Ray shakes his head and leaves.

EXT. LOG CABIN - CONTINUOUS

Ray pulls the door closed. Avi and Lena both look at him.
They are standing in front of the cabin.

AVI

We've had strange clients before,
but this?

RAY

Everybody needs their fix. Some
just go about it differently than
others. To each his own.

AVI

I guess.

RAY

Look at it this way. We didn't have to kill anyone. There's no bodies to bury and he pays in cash.

LENA

A perfect client.

AVI

That's still some twisted shit going on in there.

LENA

So are we done here?

RAY

We got what we need. I have to go buy some charcoal.

They walk into the woods towards their cars.

INT. ABBY'S SUV - LATER

Ray is driving, he pulls up to the lodge and his headlights shine upon Darryll's Cadillac.

RAY

(To himself)
You've got to be fucking kidding me?

He puts the car in park, grabs the bag of charcoal and gets out SLAMMING the car door shut.

INT. THE ALLEN LODGE - CONTINUOUS

CU of Mickey's face laughing. We pull back to reveal him, Darryll, Abby, Connor and Bridget sitting around the dining room table. There are plates with half-eaten hot dogs, burgers, corn on the cob and chips. Mickey takes a swig of beer and then launches into a story.

MICKEY

Did I ever tell you guys the story about your dad the first time I took him fishing?

Abby carries a couple plates into the kitchen and puts them into the sink.

CONNOR
Dad? Fishing?

Abby comes walking back into the dining room with a beer in her hand.

MICKEY
Abby, did you ever hear this?

ABBY
No, I never knew Ray even fished.

Mickey gets animated, talking with his hands.

MICKEY
We were at my cousin Bobby's place up in Falmouth. I took Ray out in this little row boat he had. So we cast our lines out and after a little bit, Ray starts getting a nibble. So he starts reeling and whatever's on the line starts pulling back. So Ray is like in a fight back and forth with this thing. So he's reeling and reeling and just keeps going till he gets it over the edge of the boat and it's this big black eel. The thing gets in the boat and it's flopping around and your dad is screaming like a little girl. It's a monster! It's a monster!

Everyone is laughing. We see Ray in the doorway standing there, he's been listening. He walks in and puts the bag of charcoal on the counter drawing everyone's attention.

ABBY
Where have you been? I've been calling you like a hundred times.

Mickey and Ray lock eyes.

RAY
I forgot my phone.

ABBY
Your father showed up and he found the charcoal right where I told you to look in the shed. Him and Daryll cooked up some burgers and dogs. You want me to make you a plate?

Mickey takes a swig of beer.

RAY

What are you doing here, Mick?

MICKEY

I just came up to see ya. I spoke to Con and he told me where you guys were. I figured I'd surprise my grandkids.

RAY

Yeah, you surprised them. Now you can go.

ABBY

Ray, they just got here.

Daryll stops eating his corn on the cob and looks at Mickey.

DARYLL

I told you this was a bad idea.

RAY

It was a really bad idea. He should have listened to you, but Mickey only listens to Mickey.

Ray is getting hot, his face is getting flush.

MICKEY

There you go.

RAY

There I go? You show up here without being invited and it's there I go? You got balls coming here, Mick.

CONNOR

Dad, don't be mad at Grandpa. It was my fault for telling him where we were.

RAY

See, now you have your own grandson taking the blame. You're a master manipulator and a liar as well.

MICKEY

I'm a liar, too? Okay, Ray. Takes one to know one.

Ray walks over to where Mickey is seated.

RAY

Why don't you tell them the real story about our little fishing trip? You seem to forget some of the finer details in that selective memory of yours.

Mickey waves his hand then leans back in the chair.

MICKEY

What are you talking about? Grab a beer Ray, and relax.

ABBY

C'mon, Ray.

Abby rubs Ray's shoulder in a comforting way, but he pulls away.

RAY

You think it's so funny? Tell everyone why I was screaming like a little girl.

Ray leans down over Mickey, each of his hands on the arms of the chair. He leans in closer and closer until they are almost nose to nose. Mickey swallows, but doesn't back down.

RAY (CONT'D)

You were shit faced that night in that boat. We paddled out there, cast the lines and the next thing I know you were passed out. I was seven years old. I didn't know what to do. When that eel came in the boat of course I fucking screamed, I was expecting a fish.

Everyone is quiet. The tension in the room is thick.

RAY (CONT'D)

You remember what you did next, Mick? Do ya? You came to. Then, smacked me in the back of the head and called me a stupid little fuck for screaming. Then, you threw my pole and the eel into the ocean. That was the one and only time we ever went fishing together, but I'll always remember it.

Ray's eyes are wide and locked on Mickey's. He releases his hands from the chair and forcefully walks away.

Mickey breaths, then squirms upright into the chair. He looks around at everyone. They are all at a loss for words.

EXT. JETTY ON THE LAKE - LATER

Ray is standing on the jetty, a beer in his hand. He is staring out at the lake. The sky is a blanket of stars. A full moon reflects off the surface of the water. It is very, very peaceful. Connor comes walking up behind him.

CONNOR

Dad? Are you okay?

Ray rubs his brow with the back of his hand.

RAY

I'm fine, Connor. I'm fine. Just getting some air out here.

CONNOR

Wow, look at all the stars. You can't see that back in LA.

RAY

Yeah, that's for sure. Sort of makes you feel small in comparison.

CONNOR

I'm really sorry about Grandpa.

RAY

Look Con, forget about it. It's done.

CONNOR

No, I'm talking about when you went fishing.

RAY

Yeah, well. Mickey was never up for any father of the year awards. It was what it was. I'm just sorry for dragging all that up in front of you guys.

CONNOR

I want to ask you something, but I'm not sure if now is a good time.

RAY

Just spit it out.

CONNOR
I want us to go fishing tomorrow.
Just you and me.

RAY
I want to go fishing tomorrow.
Just us.

Connor smiles.

CONNOR
Cool.

He turns and starts making his way down the jetty, but then turns back.

CONNOR (CONT'D)
If it's any consolation, I would've
been scared of the eel and I'm
fifteen.

Ray chuckles and smiles.

RAY
Thanks.

Connor turns back and runs up toward the lodge. Ray refocuses his gaze to the lake and takes a swig from his beer.

EXT. THE ALLEN LODGE - LATER

Mickey and Daryll are walking towards the Buick. Daryll is chomping at the bit.

DARYLL
What Ray said in there, did that
really happen?

MICKEY
Huh?

Daryll stops, but Mickey keeps walking.

DARYLL
Cuz that was a real dick thing to
do to a little kid.

Mickey stops and looks at Daryll.

MICKEY

Ray was no angel, plus he never seems to remember any of the good times we had. If you ask me, he's the one who has selective memory.

They both start walking again and get to the Buick.

We hear the CLICK of a GUN.

Out of the shadows steps Marcus and Brick both with guns pointed at Mickey and Daryll. Mickey puts up his hands.

MARCUS

Look at what we got here.

Mickey tries to spin some BS.

MICKEY

Marcus, we were looking for you.

MARCUS

Well, guess what? You found me.

MICKEY

Some guys were chasing us. We were protecting your merchandise.

MARCUS

Those guys would be us. Don't play stupid with me and put your fucking hands down this isn't a stick up.

Brick goes over and feels both Mickey and Daryll up for weapons.

MICKEY

We ain't packing.

MARCUS

Who says shit like that anymore? Packing? Nothing more pathetic than an old fool trying to play a young man's game. Where is my case?

MICKEY

It's in the trunk. Look, I'm serious we were going to give it back.

MARCUS

Open the trunk.

Marcus puts the gun to Mickey's temple.

DARYLL

The keys are in my pants.

Brick goes towards Daryll to get the key.

We hear another CLICK of a GUN.

It's Ray. He steps in, grabs Brick from the back and puts the gun to his temple.

RAY

Drop it!

Brick drops the gun.

RAY (CONT'D)

We got a problem boys?

Marcus looks at Ray and Ray looks at Marcus. They sort of do a double take of one another.

MARCUS

Ray Donovan?

RAY

Marcus, is that you?

MARCUS

As I live and breath. What's it been, like three years?

RAY

Around that.

MARCUS

You're looking good man.

As Marcus talks, the gun in his hand keeps brushing against Mickey's temple.

RAY

What's the problem here?

MARCUS

This old fool and the brother over there stole something from me and I want it back. Made me come all the way up here into this white heaven to get it and I'm not happy, Ray.

RAY

Daryll, is this true?

MICKEY

I was just protecting it.

RAY

Shut up, Mick!

DARYLL

Yeah, that's pretty much what happened.

RAY

Where is it?

DARYLL

It's in the trunk.

RAY

Get it.

Daryll hits the button on his remote and the trunk opens. He reaches in and pulls it out.

MARCUS

Who is this guy to you?

RAY

Unfortunately, he's my father.

MARCUS

I would never have guessed that.
Thankfully, for you, your apple
fell far from this tree.

Ray let's go of Brick. Marcus drops his gun from Mickey's temple.

MARCUS (CONT'D)

You're lucky day, old man. You
were going to be dead. Your son
saved your crusty ass.

Daryll hands the case to Brick. Ray walks over and shares a hug with Marcus.

MARCUS (CONT'D)

What are you doing up here?

RAY

A vacation with the family.

MARCUS

Well, I'm sorry to interrupt. You
go on and have a happy Raycation.
You like that?

RAY
Yeah, it's funny.

Marcus looks at Brick who is carrying the case out in front of him.

MARCUS
We good.

BRICK
It's all here.

MARCUS
Why you carrying it like that?

BRICK
The latch is broken.

Marcus looks at Mickey.

MARCUS
Did you break my case?

MICKEY
I might have dropped it.

MARCUS
That's a three hundred dollar case.
Going to cost at least a hundred to
fix.

Marcus puts out his hand. Mickey looks at Ray.

RAY
Give him a hundred.

MICKEY
You're not serious?

MARCUS
While you're at it. I want another
fifty for the gas chasing you up
here.

Mickey reaches into his wallet and digs out the cash. He hands it to Marcus. Marcus grabs it.

MARCUS (CONT'D)
Stick to Bocce Ball, old man.

Marcus turns and him, and Brick walk into the woods. Mickey gives Ray a look of disgust.

MICKEY

Really? You let him fleece me like that?

RAY

I should have let him put a bullet in your head 'cuz that would have solved all my problems. You came up here to hide out. You put my family at risk. Now get the fuck out of here before I shoot you myself.

MICKEY

Ray?

Daryll grabs Mickey by the arm and pulls him to the car.

DARYLL

Thanks, Ray.

RAY

Get him out of here, Daryll.

Ray walks up to the lodge. Mickey is not happy as they get into the Caddie.

MICKEY

You believe that. A hundred and fifty bucks to that low life drug dealer.

Mickey slams the car door.

EXT. SHORELINE IN FRONT OF LODGE - DAY

It's a beautiful, hot summer day. The sun is beating down along the lake shore. Abby and Bridget are sunning themselves on beach chairs.

ABBY

Whew! It is hot out here.

Abby sits up right in the chair. She checks to see if she's burning. We hear the sound of a boat getting closer.

ABBY (CONT'D)

Am I getting any color?

Bridget looks over at Abby and squints.

BRIDGET

You're looking a little red, Mom.

ABBY
Great...Curse this Irish skin.

BRIDGET
Here comes Dad and Connor. You
think they caught anything?

ABBY
As long as it's not an eel, I'll be
happy.

Bridget laughs.

Ray pulls the boat into the dock. Connor gets out, all
excited, he is carrying a pretty good-sized Bass.

Abby and Bridget get up and walk over to the Jetty.

CONNOR
Look what I caught.

ABBY
Wow, that's huge!

Ray comes walking up behind him.

ABBY (CONT'D)
You guys have fun?

RAY
Yeah, he's a natural. Might have
to sign him up for that Wicked Tuna
show.

Abby just seems so happy.

ABBY
Wait. We need to get a picture.

BRIDGET
Looking like this?

ABBY
We're not modeling, Bridge. I just
want a nice photo to remember this
by.

Connor reaches into his pocket and pulls out his phone.

CONNOR
I got my phone. We can do a family
selfie. Here Dad you take it.

Ray takes the phone.

ABBY

Let's get the lake in the back.

Everyone crowds around the shoreline.

RAY

Squeeze in.

Ray raises the camera and is moving it around trying to get everyone in the frame.

Connor puts the fish next to Bridget's face.

RAY (CONT'D)

All right, here we go. Smile.

The picture freezes. Abby is smiling, Connor is laughing, Bridget's eyes are on the fish and half of Ray's face is missing, but the half that is there is as sullen as ever.

FADE OUT.

THE END