



**UNIVERSAL CABLE PRODUCTIONS**

# Facing Kate

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**FACING KATE**

PILOT

**ACT ONE**

FADE IN:

EXT. SAN FRANCISCO YACHT CLUB -- DAWN

The Marin County side of the Bay. The view of San Francisco - 30 minutes away by ferry - is spectacular.

There are rows and rows of beautiful boats.

EXT. SAILBOAT -- DAWN

This is not one of them.

INT. SAILBOAT -- DAWN

KATE REED, 30, is asleep in the v-berth (the small sleeping compartment). She's a bit of a mess, like the boat. But it suits her.

A cell phone rings: "WIZARD OF OZ" WICKED WITCH/MISS GULCH ringtone. \*

\*  
\*

CLOSE ON THE PHONE

The WICKED WITCH flashes on the screen.

BACK TO SCENE

Kate reaches for it -- and falls out of the berth, making the boat rock. This does not agree with Kate's hangover.

She grabs the phone. Sees the WICKED WITCH. GROANS.

A MAN GROANS LOUDER. He's also in the v-berth. Handsome. Not at all a mess.

HANDSOME MAN

What time is it?

Kate yanks him out of the berth. He's naked.

KATE  
 (turning her back)  
 You're not supposed to be here!  
 That's not the deal!

HANDSOME MAN  
 (getting dressed)  
 We don't have a deal.

KATE  
 We have a deal. We most definitely  
 have a deal. No sex. EVER. And  
 when we have sex, no spending the  
 night.

He grabs his jacket and shoes.

HANDSOME MAN  
 Gotta go. Early meeting. I hope  
 your first day back goes well.

He kisses her.

KATE  
 I hate you.

He heads up the ladder.

HANDSOME MAN  
 I'll call you.

KATE  
 You are SUCH a lawyer.

DISSOLVE TO:

EXT. BOAT -- MORNING

Kate, in a business suit, climbs off. A HORN BLOWS, and she  
 jumps, almost falling in the water.

MAN (O.S.)  
 Sorry!

ANDREW MCKINNON, 36, strapping, no shirt, tattooed up and  
 down both arms, is at the wheel of a boat flying a giant  
 Australian flag. It swings into the empty slip next to Kate.

ANDREW  
 Didn't want to sneak in unnoticed.

He jumps onto the dock and ties his lines.

KATE

I can't imagine that happening.

She walks away. An OLD COUPLE stands at the end of the slip, pointing at Kate's boat and whispering.

KATE (CONT'D)

Can I help you with something?

OLD WOMAN

Is this your boat?

KATE

It is now. It was my dad's. Jack Reed. Did you know him?

OLD MAN

We're new here.

KATE

Yeah. Well, even if you weren't, he didn't sail it very often.

OLD WOMAN

If you don't want people to get the wrong impression, you really should change the name.

Kate's cellphone rings: WICKED WITCH ringtone.

\*

KATE

(to phone)

Bitch!

(to Woman)

It's bad luck to change a boat's name.

OLD MAN

Did you just call my --

KATE

And I like it. It was my idea. He was lonely. Then he met someone. Then the boat was lonely.

Andrew watches Kate walk away. The OLD COUPLE stare at the boat.

We see the name: *WELCOME A BROAD*

CUT TO:

EXT. BLUE AND GOLD FLEET FERRY -- MORNING

Kate's at the rail. The ferry passes by the Golden Gate Bridge, on its way to the Financial District.

Her phone is ringing the WICKED WITCH ringtone. She looks in her purse. Doesn't pick up. \*

CUT TO:

EXT. LUCCA'S DELI / ESTABLISHING -- MORNING

Kate's phone rings the WICKED WITCH ringtone as she enters. \*

INT. LUCCA'S DELI -- MORNING

Kate's in line, eating a black and white cookie. The WICKED WITCH ring tone rings and rings. She ignores it. The WOMAN in front of her turns and glares, wishing Kate would pick up the damn phone. \*

KATE  
(re: cookie)  
A billion calories. But so good.

Her phone rings again. "IF I ONLY HAD A BRAIN" ringtone. \*

CLOSE ON THE PHONE

A picture of THE SCARECROW.

BACK TO SCENE

KATE (CONT'D)  
(into phone)  
Hey, Stevie.

CUT TO:

INT. PACIFIC HEIGHTS TOWNHOUSE -- MORNING \*

Kate's brother, STEVE REED, 35, heats up a bottle for his daughter LILA, 7 months old, squirming on his shoulder. Only in his dreams can Steve remember being a feared litigator.

STEVE  
(into phone)  
Lauren's been calling you all morning.

KATE (O.S.)  
Really? I just turned my phone on.

STEVE  
 (into phone)  
 Kate. If she called me, she's probably called you ten times. Maybe there's an emergency.

KATE (O.S.)  
 I'm a mediator. We don't have emergencies. At least not professionally.

STEVE  
 (re: phone)  
 Lauren's calling on my other line.

CUT TO:

INT. LUCCA'S DELI -- MORNING

Kate sighs.

KATE  
 (into phone)  
 She's a bit obsessive, our stepmother, don't you think?

STEVE (O.S.)  
 That's what dad loved.

KATE  
 (into phone)  
 I thought it was her ass.

STEVE (O.S.)  
 Well, there is that. Hey, what's happening with dad's ashes? Are we gonna have some kind of ceremony?

Kate's at the front of the line. The CASHIER, 20, buff, is at the register.

KATE  
 (to Cashier)  
 Coffee. Black.  
 (into phone)  
 Lauren's got 'em. Ask her.

STEVE (O.S.)  
 It's only been a week. Let's give her some time.  
 (then)  
 You sure about going back to work?

KATE  
 (into phone)  
 I kind of owe it to dad.

STEVE (O.S.)  
 It's his firm. But it's your life.

KATE  
 (into phone)  
 Is that what you told him when you quit?

STEVE (O.S.)  
 Hey! I've got the hardest job in the world.

KATE  
 (into phone)  
 Says who?

STEVE (O.S.)  
 Every woman who does it.

A MAN IN A HOODIE walks in, the outline of a gun under his sweatshirt. He leans over the counter.

HOODIE  
 Give me the money! C'mon!

KATE  
 (to herself)  
 Oh no.

The Cashier pulls a BOBBY BONDS SOUVENIR BASEBALL BAT from under the counter.

KATE (CONT'D)  
 (to herself)  
 Bad idea.

CASHIER  
 Screw you.

HOODIE  
 Screw me? Screw YOU!

He pulls the gun out and points it at the Cashier.

KATE  
 (to Hoodie)  
 Whoah!

He turns the gun on Kate. Then the Cashier. Then Kate.

KATE (CONT'D)  
 Okay. Okay. Take it easy.

STEVE (O.S.)  
 Kate?

KATE  
 (into phone)  
 Hold on.  
 (to Hoodie)  
 Put the gun down. You don't want  
 to hurt anybody.

HOODIE  
 Hang up.

KATE  
 I can't. It's my brother.

STEVE (O.S.)  
 Kate? Everything alright?

KATE  
 (into phone)  
 Fine.  
 (to Hoodie)  
 Steve's a stay at home dad. He  
 gets really lonely. And his wife's  
 always reminding him she's the  
 breadwinner so his self-esteem's  
 shot. He can't handle more  
 rejection.  
 (into phone)  
 Be right there.

HOODIE  
 (re: phone)  
 Hang up NOW.

KATE  
 I can do that. But Steve's a  
 lawyer. He's naturally suspicious.  
 I hang up, he'll think crazy things  
 and call the police. You don't  
 want that, do you?

Hoodie shakes his head "No."

KATE (CONT'D)  
 (to Cashier)  
 Can I get that coffee?  
 (to Hoodie)  
 (MORE)



KATE (CONT'D)

Anyway, you look like a guy who knows what he's doing, so I'm sure we're not gonna have any problems here, right?

HOODIE

Um...yeah. No.

KATE

Great. Why don't you put the gun back under your shirt? You don't want someone to walk by and see you.

Hoodie looks out at the street, then at the Cashier, and slowly puts the gun back under his shirt.

KATE (CONT'D)

Thank you.

The Cashier puts Kate's coffee on the counter.

KATE (CONT'D)

(to Hoodie)

Educate me. What do you get when you rob a store?

HOODIE

Uh...y'know...money?

KATE

How much? Give me a number.

HOODIE

Five hundred bucks.

KATE

Let's say a hundred.

He nods, barely.

KATE (CONT'D)

(to Cashier)

You get shot, the emergency room'll cost you a grand. Give him a hundred bucks.

CASHIER

(reaching for bat)

I'll give him something!

Hoodie tenses.

KATE

Hold on!

STEVE (O.S.)

I'm holding!

KATE

(to Hoodie)

What are you gonna buy with the money?

HOODIE

Beer. And, and...some beef jerky.

KATE

Nice. Breakfast of Champions.

(To Cashier)

How much does fifty bucks of beer and beef jerky cost you?

CASHIER

Seventeen fifty.

KATE

Seventeen fifty -- wow. Who's robbing who?

(to Hoodie)

How would you feel about fifty bucks of beer and jerky? That's as much as you could carry. 'Cause, you'll be running, right?

HOODIE

That's, that's -- yeah. Okay.

KATE

(to Cashier)

Seventeen fifty, wholesale, and we go on with our day.

The Cashier nods. Kate runs to the fridge aisle.

KATE (CONT'D)

(into phone)

What kind of beer you like?

STEVE (O.S.)

Flying Bison. It's microbrewed. You can only get it in Buffalo.

KATE

(into phone)

Thanks, that's a big help.

Kate grabs a suitcase of Budweiser from a display.

STEVE (O.S.)  
It pairs really well with soft  
cheeses.

Kate plops the beer into Hoodie's arms.

KATE  
(into phone)  
Good to know.

She grabs two fistfuls of Beef Jerky and stuffs them into Hoodie's pockets.

KATE (CONT'D)  
(to Cashier)  
Okay?

He nods.

KATE (CONT'D)  
(to Hoodie)  
Okay?

He nods and runs out.

KATE (CONT'D)  
(calling after)  
You're welcome!  
(to Cashier)  
You too.

Kate heads out. The Cashier stops her. \*

CASHIER  
Five seventy-five.

KATE  
For coffee and a cookie?

EXT. LUCCA'S -- DAY

Kate walks out, counting her change.

STEVE (O.S.)  
Just promise me you'll call Lauren,  
okay?

KATE  
(into phone)  
Soon as I hang up. Kiss the baby  
for me.

Kate hangs up. The phone rings. WICKED WITCH ringtone. She \*  
puts the phone in her purse and walks off.

CUT TO:

EXT. REED & REED -- ESTABLISHING -- MORNING

A four story building sandwiched between two skyscrapers.  
Kate runs in, her unanswered phone ringing and ringing. \*

INT. ELEVATOR -- MORNING

Crowded. Kate's in the middle. Her phone stops. The doors \*  
open.

An ANGRY WOMAN, sharply dressed, waits there. This is LAUREN  
REED, 29, Jack's second wife. Beautiful at an early age,  
she's used to women not liking her, and men liking her too  
much.

KATE

Good morning, stepmother.

INT. REED & REED -- CONTINUOUS

Kate steps off the elevator.

LAUREN

Where the hell have you been?  
Something's come up. We've got  
clients waiting. I've been calling  
you.

KATE

Really? I'm gonna tear Verizon a  
new one. I've had so much trouble  
with this phone.

Kate walks down the hall. The WICKED WITCH ringtone plays \*  
from her purse. She looks back. Lauren's holding up her \*  
phone. Kate takes hers out.

KATE (CONT'D)

Oh, good. It's working again.

Kate smiles and continues on, Lauren staring at her all the  
way down the hallway.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. REED & REED -- MORNING

Kate turns the corner to her office. LEONARDO PRINCE, 25, her meticulously well-dressed, 300 pound assistant, rises from his chair. He is, and always will be, madly in love with Kate.

LEONARDO

Welcome back. You look great.  
Fantastic.

\*  
\*

KATE

Thanks. Grief suits me.

\*

He holds a cup out to Kate.

LEONARDO

Something different. Apple chai  
tea infusion. It's new.

KATE

I can't stand those girly drinks.

LEONARDO

Me either. They were giving 'em  
out free.

Leonardo hides his.

LEONARDO (CONT'D)

Judge Nicastro's office called.  
You're expected in his court at  
11:30. He has a case for you.

KATE

Does he know I'm not a practicing  
attorney anymore?

LEONARDO

It's a mediation. You were  
specifically requested.

KATE

By Judge Nicastro? That's weird.  
He hates me.

LEONARDO

He sure does.

KATE

You're supposed to say, "No he doesn't, he loves you." Do I have any other calls?

LEONARDO

Lauren.

KATE

That bitch just can't stop herself.

Leonardo spots Lauren heading towards them.

LEONARDO

Kate.

KATE

It's my first day back --

LEONARDO

Kate.

KATE

My father's not even cold in the ground --

LEONARDO

KATE.

KATE

We can't all be obsessive-compulsive anal-retentive --

Lauren's in the doorway. Desperate to protect Kate, LEONARDO THROWS THE TEA ON HIMSELF.

KATE (CONT'D)

Is she right behind me?

He nods "Yes" through the pain.

LAUREN

Kate. I need you. Now.

KATE

Oh. Sure. I was just going over my schedule with Leonardo.

(to Leonardo)

You need me back here ASAP, right?

Leonardo groans in assent.

KATE (CONT'D)  
 (to Lauren)  
 You have a tendency to panic.

LAUREN  
 You have a tendency not to. Let's  
 go.

Kate follows Lauren out.

LEONARDO  
 (re: tea)  
 Ow.

INT. REED & REED / HALLWAY -- MORNING

Kate and Lauren pass a portrait of JACK REED, a distinguished man with oversize black glasses. Kate stops.

KATE  
 Now that dad's gone, are you still  
 my evil stepmother? Or just the  
 evil managing partner?

Lauren turns on her.

LAUREN  
 Have you been to Masa's lately?

KATE  
 What?

LAUREN  
 Boulevard? Aqua? Gary Danko?

KATE  
 No. I haven't done much dining  
 out. I was mourning the death of  
 my father. You?

LAUREN  
 I miss my husband. Every minute.  
 But instead of sulking, I'm trying  
 to protect the firm he loved.

KATE  
 By running up your expense account?

LAUREN  
 Grow up. Every law firm in San  
 Francisco is wining and dining our  
 clients, telling them to jump ship.  
 And it's working.

(MORE)

LAUREN (CONT'D)

Ortho West left for Morrison  
Foerster, The Loeb Group for Wilson  
Sonsini and Tinker Connelly, third  
pallbearer, right side, dropped us  
the day of the funeral.

This lands.

LAUREN (CONT'D)

I called his son from the limo.  
Over drinks at the Clift tonight, I  
will get that business back. Jack  
Reed's dead. Reed & Reed's on life  
support. I'll do whatever it takes  
to keep it alive.

Beat.

KATE

What can I do?

LAUREN

You know Charles and Douglas Pease.

KATE

Sure. Pease Inc. Women's  
clothing. Big clients.

LAUREN

As you know, they've agreed to be  
bought out by a Canadian company.  
Douglas will be in charge. His  
father retires with a generous  
severance.

KATE

What's the problem?

Lauren hands Kate a file.

LAUREN

They came in to sign the contracts  
this morning. Doug's good to go.  
Suddenly the old man's gotten cold  
feet. No deal for them, no fees  
for us. We need those contracts  
signed. Get them on the same page.

KATE

That's what I do.

Kate follows Lauren into:



INT. REED & REED / CONFERENCE ROOM -- MORNING

DOUGLAS PEASE, 35, soft and round, sits slumped in his chair.  
His father, CHARLES PEASE, 60, thin, taut, paces.

CHARLES  
Pastels? Primaries? Stripes?  
Solids? You have no idea, do you?

DOUGLAS  
That's not the point.

Lauren and Kate enter.

LAUREN  
Gentlemen --

CHARLES  
You don't know WHAT to think unless  
somebody graphs it for you!

LAUREN  
Gentlemen --

CHARLES  
Are you gonna run the company? No.  
You'll let the bean counters --

Kate WHISTLES. **LOUD.** Lauren grimaces.

LAUREN  
Gentlemen, you know Kate Reed.

KATE  
Hey Charlie. Doug.

CHARLES  
Your father was a good man. I'll  
miss him.

KATE  
Thank you.

DOUGLAS  
(shaking her hand)  
I'll miss him, too.

CHARLES  
That's my boy. Never an original  
thought.

LAUREN

Since we're at a bit of an impasse, I thought it might be helpful if Kate got involved.

CHARLES

We don't need a mediator. Thanks anyway, Kate. I've made my decision.

KATE

Right. I heard.

DOUGLAS

It took fourteen months to put this deal together. He was involved every step of the way. It's his deal. And he won't sign it.

KATE

Well, he doesn't have to if he doesn't want to.

(to Charles)

But do you mind just telling me, because this is so not like you, what's the story? Where's your head at?

CHARLES

Spring, 1993. I ordered Capri pants when everyone else -- The Gap, The Limited, EVERYONE -- was thinking bells. I cleaned their clocks. All of them.

DOUGLAS

What does that have to do --

CHARLES

This business is not in your blood. You don't feel it. I built this company on intuition and instinct.

KATE

That's your strength, Charlie. I'm sure Doug has his own.

DOUGLAS

I have an MBA from Stanford. I'm analytical. I like crunching numbers. Trend-spotting. The correlation between economic growth and hemline length.

CHARLES  
 (grunts)  
 Pie charts.

DOUGLAS  
 We've had ten consecutive losing  
 quarters. We blame the economy,  
 and so far everyone believes us.  
 It's been a long time since you  
 cleaned anyone's clock, dad.

KATE  
 Clearly you two approach things  
 differently. But here's the part I  
 don't understand. That was true  
 fourteen months ago when you  
 started negotiating this buyout.  
 And it was true a week ago. And  
 yesterday. So what changed?

CHARLES  
 (to Douglas)  
 Tell her about last night.

DOUGLAS  
 That has nothing to do --

CHARLES  
 It's about judgement Douglas.

DOUGLAS  
 Oh, please!

KATE  
 Hold on.  
 (to Douglas)  
 What happened?

DOUGLAS  
 I was on the 280, heading south.

And as he tells the story, we see it.

DISSOLVE TO:

**EXT. 280 ON-RAMP -- NIGHT (FLASHBACK)**

**A Black BMW 7-series with tinted windows flies up the ramp. \***

DOUGLAS (O.S.)  
 I just wanted to get home.

INT. BMW -- NIGHT

Douglas, jacket and tie, staring straight ahead.

DOUGLAS (O.S.)  
I didn't see them at all.

EXT. 280 -- NIGHT

A WHITE HONDA CIVIC, souped up, bumps the driver's side of the BMW.

DOUGLAS (O.S.)  
It all happened so fast.

The Civic bumps the BMW again.

INT. BMW -- NIGHT

Douglas lowers his window. Honks his horn. The Civic passenger window rolls down. A TEENAGER in the passenger seat, African-American, points a gun at Douglas.

EXT. 280 -- NIGHT

The BMW veers right and BOOM! -- SMASHES into a cement divider.

The Civic speeds off.

INT. BMW -- NIGHT

Douglas lies on his airbag, unconscious.

DISSOLVE TO:

INT. REED & REED / CONFERENCE ROOM -- MORNING

KATE  
Anyone ID the Civic?

LAUREN  
A Good Samaritan called it in. And there's a second witness. The driver and gunman are in custody.

CHARLES  
If we go through with this buyout we have to disclose the details of any pending legal action.

KATE

Someone pointed a gun at him. He's blameless.

CHARLES

He was drunk!

LAUREN

Douglas had a blood alcohol level that was elevated: .09.

KATE

Just over the limit. But, over.

DOUGLAS

I had two glasses of wine. That's not why I crashed.

KATE

The court may not see it that way.

CHARLES

Of course they won't.

KATE

And that's why you don't want this to go to court.

CHARLES

Then how do we put those boys in jail? How do we clean up Doug's mess?

KATE

Charlie, I was an attorney for five years and I quit to become a mediator. You know why? In court, somebody wins, but there's always a loser, and it doesn't necessarily have to do with who's right and who's wrong. We go to court, this will limp through the system for eighteen months, and all the while, Doug's DUI will be public record, which is exactly what you don't want.

CHARLES

So we do what? Nothing?

KATE

The kids in the car, that's an open and shut case.

(MORE)

KATE (CONT'D)

The system will take care of them. They'll probably be offered a plea bargain. Our only concern is Doug's DUI. We handle that, the deal can move forward, right?

DOUGLAS

Absolutely.

Charles just nods.

DOUGLAS (CONT'D)

(to Kate)

So, how do we handle the DUI?

KATE

Well, I don't see why the D.A. would prosecute. There are extenuating circumstances. You weren't stopped for drunk driving, you were stopped by a guardrail after someone pointed a gun at you.

DOUGLAS

That's true.

LAUREN

Great. Everyone's back on the same page. Win-win! And hey, you know what? Kate has a unique connection to the D.A.'s office. I'm sure she'd be happy to use it. Especially for such important clients like you.

KATE

Lauren, may I have a word?

CUT TO:

INT. REED & REED / LAUREN'S OFFICE -- MORNING

KATE

My father would NEVER ask me to do this.

LAUREN

No, he wouldn't. He'd ask me to ask you.

(then)

It's business, Kate. We use what we have. Our clients can go anywhere for legal services.

(MORE)

LAUREN (CONT'D)

Hell, they can get half of what they need off the internet. They come to us for our connections. You have one. We're using it.

Kate points to the URN on Lauren's desk.

KATE

Do something with those damn ashes!

Kate leaves.

CUT TO:

INT. REED & REED / KATE'S OFFICE -- MORNING

She walks in, slams the door. Leonardo opens it.

LEONARDO

(holding it out)

Coffee. Black. Three sugars.

KATE

You're forgiven.

She takes it, grabs her purse and walks out.

LEONARDO

Where you going?

KATE (O.S.)

Hell.

SMASH CUT TO:

EXT. SAN FRANCISCO DISTRICT ATTORNEY'S OFFICE -- DAY

KATE (O.S.)

He wasn't driving erratically.

INT. SAN FRANCISCO DISTRICT ATTORNEY'S OFFICE -- DAY

Cubicles in the center. Offices by the windows.

KATE (O.S.)

Or over the speed limit.

INT. ASSISTANT DISTRICT ATTORNEY'S OFFICE -- DAY

The nameplate on the desk says "JUSTIN PATRICK - ADA".

KATE (O.S.)

There's no reason he would've been pulled over.

ON KATE

KATE (CONT'D)

In fact, the legality of a sobriety  
test given the circumstances is...

The MAN she's talking to moves closer, making her nervous.

KATE (CONT'D)

...is questionable at best.

Kate fidgets. The Man leans in. REVEAL JUSTIN PATRICK, the  
Handsome Man from the boat. Kate's ex-husband. He's 34, an  
inch from her face, and loving this.

JUSTIN

You missed me.

KATE

That's not why I'm here.

JUSTIN

You could've called.

KATE

Lauren asked me to --

JUSTIN

(backing away)

Yeah, yeah. But you could've  
called. Instead you came over --

KATE

Because it's important.

JUSTIN

And you feel guilty about last  
night.

KATE

Why should I feel guilty?

JUSTIN

You're saying you're not here  
because you feel guilty.

KATE

Yes, that's what I'm saying.

JUSTIN

So you miss me.



KATE  
(getting up)  
You are such a dick.

JUSTIN  
Kate!

Justin holds up a CASE FILE, the SEAL OF THE DISTRICT ATTORNEY'S OFFICE on the front.

JUSTIN (CONT'D)  
The gunman's got an extensive record. Pointing a firearm at another driver from a moving vehicle is a Class A Felony. He'll do ten years.

Kate reaches for the file. Justin pulls it back.

JUSTIN (CONT'D)  
Sorry. Attorneys only.  
The driver's looking at ten reducible to five.

KATE  
My client will be happy. Those are stiff sentences.

JUSTIN  
Pretty standard, actually. There's a possibility of catastrophic loss of life. The vehicle itself is a weapon. The gun compounds the threat. The law's designed to keep gangbangers from taking their beefs on the road.

Justin tosses the file onto the desk.

KATE  
What about my guy's DUI?

JUSTIN  
He's got no priors. Given the circumstances, a good lawyer would get it thrown out. Let's assume he would have a good lawyer.

KATE  
Okay, then. We're done.

Kate sets her briefcase on the desk and puts on her jacket.

JUSTIN

This wasn't just business, was it?  
Be honest. This was about us.

KATE

I'm always honest. It's my  
greatest flaw.

JUSTIN

Well, it's one of them.

KATE

Remind me again why our marriage  
didn't work. Oh, that's right, you  
just did.

JUSTIN

Kate, I was kidding. It's a joke.

She grabs her briefcase -- SURREPTITIOUSLY SLIDING THE CASE  
FILE INSIDE -- and walks out.

INT. SAN FRANCISCO DISTRICT ATTORNEY'S OFFICE -- DAY

Kate's halfway across the floor. Justin steps out. TWO  
SECRETARIES are at their desks.

JUSTIN

You're angry. I got it. I'm  
sorry. I apologize. Kate!

SECRETARY

(to Secretary 2)  
This looks familiar.

Without turning, Kate gives Justin the finger.

SECRETARY 2

Really familiar.

Justin, bemused, goes back into his office.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. REED & REED -- DAY

Kate's two feet from the entrance. Her phone rings: "IF I WERE KING OF THE FOREST" ringtone. \*  
\*

CLOSE ON THE SCREEN

The COWARDLY LION

KATE  
(into phone)  
Hey, Leonardo.

LEONARDO (O.S.)  
Don't be late for Judge Nicastro.  
He hates to be kept waiting.

She turns and runs to the curb.

KATE  
(into phone)  
Give me a little credit. I'm right  
outside his courtroom.

She hangs up. A CABLE CAR rolls by. Kate runs after it.

KATE (CONT'D)  
Hey! Wait!

From the window upstairs, Leonardo watches.

CUT TO:

EXT. HALL OF JUSTICE -- DAY

Kate races up the stairs. Her phone rings. TIN MAN. She ignores it.

INT. HALL OF JUSTICE / COURTROOM -- DAY

JUDGE DAVID NICASTRO, 55, presiding. He LOVES being a judge. Because he gets to talk and no one can talk back.

BRIAN MICHAELS, 26, and his girlfriend JESSICA NORD, 24, are at the plaintiff's table. Brian glares at the three defendants, CARL ROTH, LOU POMPILIO and SUSAN WILLIAMS.

Kate runs in.

KATE  
 (out of breath)  
 Sorry. I'm so sorry.

JUDGE NICASTRO  
 No you're not. You're Kate Reed.  
 You have nothing but disdain for  
 the law.

KATE  
 That's not entirely --

JUDGE NICASTRO  
 Please. You stopped practicing.

KATE  
 But I'm still in the system. Just  
 a different part.

The Judge eyes Kate. He really does hate her.

JUDGE NICASTRO  
 Mr. Brian Michaels is suing the  
 three parties involved in his  
 meticulously planned marriage  
 proposal. The proposal went awry  
 and his grandmother's wedding ring,  
 appraised at eleven thousand five  
 hundred dollars, was lost. So Mr.  
 Michaels requests from one  
 unemployed actor, one singing  
 waiter and one cupcake maker,  
 damages totalling ten million  
 dollars.  
 (to Brian)  
 Really, Mr. Michaels?

BRIAN  
 I just want what's fair.

CARL/LOU/SUSAN  
 So do we!/Right!/We're broke!

JUDGE NICASTRO  
 (banging gavel)  
 As much as I would love to have  
 this case in my court, I thought it  
 might be better served elsewhere.  
 So we're going to try something  
 different. Alternative dispute  
 resolution. Also known as  
 mediation. Bailiff.

The Judge hands the Bailiff a file, which he hands to Kate.

JUDGE NICASTRO (CONT'D)

Kate Reed is not a lawyer. She's a mediator. A mediator is like a referee in a game with no rules, except the ones agreed to by the parties involved. Ms. Reed handles all kinds of disputes, some even bigger than yours. Earlier this year she was called in by the United Nations to resolve a border dispute between Colombia and Paraguay.

KATE

Colombia and Nicaragua. And it was their Embassies here in San Francisco. They border each other on Market Street, and they share a common wall. But the U.N. did call.

Judge Nicastro stares her cold.

JUDGE NICASTRO

Ms. Reed, find a way to keep this case out of my court. You've got two days.

KATE

Two days? There are three defendants. And this guy's asking for ten million dollars.

JUDGE NICASTRO

You've got till nine o'clock tomorrow morning.

Kate starts to speak. Thinks better of it.

JUDGE NICASTRO (CONT'D)

Find a solution, or you'll be sent to prison for contempt.

She looks up.

JUDGE NICASTRO (CONT'D)

Yes, I can do that. I'll find a reason. Or you'll give me one. See you tomorrow.

(then)

Bailiff. Call the next case.

Kate looks to Brian, who's glaring at the defendants. It doesn't look good.

CUT TO:

INT. REED & REED / KATE'S OFFICE -- DAY

Leonardo's straightening photos on the bookshelf. There's one of Kate with Justin. He turns it so it faces the wall. The phone rings. Leonardo picks it up on his headset.

LEONARDO  
(into phone)  
Kate Reed's office.

KATE (O.S.)  
Judge Nicastro really does hate me.

LEONARDO  
(into phone)  
No he doesn't, he loves you.

KATE (O.S.)  
That's right, I forgot.

CUT TO:

INT. LUCCA'S DELI -- DAY

Kate's in a long line, phone to her ear.

KATE  
(into phone)  
So, why does he hate me?

LEONARDO (O.S.)  
Well, the Fineman debacle.

KATE  
(into phone)  
Oh. Right.

LEONARDO (O.S.)  
And that Examiner interview.

KATE  
(into phone)  
That was bad.

LEONARDO (O.S.)  
And the joke about his wife and the horse. That his wife overheard.

KATE  
 (into phone)  
 So you're saying it's not random?

LEONARDO (O.S.)  
 I never said that.

KATE  
 (into phone)  
 I like you more every day. The complainants Nicaastro dumped on me will be there at two. Set them up in the conference room. \*

LEONARDO (O.S.)  
 Done. What about the Pease case?

KATE  
 (into phone)  
 Solved. I'm amazing. I'll be back in twenty.

Kate hangs up. She pulls the stolen case file with the SEAL OF THE DA'S OFFICE from her briefcase. Reads.

The line moves. She doesn't. She's riveted by what she's reading. The Cashier motions for her to move.

CASHIER  
 Next!

Engrossed by the file, she doesn't hear him.

CASHIER (CONT'D)  
 Hey! Wake up!

She runs out.

CUT TO:

INT. ASSISTANT DISTRICT ATTORNEY'S OFFICE -- DAY

Kate storms out of Justin's office. The Secretaries pretend not to be watching.

KATE  
 Where is he?

SECRETARY  
 Out?

SECRETARY 2  
 Lunch?

KATE  
 Son of a bitch. Son of a BITCH.

She runs out. The Secretaries look at each other and smile.

CUT TO:

EXT. SAN FRANCISCO DISTRICT ATTORNEY'S OFFICE -- DAY

Kate runs down the stairs, dialing.

CLOSE ON HER PHONE

The TIN MAN

BACK TO SCENE

KATE  
 (into phone)  
 Did you even read the file?

JUSTIN (O.S.)  
 Which file? The one you couldn't  
 possibly have read because I didn't  
 give it to you? The one it would  
 be illegal to have in your  
 possession?

KATE  
 (into phone)  
 The driver! The DRIVER!

Kate's walking quickly toward a HOT DOG cart where Justin  
 waits in line.

JUSTIN  
 (into phone)  
 I'm in a meeting right now. I'll  
 call you back.

Justin's about to order. Kate steps in front of him.

JUSTIN (CONT'D)  
 (surprised)  
 How'd you know where I was?

KATE  
 It's Monday.  
 (to Vendor)  
 He'll have a Polish with onions and  
 a tangerine Izze.  
 (to Justin)  
 The kid's going to Yale!



The Vendor hands Justin his lunch.

JUSTIN  
 (to Vendor)  
 Thank you.  
 (to Kate)  
 Didn't you just ask me to put that  
 same kid in jail?

KATE  
 I didn't know the full story.  
 Justin, don't do this.

He takes a bite of the hot dog. Kate makes a face.

JUSTIN  
 (re: dog)  
 It's my heart.

She smacks the hot dog out of his hands.

KATE  
 You don't have a heart.

Kate steps into the street.

KATE (CONT'D)  
 Read the damn file.

JUSTIN  
 I WROTE the file. And if you read  
 it, that's a crime.

KATE  
 Taxi!  
 (to Justin)  
 I'm gonna talk to those kids.

Kate hops in a cab.

JUSTIN  
 Go ahead. What do you think  
 they're gonna say? What they  
 always say: "I'm innocent."

CUT TO:

EXT. COUNTY JAIL #9 -- ESTABLISHING -- DAY

New. Award-winning architecture. Still forbidding. Kate  
 sprints from a cab to the jail.

\*  
 \*

MAN (O.S.)  
I'm guilty.

INT. COUNTY JAIL #9 / INTERVIEW ROOM -- DAY

Kate sits across a table from D'SEAN HENRY, 17, street hard. \*

KATE  
You realize that means --

D'SEAN  
I'll do the time.

KATE  
D'Sean, this is a Class A felony.

D'SEAN  
Nah, the gun wasn't even loaded.

KATE  
It doesn't matter if the gun was  
chocolate. You were in a moving  
vehicle. You threatened another  
driver. The D.A.'s going to offer  
you ten years.

D'SEAN  
(laughing)  
Damn! I woulda' pulled the trigger  
if I knew that.

KATE  
And ten years for Nathan.

D'Sean goes still.

D'SEAN  
No.

KATE  
He might only have to do five.

D'SEAN  
For what?

KATE  
He was driving. He's an accessory.

D'SEAN  
(distracted)  
But he didn't do nothin'! My  
cousin, he's -- he's clean.

KATE  
I know, but --

D'SEAN  
Just let my cousin go. I'll do his  
time. Give it to ME! Nate didn't  
do nothin'! He didn't do nothin'!

D'Sean knocks the table over. A GUARD RUNS IN.

D'SEAN (CONT'D)  
(tearing up)  
Nate didn't do nothin'!

The Guard drags D'Sean out. Kate sets the table upright. \*

DISSOLVE TO:

INT. COUNTY JAIL #9 / INTERVIEW ROOM -- DAY

Kate's in her chair.

KATE  
(off file)  
National Honor Society. Big  
Brother. President of "Art With A  
Heart." All-State Marching Band.  
You're an impressive kid, Nathan.

She looks up. NATHAN HENRY, 18, sits on his fear. \*

KATE (CONT'D)  
Tell me what happened.

NATHAN  
We'd been bowling at Yerba Buena.  
We were heading home.

DISSOLVE TO:

EXT. 280 ON-RAMP -- NIGHT (FLASHBACK)

The white Honda Civic heads up the ramp.

NATHAN (O.S.)  
I didn't see the car.

EXT. 280 -- NIGHT

The Civic slips into the flow. Douglas' BMW flies up the  
ramp and onto the drive -- and bounces off the passenger side  
of the Civic. \*

INT. CIVIC -- NIGHT

Nathan looks over at D'Sean, who laughs. They get bumped again.

D'SEAN

It's on.

EXT. 280 -- NIGHT

D'Sean powers down his window. The gun pokes out.

INT. CIVIC -- NIGHT

Nathan reaches for D'Sean's arm.

*EVERYTHING SLOWS*

NATHAN

Noooooo!

The tinted window on the driver's side of the BMW slides down a few inches. There's a WOMAN driving.

EXT. CIVIC -- NIGHT

Sliding toward the BMW. BOOM! The BMW crashes.

DISSOLVE TO:

INT. COUNTY JAIL #9 / INTERVIEW ROOM -- DAY

KATE

Wait, you said there was a woman driving?

NATHAN

Yes.

KATE

Did you see a man? In the passenger seat, or in the back?

NATHAN

I barely saw her.

Kate looks through the file.

KATE

Why did D'Sean have a gun?

NATHAN

Everyone I know's got a gun.  
Except me.

(bitter)

I'm the good boy.

(then)

What kind of time am I facing?

KATE

Ten years. Five if you plea it  
out.

(off Nathan's desolation)

Or you could insist you go to  
trial. You've got no priors.

NATHAN

Roll the dice. Take my chances.

KATE

Well...yeah.

Beat.

NATHAN

From the ghetto to Yale. Just that  
right there, getting in...I think I  
used up all my luck.

KATE

I don't believe that. And you  
shouldn't either.

NATHAN

Why not?

KATE

There was definitely a woman in the  
car?

NATHAN

Definitely.

KATE

Alright, then.

(closing file)

You've still got some luck left.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. PACIFIC HEIGHTS TOWNHOUSE -- DAY

\*

STEVE (O.S.)  
It's black and white, Kate.

INT. STEVE'S APARTMENT -- DAY

Kate's in the living room. Steve brings her coffee and cookies. Lila sleeps nearby in her stroller.

\*

\*

KATE  
Nothing is ever black and white.

STEVE  
The guy had a woman in the car.  
That's not a crime. The kids  
pulled a gun. That is.

KATE  
ONE kid pulled a gun.

STEVE  
There's no legal distinction.

KATE  
There should be!

STEVE  
What does any of this have to do  
with your mediation?

KATE  
Why would Doug lie? Why would he  
cop to a DUI when he wasn't even  
driving?

STEVE  
Look if a guy's going to lie about  
anything, he's going to lie about a  
woman. Your Doug, he'd rather face  
a judge than his wife.

\*

\*

\*

\*

KATE  
Speaking of...when's yours coming  
back?

\*

STEVE  
Tonight. Terry's in Seattle,  
pitching a new account. But flying  
back for our date night.

KATE  
I thought you hated it when dad  
worked all the time.

STEVE  
I did. Which is why I left the  
firm. I want Lila to know her dad.

KATE  
Well, at least she'll know one  
parent.

STEVE  
Did you come here to tell me my  
marriage sucks?

KATE  
No.

STEVE  
But you think it does.

KATE  
I think it's different than what  
you said you wanted.

STEVE  
I thought mediators solved  
problems.

KATE  
Sometimes. Sometimes I just point  
them out. No charge.

Kate's phone rings. COWARDLY LION. "IF I WERE KING OF THE  
FOREST" ringtone. \*

\*  
\*

KATE (CONT'D)  
(into phone)  
Talk to me Leo.

LEONARDO (O.S.)  
The people from Judge Nicastro's  
court are waiting for you in the  
conference room.

KATE  
 (into phone)  
 Damn it!

Lila wakes up, crying.

STEVE  
 Great. Thanks, Aunt Kate.

Steve picks the baby up and comforts her.

KATE  
 I didn't mean to upset her. Or  
 you.

Kate runs out. \*

STEVE  
 You never do.

EXT. PACIFIC HEIGHTS TOWNHOUSE -- DAY \*

Kate sprints through the door. \*

KATE  
 (into phone)  
 Leonardo! Something's not right  
 with this Pease thing. I need to  
 head over there first. \*

LEONARDO (O.S.)  
 What about the people in the  
 conference room?

KATE  
 (into phone)  
 Tell them I'm running late.

She hails a cab. It doesn't stop. She runs in the opposite  
 direction. \*

CUT TO:

INT. REED & REED / CONFERENCE ROOM -- DAY

Pandemonium. Leonardo walks in.

CARL  
 You're completely obsessive!

LEONARDO  
 Ms. Reed's running late.



BRIAN  
Screw up! Drunk!

LEONARDO  
Can I get anyone anything?

LOU  
(to Jessica)  
Why would you marry him?

LEONARDO  
So everyone's good?

SUSAN  
(to Brian)  
You make me sick!

LEONARDO  
Okay, then.

Leonardo backs out.

CUT TO:

INT. PEASE BUILDING / LOBBY -- DAY

Kate runs through the lobby, phone to her ear.

KATE  
(into phone)  
I've got some good news and some  
better news. I'm coming up.

INT. PEASE BUILDING / DOUGLAS' OFFICE -- DAY

Ultra modern. Charles paces. Douglas and Kate on the couch.

KATE  
I talked to the D.A. The gunman's  
looking at ten years. And there's  
no interest in pursuing charges on  
Douglas' DUI.

DOUGLAS  
Terrific. That's everything.

KATE  
I believe it is. Charlie?

Beat.

CHARLES

What about the other punk? The driver.

KATE

Well, here's the thing. There are two versions of the accident.

CHARLES

Wrong. There was one accident. Two parties involved. One party of criminals. The other my son. There's one version.

KATE

Do you know who was in the car?

CHARLES

Scumbag one and scumbag two.

KATE

D'Sean has a record. Nathan, the driver, doesn't. In fact he's quite the model citizen. Full scholarship to Yale. He starts in the fall.

CHARLES

Not anymore.

KATE

Nathan Henry's a good kid. Smart.

CHARLES

Smart kids choose smart friends. Not gun carrying gangsters.

KATE

Maybe in the suburbs. If Doug grew up in Hunter's Point, he'd have friends with guns.

CHARLES

Oh, please.

KATE

It's easy to be judgemental when you grow up with wealth.

(MORE)

KATE (CONT'D)

To think that the reason you got into Princeton or Harvard was your laser focus and determination, not ten thousand dollars of SAT prep classes and an alumni father who made a big fat donation. The children of privilege aren't allowed to fail.

CHARLES

That's not their fault.

KATE

No, it's not. And whose fault is it that when you grow up in a lousy neighborhood, study your ass off, and get straight A's, you get the crap kicked out of you for not being in a gang? You play the bassoon? Try carrying that past the boys on the corner.

CHARLES

I grew up poor. I'm not a criminal.

KATE

Neither is Nathan Henry. He not only survived and stayed clean, he earned a full scholarship -- to Yale. The gunman, he'll do his time. He knows it's coming. But you gotta let Nathan off the hook.

CHARLES

You lack your father's clarity. That troubles me.

KATE

It troubled him, too, sir.

DOUGLAS

Dad, maybe we're pushing too hard on this. Does it really matter that this Nathan goes to jail?

CHARLES

Yes! Again, Douglas -- judgement. Let's not lose sight of --

KATE

When I asked if you knew who was in the car, I was talking about Doug's.

Charles looks at Douglas. Douglas looks at Kate.

KATE (CONT'D)

There was a woman driving his car.  
Both boys saw her. And in the  
police report, there was a woman's  
purse on the floor.

(to Douglas)

I don't suppose your wife ran from  
the scene of an accident?

CHARLES

Carol-Anne was in LA.

KATE

I'm sure she was.

(to Douglas)

No ID in the purse. Cheap makeup.  
Was she a rental?

Douglas nods.

DISSOLVE TO:

INT. BMW -- NIGHT (FLASHBACK)

A WOMAN, street-tough, drives. Doug's in the passenger seat.  
She laughs. Douglas laughs harder.

The car's hit. Then hit again.

She powers down the window. Sees the gun. Veers right.

EXT. 280 -- NIGHT

BOOM! The BMW hits the divider. The driver's door opens.  
The Woman jumps out and runs, losing her wig. Douglas crawls  
out, tosses the wig over the railing, and climbs in the  
driver's seat.

DISSOLVE TO:

INT. PEASE BUILDING -- DAY

KATE

What was her name?

DOUGLAS

I don't know.

CHARLES

You don't even know her name and  
you let her drive the beemer?

\*

KATE  
That's the part that bothers you?  
 (to Douglas)  
 You pick up hookers a lot?

DOUGLAS  
 What's a lot?

CHARLES  
 Jesus, Douglas. So this is what  
 you've been hiding. Does Carol-  
 Anne have any idea?

Douglas, shell-shocked, shakes his head, "No."

CHARLES (CONT'D)  
 What's the point of all this?

KATE  
 Facts change, positions should,  
 too. Today the guilty man is  
 innocent and...  
 (re: Douglas)  
 ...the innocent man a little less  
 so. Everything's not so black and  
 white.  
 (getting up)  
 I have another appointment. I'll  
 let you two talk. Call me later  
 and we'll wrap this whole thing up.

CUT TO:

EXT. SAN FRANCISCO STREET -- DAY

Kate walks slowly across the street. A wave of people moves  
 past her. She looks at her phone. Dials.

CLOSE ON THE PHONE

The WIZARD

BACK TO SCENE

It rings once. She hangs up.

CUT TO:

EXT. REED & REED -- DAY

Kate runs in.

\*

\*

INT. REED & REED / HALLWAY -- DAY

Leonardo's got his ear to the door of the conference room.  
Lauren approaches. \*

LAUREN  
I need Kate. \*

LEONARDO  
Yeah.  
(indicating door)  
She's busy. Court-ordered  
mediation. \*

LAUREN  
Tell her I'm looking for her. \*

LEONARDO  
You know I will. \*

Lauren goes left. Kate appears from the right. \*

KATE  
Leonardo! \*

LEONARDO  
Hey! \*

KATE  
You know I would never ask you to  
do anything that even comes close  
to the border of illegality. \*

LEONARDO  
I know. \*

KATE  
And I'm not asking now. Especially  
from your Dungeons & Dragons  
buddies in the Police Department or  
the DMV.

LEONARDO  
You've not asked many times before.

KATE  
Exactly. It's just like those  
times.

She hands him a paper.

KATE (CONT'D)

The license plate number for Doug Pease's car. Find out what you can. About him. The car. The night of the accident.

LEONARDO

What are you looking for?

KATE

I don't know. Something still doesn't feel right.

LEONARDO

Okay then.

KATE

(re: conference room)

I read their file. What do you think, an hour?

LEONARDO

Dinner and a pillow.

INT. REED & REED / CONFERENCE ROOM -- DAY

Brian's at the window. Jessica's staring at the table. Carl, Lou and Susan wait around unhappily.

KATE

Hello, everyone, I'm Kate Reed, and I'll be your mediator today.

CARL

Talk to that idiot!

BRIAN

These morons --

LOU

I gotta get out of here.

SUSAN

This is nuts!

Kate WHISTLES. **LOUD.** They stop.

KATE (CONT'D)

Better.

Kate opens a file.

KATE (CONT'D)

(reading)

So, Brian, you wanted to make a memorable wedding proposal to your girlfriend.

(to Jessica)

Hello.

JESSICA

Hi.

KATE

It looks like you succeeded. Quite a complicated plan.

BRIAN

Actually, it was very simple.

CARL/LOU/SUSAN

Oh please./Like D-Day./Psycho.

KATE

Don't make me whistle again.

BRIAN

Jessica and I got on a cable car, which is where we met three years ago. I hired three people, each representing one year in our dating history, to board the car at three consecutive stops, one reading my first love letter to Jessica, one singing "Time of My Life," one presenting cupcakes with our faces in icing.

KATE

Sweet.

BRIAN

I know.

KATE

So what happened?

BRIAN

The actor was drunk, the singer was terrible, and the cupcakes looked nothing like us.

CARL/LOU/SUSAN

I had vertigo!/Bull!/They did too!

\*

BRIAN

I proposed anyway. I presented Jessica with my grandmother's engagement ring.

(displaying it)

She had given me her father's watch.



JESSICA  
He passed away last year. He loved  
Brian.

BRIAN  
I wanted her to have something just  
as special. But their incompetence  
made us lose the ring!

CARL  
We didn't lose anything!

SUSAN  
You were going crazy!

LOU  
(to Kate)  
He attacked me.

BRIAN  
You murdered our song!

LOU  
She dropped the ring. It's not my  
fault. \*

JESSICA  
Then who's fault is it?

CARL  
Yours! I may have been technically  
drunk, but you lost that ring! \*

KATE  
Hold on! Jessica, Brian proposed.  
He gave you the ring. Then what  
happened? \*

JESSICA  
I was just about to put it on and  
then everyone started yelling and  
someone was trying to get past me,  
and the cupcake with Brian's face  
landed on this woman's lap and she  
screamed...and the ring was gone.  
It was just gone. \*

KATE  
It happened. There was nothing you  
could do. \*

JESSICA  
No. \*

BRIAN  
Well, you could've held on to it.  
(off her look)  
I'm not saying it's your fault.

KATE  
What are you saying?

BRIAN  
Nothing. It could've happened to  
anybody. Like you said.

JESSICA  
Exactly.

KATE  
(to Brian)  
Could it have happened to you?

BRIAN  
Well, no. I would've held on.

JESSICA  
Oh. My. God. You really do think  
it's my fault.

BRIAN  
I didn't say that.

KATE  
Actually you did.

BRIAN  
But it's not what I meant.

KATE  
What did you mean?

BRIAN  
Nothing. Forget it.  
(off Kate's look)  
It's a little hard for me to  
understand, that's all.  
(to Jessica)  
I would never lose your father's  
watch. Because it's important to  
me.

JESSICA  
You think I lost the ring because I  
don't care about it?

KATE  
Hold that thought. Let me send  
these folks home.

\*  
\*

Kate escorts Carl, Lou and Susan to the door.

KATE (CONT'D)  
Be in court tomorrow morning at  
nine.

\*

SUSAN  
You know I'd kind of like to stay  
and see this.

Kate pushes them out. She turns to Brian and Jessica.

\*

KATE  
Alright, let's just get it all out.  
Right now.

CUT TO:

EXT. "SOMA" PRECINCT POLICE STATION -- DAY

\*

DISPATCHER (O.S.)  
I'll put you through to the  
Sergeant.

INT. "SOMA" PRECINCT POLICE STATION / SERGEANT'S DESK -- DAY

DANNY HARRINGTON, 41, buff, green-eyed, right off the  
recruiting poster, is at his desk. His phone rings.

HARRINGTON  
(into phone)  
Harrington.

CUT TO:

INT. REED & REED / KATE'S OFFICE -- DAY

Leonardo's at Kate's desk.

LEONARDO  
(into phone)  
Beware the one who whispers in the  
night. He stokes the fire that  
never dies. And walks the endless  
circle.

CUT TO:

INT. "SOMA" PRECINCT POLICE STATION / SERGEANTS'S DESK -- DAY

An OFFICER walks past Harrington, who smiles and nods, then spins round in his chair.

HARRINGTON  
 (into phone; whispers)  
 What filthy creature of the night  
 dares call by day?

LEONARDO (O.S.)  
 Leonardo. I need information.

CUT TO:

INT. REED & REED / CONFERENCE ROOM -- EVENING

Empty coffee cups. Candy wrappers. And an argument going around in circles.

BRIAN  
 I mean, really, how hard is it?  
 (demonstrating)  
 You just close your hand.

JESSICA  
 It's easy now, in here, without my  
 maniac fiance screaming and --

BRIAN  
 One hand for the rail, one for the  
 ring.  
 (demonstrating)  
 See. Easy.

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

Jessica tries to talk. Can't find the words. Looks like she's about to explode.

KATE  
 Why don't we take a little break?

Brian and Jessica walk to opposite ends of the room. Kate walks out.

CUT TO:

INT. REED & REED / HALLWAY -- EVENING

Kate walks past her father's portrait. Stops. Tries to imagine what he would say.

LAUREN (O.S.)

Kate.

Kate sighs. Lauren's in her office. She motions for Kate.

INT. REED & REED / LAUREN'S OFFICE -- EVENING

Lauren's freshening up her makeup.

KATE

Hot date?

LAUREN

Tim Connelly.

KATE

Yikes. Once again I'm glad I'm not you.

LAUREN

I just got off a call with Charles Pease. I thought you had everything handled. He's calling off the deal.

KATE

No! That's...that's absurd. When I left their office--

LAUREN

You met with Charles and Douglas? Without me?

KATE

Well, I got some new information about the accident. The boy driving the other car --

LAUREN

What? He's not our client.

KATE

But he's innocent and --

LAUREN

He's not our client! I called you in to help, and now I've got to clean up your mess.

KATE

Sorry. I should never let an innocent kid's life stand in the way of our fees.

Kate shakes her head in disgust and starts out.

LAUREN

Is it me you hate? Or lawyers in general? Maybe it's the fact that I married your beloved father. Well you know what? He was beloved to me, too.

Lauren walks past her, and turns out the light.

INT. REED & REED / HALLWAY -- CONTINUOUS

Kate follows Lauren out.

KATE

My father was a lawyer, my brother's a lawyer, my ex-husband's a lawyer, and I was a lawyer. Even though I carry around more than a small amount of self-hatred, if I hated lawyers, I wouldn't work at a law firm. And as for marrying my father, yes, I hate you for that.

This stings even Lauren.

KATE (CONT'D)

I thought my mother made him happy. Till I saw him with you. I don't know what to think about that. So I hate you. It's simpler that way.

Kate walks away.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. REED & REED / KATE'S OFFICE -- EVENING

Leonardo's on the computer. Things are exploding. Kate leans in.

KATE  
Destroy the tower.

LEONARDO  
Not important.

KATE  
It looks important.

Leonardo laughs.

LEONARDO  
Everyone gets distracted by that.  
It's just symbolic of power. You  
focus on that, you're dead.

KATE  
Interesting.

LEONARDO  
I am the master.

KATE  
And you've taught me well.  
(then)  
Anything on Doug's car?

LEONARDO  
Not yet.

KATE  
Alright. Go home.

LEONARDO  
How's it going with the loving  
couple?

KATE  
I feel a breakthrough coming.

LEONARDO  
I'll stick around, then. I've got  
some more work to do.

Kate smiles and walks away.

CUT TO:

EXT. CLIFT HOTEL -- EVENING

Elegant. Glittering. We hear a MAN laughing, a little crazily.

INT. CLIFT HOTEL / REDWOOD ROOM -- EVENING

The laughing man, TIM CONNELLY, 38, a college athlete who's drinking is just starting to catch up to him, sits opposite Lauren, who's smiling politely.

TIM  
You didn't see that coming, that it was his sister?

LAUREN  
I did not. No.

Tim signals for the WAITRESS to bring another round.

LAUREN (CONT'D)  
Tim, I'm done. I've got another meeting.

Lauren signals for the check. Tim leans in very close.

TIM  
(suddenly serious)  
Oh, I don't think so.

Lauren freezes. TIM POINTS AT HER AND LAUGHS.

TIM (CONT'D)  
You are so funny!

LAUREN  
I get that a lot.

The WAITRESS APPROACHES. Lauren hands her a credit card.

LAUREN (CONT'D)  
It's gratifying to know I can count on your company's support. Reed & Reed will continue to provide the service which you ---

TIM  
Blah, blah, blah, blah, blah.  
Lauren, look, I'm easy.  
(MORE)



TIM (CONT'D)

You guys always do good work. I've got no complaints. The old man was just trying to shake you down. Get a better rate. The prick. I won't let him pull our business.

LAUREN

Thank you. I appreciate the loyalty. And you can be sure I'll go the extra mile to make sure you're happy.

Lauren smiles. Tim smiles back. And tosses an envelope on the table.

LAUREN (CONT'D)

What's that?

TIM

The extra mile.

Lauren opens the envelope. Inside is a card key for a room at the Clift.

TIM (CONT'D)

(leaning)

Actually it's just an extra two floors. Told you I was easy.

He puts his hand over hers. The Waitress drops the check.

WAITRESS

Thank you both.

TIM

(staring at Lauren)

Our pleasure.

LAUREN

(signing check)

I think we overindulged.

(getting up)

Good night, Tim.

Lauren walks away. Tim stands, calling after her.

TIM

What's the matter? Am I too young? You want to have drinks with my dad?

(then)

I want my extra mile!

CUT TO:

INT. REED & REED / CONFERENCE ROOM -- NIGHT

Brian and Jessica are each in their chairs, looking like they've gone fifteen rounds. Kate walks in.

KATE

You know what, Brian? I don't believe you're ever going to forgive Jessica for letting go of your grandmother's ring.

BRIAN

It is kind of hard to understand.

Jessica groans.

BRIAN (CONT'D)

I'm just saying.

KATE

Can I see your watch?

Kate takes off her scarf and places it on her lap.

BRIAN

My watch?

KATE

The one Jessica gave you. Her father's watch.

Brian hands it to her. Kate drops it in her lap, wraps it up, and places the bundle on the table.

KATE (CONT'D)

The only way for you to get past this is to destroy something important to Jessica.

Kate slips off one of her high heels and hands it to Brian.

KATE (CONT'D)

Smash the watch.

JESSICA

What?

BRIAN

No.

KATE

It's the only way. Then you'll be even.

BRIAN  
You're crazy.

KATE  
It's the only way.

Brian. No. JESSICA I won't do it. BRIAN

KATE (CONT'D)  
Do it.

BRIAN  
No.

KATE  
Smash it.

JESSICA  
What's wrong with you?

KATE  
Smash the watch.

BRIAN  
I'm not going to do it.

KATE  
Smash it.

BRIAN  
NO!

Kate takes the heel and SMASHES THE WATCH. Brian and Jessica gasp. Broken glass sticks through the scarf.

JESSICA  
I can't believe she --

BRIAN  
I'm...I'm so sorry.

JESSICA  
(to Kate)  
What kind of mediator are you?

BRIAN  
I loved that watch. I loved how special it was to you and that you wanted me to have it.

JESSICA  
That's how I felt about the ring.  
Brian, I was devastated.

BRIAN  
I know...I'm sorry I made you feel  
worse on top of that. I'm sorry I  
made you feel like I do now. I  
feel, I feel...oh my god...

Brian starts to tear up.

JESSICA  
(crying)  
Brian, it's just a watch.

BRIAN  
And it was just a ring.

Jessica and Brian hug.

JESSICA  
They're symbols. We have the real  
thing.

BRIAN  
I love you Jessica.  
(to Kate)  
You, I hate.

JESSICA  
Ditto.

Kate unfolds the handkerchief and holds up a piece of the  
broken watch.

KATE  
"Buffy the Vampire Slayer." Oops.  
Wrong watch.

She takes Brian's watch from her lap and hands it to him.

KATE (CONT'D)  
Sleight of hand. It's easy to lose  
sight of what's important. Focus  
on the wrong thing, you get killed.

Kate gets up.

KATE (CONT'D)  
So, you're dropping the charges and  
moving on, right?

Jessica looks pointedly at Brian. He's staring at the watch and doesn't notice right away.

JESSICA

Brian?

BRIAN

Yep. Moving on. Learned my lesson.

KATE

Excellent. See you in court tomorrow.

She walks out.

INT. REED & REED / KATE'S OFFICE -- NIGHT

Leonardo's at her desk, asleep. Kate knocks on the door and walks in.

LEONARDO

(jumping up)

I'm awake.

KATE

Go home.

LEONARDO

I haven't heard anything about the car.

KATE

Maybe tomorrow.

LEONARDO

Definitely. Alright. I'm going.

Leonardo starts out slowly as Kate packs up her briefcase.

KATE

Leonardo.

LEONARDO

Yeah?

KATE

You know that Buffy the Vampire Slayer watch you have? I want to buy one for a friend. Where'd you get it? Toys R Us?

LEONARDO

Oh, no. That's one of only three inscribed by Sarah Michelle Gellar herself to commemorate the hundredth episode. That's why I keep it locked in my desk.

KATE

Oh. Okay. I...uh...I guess I'll have to track down one of the other ones.

LEONARDO

(laughing)

Good luck with that. It's gonna cost you a fortune.

KATE

He's worth it.

Leonardo exits.

DISSOLVE TO:

INT. REED & REED / HALLWAY -- EVENING

Kate straggles past her father's portrait. She turns to Lauren's office and sees the urn on her desk.

KATE

Goodnight, dad.

Her phone rings. The TIN MAN. "IF I ONLY HAD A HEART." \*

KATE (CONT'D)

(into phone)

It's late.

JUSTIN (O.S.)

Yes.

KATE

(into phone)

You home?

INTERCUT

INT. ASSISTANT DISTRICT ATTORNEY'S OFFICE -- EVENING

JUSTIN

No. You?

KATE  
What do you think?

JUSTIN  
Tomorrow morning, Nathan's Public  
Defender is going to recommend that  
he cop a plea.

KATE  
Why? He didn't do anything.

JUSTIN  
I'll offer five years. And he'll  
take it. It's a good deal.

KATE  
It's a death sentence.

JUSTIN  
I did what you asked, Kate. He's  
not going to trial. You're welcome  
by the way.

KATE  
For what? He's going to jail.

JUSTIN  
But it could've been worse. If he  
gets in front of a judge, the law  
says --

KATE  
The law! The law! The law! What  
about the boy whose life will be  
ruined? Does he even matter?  
You're just like my dad. You make  
laws. And then you hold those laws  
up as sacred, like they came from  
God. Like there's nothing higher.  
Well, guess what, there is.  
There's justice. There's truth.

JUSTIN  
And who gets to decide what's true -  
you?  
(then)  
Five years, Kate. It's a good  
deal.

KATE  
For who?

Devastated, Kate closes the phone and slides down the wall. Around the corner, Brian and Jessica are getting on the elevator. \*

BRIAN  
You know what would be a perfect wedding?

JESSICA  
Yeah. To elope. \*

Brian laughs. Jessica gets on the elevator. \*

BRIAN  
You're kidding, right?

He gets on.

BRIAN (CONT'D)  
'Cause I've already done the seating chart.

Jessica rolls her eyes. The elevator doors close. \*

CUT TO:

CLOSE ON THE FRONT DOOR OF A HOME

Which swings open, revealing DOUGLAS, in his striped robe.

DOUGLAS  
It's very late.

Kate steps into frame.

KATE  
Tomorrow Nathan Henry's going to accept a deal that sends him to prison for five years.

Douglas looks over his shoulder nervously, then steps out, pulling the door closed.

DOUGLAS  
I'm sorry to hear that.

KATE  
Sorry is meaningless. Call the D.A. He has discretion with this sentence. Tell him you don't want Nathan charged.



DOUGLAS

My father --

KATE

Your father doesn't make any sense!  
C'mon, you know that. You were in  
the car. This is your decision.

DOUGLAS

I...I can't.

KATE

Why not? C'mon. Tell me. Because  
I really, truly don't understand.

DOUGLAS

I've already lost the job I wanted.  
If I go against him on this, I'll  
lose him. And if I lose him, I'll  
lose the job I have now, I'll lose  
my house, I'll lose everything.

KATE

Doug, please, this is bigger than  
you. Stand up for Nathan. Save  
his life. Do the right thing.

DOUGLAS

I envy you. You always seem to  
know what that is.

Douglas backs away and gently closes the door on Kate.

EXT. PEASE HOUSE -- NIGHT

It's enormous, and the path Kate walks to the curb is long  
and winding.

CUT TO:

EXT. BLUE AND GOLD FERRY -- NIGHT

Kate's at the rail, staring at the water, San Francisco  
receding behind her.

She takes out her phone. Dials. SCARECROW.

CUT TO:

INT. STEVE'S APARTMENT / LIVING ROOM -- NIGHT

A cell phone rings and vibrates on the coffee table. Steve  
wanders in from the bedroom and grabs it.

\*

\*

\*

STEVE

Oh god.  
 (into phone; whispers)  
 Kate.

KATE (O.S.)

Nathan Henry's life is ruined.

STEVE

(into phone)  
 I was sleep--

KATE (O.S.)

And Douglas freaking Pease could  
 care less.

STEVE

(into phone)  
 Kate.

\*

EXT. BLUE AND GOLD FERRY -- NIGHT

KATE

(into phone)  
 And I don't know what I'm doing.  
 What am I doing?

Beat.

STEVE (O.S.)

You never used to call me like this  
 when dad was alive.

KATE

(into phone)  
 Yeah. I know.

She hangs up.

CUT TO:

EXT. WELCOME A BROAD -- NIGHT

Kate's sitting in the dark cockpit of her boat, lost,  
 oblivious to the light and music spilling from the hatches of  
 Australian Andrew's boat next door.

She flips her phone open, dials.

The WIZARD picture appears. She hangs up.

\*

Dials. The WIZARD. Hangs up.

Dials. The WIZARD.

She closes her eyes, tight.

JACK REED (O.S.)  
You've reached the cell phone of  
Jack Reed. I'm not available.  
Leave a message and I'll return  
your call promptly.

The phone beeps, awaiting her message. Kate starts to cry.

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. SAN FRANCISCO YACHT CLUB -- MORNING

The OLD WOMAN's at the end of the dock, by the locked metal gate. A MESSENGER runs over with a manila envelope, which he passes to her over the gate.

EXT. WELCOME A BROAD -- MORNING

Kate climbs off the boat, dressed for work. A wrench suddenly crashes to the dock, just missing her, and she jumps.

ANDREW (O.S.)  
That's mine.

She looks up. Andrew's in a Bosun's Chair, shirtless, making adjustments at the top of his mast, 50 feet up.

ANDREW (CONT'D)  
(smiling)  
Sorry!

Kate picks up the wrench.

KATE  
You want me to toss it back?

ANDREW  
(laughing)  
Hold on to it. I'll come by tonight and pick it up.

Kate smiles, but places the wrench on Andrew's boat.

ANDREW (CONT'D)  
I'm Andrew, by the way.

KATE  
Kate.

The Old Woman drops the envelope on Kate's dock box and scurries away. Kate grabs the envelope and opens it.

KATE (CONT'D)  
Oh my god.  
(to Woman)  
Wait!

Kate runs toward the Old Woman, who starts moving as fast as she can -- away from Kate. The Old Man comes from the other direction.

KATE (CONT'D)

Wait!

OLD WOMAN

A messenger came. He said it was important. I was trying to be nice.

Kate catches up and throws her arms around her. The Woman SCREAMS. The Old Man hurries over.

KATE

No, no -- please. Thank you. It's a ticket. A photo ticket. It's great. Thank you so much. Thank you. Oh, my god. This is just what I needed. It's better than I could have imagined. Thank you. I've got to go. I can't be late.

She kisses the Woman, shakes the Man's hand...

KATE (CONT'D)

You have a FANTASTIC day.

...and runs off, dialing her phone.

KATE (CONT'D)

(into phone; loud)

Leo! I got the picture. Oh my God! Nathan's supposed to make his plea today. Tell Doug Pease I'm coming over right after court.

Andrew watches Kate sprint off the dock.

OLD WOMAN

(to Old Man)

I think we should move back to land.

CUT TO:

EXT. HALL OF JUSTICE -- ESTABLISHING-- MORNING

Kate sprints past the morning parade of dark suits.

\*



He kisses her.

BRIAN

Now.

JESSICA

Judge?

Judge Nicastro sighs.

JUDGE NICASTRO

By the power vested in me by the  
state of California, I declare you  
man and wife.

BRIAN

That's it?

JUDGE NICASTRO

There's some paperwork.

Brian and Jessica kiss. Kate applauds and whistles.  
Nicastro bangs his gavel.

JUDGE NICASTRO (CONT'D)

Fifteen minute recess. Newlyweds,  
meet me in my chambers. I need  
some signatures. Then you can  
begin your lifetime of happiness.

With her phone, Kate takes a picture of Brian and Jessica,  
still kissing.

KATE

Yeah! Congratulations!

JUDGE NICASTRO

(to Carl/Lou/Susan)

You're free to go.

(then)

Bailiff, remand Ms. Reed into  
custody.

The BAILIFF heads for Kate.

KATE

Because I took a picture?

JUDGE NICASTRO

You were four minutes late.

KATE  
Everything's a technicality. I  
hate courts!

JUDGE NICASTRO  
I know. \*

KATE  
You're not serious. \*

The Bailiff handcuffs Kate. \*

DISSOLVE TO:

INT. HALL OF JUSTICE / HALLWAY -- DAY

Brian and Jessica, wedding license in hand, hug Kate. \*

JESSICA  
Thank you. For everything.

BRIAN  
Yeah. Thanks.

They walk away. Brian looks back and points to his watch.

BRIAN (CONT'D)  
(mouthing)  
I really love this watch.

Kate waves. And we see that her other hand is handcuffed to  
the bench. The hallway's empty. She sits.

Her phone rings. COWARDLY LION: "IF I WERE KING OF THE  
FOREST." She picks it up with her free hand. \*

KATE  
(into phone)  
Hey, Leo. Are the new contracts  
ready? \*

LEONARDO (O.S.)  
They're being messengered to the  
Pease building. Lauren's on her  
way to see Charles. Douglas is  
expecting you. Are you almost  
there?

KATE  
(into phone)  
I'm walking into the lobby.

She hangs up and looks down the hall -- she's all alone.



KATE (CONT'D)  
Bailiff! Hello! Hello!

Nothing.

KATE (CONT'D)  
Somebody! Anybody?

Justin passes by, at the end of the hall. He's on the phone.

KATE (CONT'D)  
Justin! Hey! Did you get my  
message?

JUSTIN  
(covering phone)  
I pushed Nathan's plea to the end  
of the day.

KATE  
Thankyouthankyouthankyou.

JUSTIN  
(re: phone)  
I gotta run.

He starts off.

KATE  
Wait! So do I.

She gets up and starts dragging the bench with her handcuffed  
hand.

KATE (CONT'D)  
But I need a teeny tiny favor.

CUT TO:

EXT. PEASE BUILDING -- DAY

LAUREN (O.S.)  
Is there something specific that's  
bothering you?

INT. PEASE BUILDING / CHARLES' OFFICE -- DAY

Charles is at his desk, looking over the contracts. Lauren's  
across from him, with another copy.

LAUREN  
Is there a deal point that can be improved on? Maybe the share valuation?

Charles lays down the contracts.

CHARLES  
It's just not going to happen, Lauren.

LAUREN  
Why?

CHARLES  
Because I said so.

CUT TO:

INT. PEASE BUILDING / DOUGLAS' OFFICE -- DAY

Douglas is at his computer. Kate knocks and enters.

KATE  
May I come in?

Kate sits down and crosses her legs, revealing an ELECTRONIC MONITORING BRACELET on her ankle.

DOUGLAS  
There's nothing more to talk about.

She drops a manila envelope on the desk. Douglas opens it and pulls out an 8x10 BLOWUP OF A PHOTO TICKET of Douglas' car. There's a Post-It note over the driver's face.

KATE  
It's amazing technology, these photo cameras. Crystal-clear picture, don't you think?

Douglas peels away the corner of the Post-It. We don't see what he sees. The blood leaves his face.

DOUGLAS  
What do you want?

KATE  
I want you to do the right thing. For Nathan. And for yourself. I'll be in your father's office.

She grabs the manila envelope and photo and leaves. Douglas tries to catch his breath.

CUT TO:

INT. PEASE BUILDING / CHARLES' OFFICE -- DAY

Charles at his desk. Lauren on the couch.

CHARLES  
Lauren, my mind's made up.

LAUREN  
Please. I just have a couple more thoughts.

CHARLES  
Put them in an e-mail.

Charles turns to his computer. Lauren reluctantly starts out, almost running into Kate, who's on her way in.

LAUREN  
Kate?

CHARLES  
What do you want?

KATE  
I want what I've always wanted -- what's best for you, what's best for Doug, and what's best for Nathan Henry.

CHARLES  
That boy is none of my concern.

DOUGLAS (O.S.)  
No, he's mine.

Douglas is in the doorway. He walks in.

DOUGLAS (CONT'D)  
I was driving. It's my decision.  
(to Kate)  
I'm going to ask to have his charges dropped.

KATE  
I'll let the D.A. know he'll be hearing from you this morning.

CHARLES

(to Kate)

What are you doing? Why are you here? Our business is done.

KATE

No, no. It's not. I always start what I finish. My father taught me that. He taught me a lot of things. Unfortunately I wasn't always a good student. I'm trying to be better. Because that's his legacy. The lessons he passed down to me. Because he's gone. He died Charlie, he died, and he was younger than you, but through me, he lives on. What will be your legacy, Charlie? That's really what's on the table, isn't it? Because this was never about Nathan. Or Capri pants. Or the car accident. Those were all excuses. You'll always find a reason to back out of this deal. Or the next one.

CHARLES

So now I'm a flake?

KATE

No, no, no. No. You're human. You're just like my dad. You don't want to retire because you're afraid that you're going to disappear. But you keep trying to hold on so tightly, that's exactly what will happen, because when you die everything you know will die with you. But it doesn't have to. It can live on.

CHARLES

(to Douglas)

Is this your way of pushing me out?  
Is this all your idea?

KATE

No. His idea is that you stay on as Chairman.

She shoots the startled Douglas a look. Lauren catches it. Charles doesn't.

KATE (CONT'D)

Douglas runs the company as President. You keep an eye on the big picture. And mentor him. Pass down what you know. Then you'll have a legacy. It'll be around. Even when you're not.

CHARLES

Douglas has his own ideas. He doesn't want to listen to mine anymore.

Kate looks to Douglas.

DOUGLAS

I can do better, dad.  
(beat)  
I'd like to try.

CHARLES

You're going to make me read those damn pie charts, aren't you?

DOUGLAS

No. I promise.

CHARLES

Liar.

Douglas smiles.

KATE

Charlie, you and Doug on the same page now?

Charles nods.

KATE (CONT'D)

Excellent.

LAUREN

We'll need to amend the deal. Our contract attorneys will --

KATE

Hold on.

Kate pulls out a manila envelope. Doug's eyes go wide.

KATE (CONT'D)

I took the liberty.  
(then; taking them out)  
(MORE)

KATE (CONT'D)  
New contracts. Just initial at the  
X's.

Douglas initials the contracts and hands them to his dad.  
While Charles initials, Douglas looks at Kate and smiles.

KATE (CONT'D)  
(to Lauren)  
You'll need to clear this with the  
investors.

LAUREN  
They'll be thrilled.

Kate takes the contracts.

KATE  
(walking out)  
Nice work gentlemen.

LAUREN  
Win-win.

She runs after Kate.

CUT TO:

INT. PEASE BUILDING / HALLWAY -- DAY

Kate's waiting for the elevator. Lauren runs over.

LAUREN  
You blind-sided me.

KATE  
I got the job done.

The elevator doors open. Kate steps inside.

LAUREN  
How?

KATE  
Trade secret.

The doors start to close. Lauren stops them.

LAUREN  
I don't think so.

Lauren steps inside and the doors close.

INT. PEASE BUILDING / ELEVATOR -- DAY

Kate hands Lauren an envelope.

KATE

There was no woman in the car.

The elevator doors close. Lauren slides a photo from the envelope.

CLOSE ON THE PHOTO

It's a blowup of a photo ticket. A perfectly clear shot through the windshield of Douglas' BMW. \*

Douglas Pease is the only person in the car. He's behind the wheel. And he's dressed as a WOMAN.

KATE (O.S.) (CONT'D)

This is what Doug didn't want his father to see.

DISSOLVE TO:

EXT. SAN FRANCISCO STREET / INTERSECTION -- NIGHT (FLASHBACK)

The light turns YELLOW. Then RED.

The BMW whizzes through.

THE RED LIGHT CAMERAS FLASH -- revealing Douglas, in drag.

INT. BMW -- NIGHT

Douglas sees the flash. Frantically rubs off his makeup.

EXT. 280 ON-RAMP -- NIGHT

The BMW flies up the on-ramp.

EXT. 280 -- NIGHT

The BMW bumps the Civic.

And bumps it again.

The Civic window rolls down. The gun pokes out.

The BMW window rolls down revealing Douglas in drag.

INT. BMW -- NIGHT

Douglas sees the gun. And realizes he's been seen. He closes the window. Pulls the dress over his head.

EXT. 280 -- NIGHT

The BMW swerves, then SLAMS into the divider.

INT. BMW -- NIGHT

Douglas throws the dress and wig through the passenger side window, and collapses on the airbag.

DISSOLVE TO:

INT. PEASE BUILDING / LOBBY -- DAY

The elevator doors opens. Lauren's still staring at the photo, in shock. Kate grabs it from her and walks off.

DISSOLVE TO:

EXT. REED & REED -- DUSK

We hear rumbling. Then an explosion.

INT. REED & REED / KATE'S OFFICE -- DUSK

Leonardo's at Kate's desk again. Things are exploding on the computer. Kate walks in.

KATE

What's wrong with your desk?

Leonardo quits the game.

LEONARDO

No privacy.

Leonardo grabs his stuff.

LEONARDO (CONT'D)

I didn't think you were coming in.

KATE

Me neither.

He heads out.

KATE (CONT'D)

Leonardo, did you lose weight?



LEONARDO  
Let's not do that charade today.

KATE  
What?

LEONARDO  
I gave up my Planeswalkers to get  
that picture.

KATE  
Dungeons & Dragons?

LEONARDO  
Magic Cards. Planeswalkers travel  
across planes of existence.  
They're very hard to get.

KATE  
Interesting.

LEONARDO  
Just say thank you.

KATE  
Is that a new suit?

LEONARDO  
You never ever say thank you.

KATE  
That's not true.

Leonardo walks out.

INT. REED & REED -- DUSK

Leonardo's at his desk. Kate comes up behind him and kisses  
him on the head. His smile is as big as his waist.

INT. REED & REED / HALLWAY -- DUSK

Kate walks past the portrait of her father.

LAUREN (O.S.)  
Kate.

Kate sighs. Lauren comes out of her office.

KATE  
Hey, Lauren.

Lauren just stands there.

KATE (CONT'D)

What? You want to give me a raise?  
You're willing to admit that  
lawyers burn bridges and mediators  
build them? You want to  
congratulate me for turning the  
Pease situation into a win-win?

LAUREN

Your father's ashes are missing.

KATE

Really? So you lost the Connelly  
account and my father's ashes?  
(rubbing it in)  
Lose-lose.

Kate walks off.

CUT TO:

EXT. COUNTY JAIL #9 -- NIGHT

The gate swings open. FOUR MEN step out, each with a clear  
plastic bag of their possessions in hand.

Kate's across the street. She checks her watch. The gate  
starts to close. Then it stops.

Nathan steps out. His MOTHER and TWO SISTERS run over and  
throw their arms around him, sobbing. Through their embrace,  
Nathan spots Kate.

NATHAN

Hey!

She waves. He runs over.

NATHAN (CONT'D)

Thank you.

KATE

I didn't do anything. The truth  
set you free.

NATHAN

But you found the truth.

KATE

It was always there. I helped  
people see it.

Nathan smiles. So does Kate.

NATHAN  
What about D'Sean?

KATE  
Five years.

He shakes his head.

KATE (CONT'D)  
You better go. Yale's waiting.

NATHAN  
Yeah.

KATE  
Any idea what you're going to major  
in?

NATHAN  
I signed up for English Lit. Now  
I'm thinking pre-Law.

KATE  
That's a good thought.

Nathan runs back to his family. Kate steps into the street.

KATE (CONT'D)  
Taxi!

A Cab pulls over. Kate hops in and gets lost in the maze of  
traffic.

FADE OUT.

END OF ACT SIX

TAG

FADE IN:

EXT. WELCOME A BROAD -- NIGHT

Andrew's boat is now dark. Kate's is candlelit, with music playing inside.

Justin approaches and bangs on the hull.

JUSTIN

Kate?

Kate pops into the cockpit, wearing a tank top, no bra.

KATE

It's late.

JUSTIN

Did I wake you?

Suddenly self-conscious, she crosses her arms over her chest.

KATE

Uh, no. Hold on. Just a sec.

Kate goes back down, closing the hatch behind her. Justin stands there awkwardly.

The music stops. Kate pops back up, pulling an old sweatshirt on.

JUSTIN

You must have really put the screws to Douglas Pease. He pushed me hard to let that kid go. What did you have on him?

KATE

Sometimes people just do the right thing.

Justin laughs.

JUSTIN

No they don't. Not till you make them.

Silence descends on them. The Old Man and Woman are walking down the dock.

JUSTIN (CONT'D)  
 You know, you don't have to live  
 here, Kate. You took a bad  
 settlement.

KATE  
 I don't like conflict.

Justin smiles.

JUSTIN  
 I'm just saying, I can spot you a  
 year's rent. You can move back to  
 our neighborhood.

KATE  
 I like it here. I have friends.

She sees the Old Couple.

KATE (CONT'D)  
 (waving)  
 Hey! How you doing tonight?

They move off quickly, without looking over.

KATE (CONT'D)  
 They're shy.

Justin steps on to the boat.

JUSTIN  
 Kate, can I come onboard  
 and...talk?

She pushes him back onto the dock and nods to the cabin.

KATE  
 I'm...uh...I've got company.

JUSTIN  
 Oh, yeah, well. A new Tin Man?

Kate's impossible to read.

JUSTIN (CONT'D)  
 I'm sorry I shouldn't --

KATE  
 Maybe another --

JUSTIN  
 Yeah, yeah. Or coffee.

KATE  
Coffee.

JUSTIN  
We'll do that.

KATE  
Good night.

Justin walks away.

KATE (CONT'D)  
Justin.

JUSTIN  
Yeah?

KATE  
Dad thought you were great. Maybe  
even too good for me.

JUSTIN  
(smiling)  
He was half right.

DISSOLVE TO:

EXT. WELCOME A BROAD -- LATER

Candlelight flickers through the portholes.

KATE (O.S.)  
Let's focus on what we have in  
common. We have the same sense of  
humor. And no one has my sense of  
humor.

INT. WELCOME A BROAD -- NIGHT

Kate's at the galley table. There's an open bottle of wine.  
Two glasses. Kate's is empty.

KATE  
And we agree on the important  
stuff, and that's...important.

She's talking to the urn containing her father ashes, which  
is sitting on the table across from her. Around the neck of  
the urn, just above the inscription - JACK REED - Kate's  
placed a pair of oversize black glasses.

KATE (CONT'D)  
We both have strong beliefs.

She tries to pour some more wine for herself. The bottle's empty. She grabs the full glass in front of the urn and switches it with her empty one.

KATE (CONT'D)

You believe in the letter of the law. It's absolute. It's always right. And I believe laws are made by people, and people are often wrong.

(beat)

You know what I wish I'd told you? That the world needs both of us, you and me.

Kate sips her wine.

KATE (CONT'D)

Because really, everything worked out, didn't it, dad? I mean, it's not the way you would have done it, with motions and arguments and briefs, but look at the results. The guilty paid a price. The innocent went free. All is right with the world.

She swings her leg up on to the table, SMASHING THE ELECTRONIC BRACELET on the wine opener. It starts to beep.

KATE (CONT'D)

Uh-oh.

FADE TO BLACK.

END OF SHOW

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Zane/Pillsbury Casting  
**FACING KATE**  
**Pilot**  
November 13, 2009  
Producer Session  
3pm

Role of "Leonardo"

ARJAY SMITH	global
AVERY KIDD WADDELL	imp.7
COLTON DUNN	p/y
EFREN RAMIREZ	ksr
ERIC ANDRE	generate
GRIFFIN MATTHEWS	einfeld
J. ANTHONY PENA	maverick
JIM TITUS	savage
JUSTIN CHON	aa
LORENZO EDUARDO	hecht
LUIS CHAVEZ	aba