

"Legally Mad"

Written By:

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WORKING DRAFT

October 1, 2008

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"Legally Mad"

CAST LIST

BRADY HAMM
GORDON HAMM
STEVEN PEARLE
JEANETTE HARRIS
JOE MATTY
SKIPPY PYLON
PAIGE GIDEON
LEIGH WANG

Oren Koenig
Lou Peable
Kevin Volk

Judge Hugh Pierce
Atty Brian Thresher
Warren Belson
Elliot George (non-speaking)
Mitchell Winkler (non-speaking)
Gloria Quinn (non-speaking)

Marty Brecker
Sylvie Pearle
Daphne Brooks

Lucy
Lynne
Cussie Moore (non-speaking)

Officer #1

SONG LIST:

"DOUBLE-SHOT OF MY BABY LOVE" (GORDON, STEVEN, CLUBBERS)
"I WANT YOU BACK" (JACKSON FIVE - VAMP ONLY)
"I LOVE THE NIGHTLIFE" (ALICIA BRIDGES)
"ONE FINE DAY" (PAIGE, LEIGH, LUCY, LYNNE)
"IT'S ALL OVER NOW" (ROLLING STONES)
"ARE YOU HAVING ANY FUN?" (GORDON, STEVEN)
"GOOD RIDDANCE" (TIMES OF YOUR LIFE) (GREEN DAY)

"Legally Mad"

SET LIST

INTERIORS:

LAW FIRM - MORNING, DAY, EVENING & NIGHT
CONFERENCE ROOM - NIGHT
GORDON'S OFFICE - DAY
STEVEN'S OFFICE - MORNING, DAY & NIGHT
JOE'S OFFICE - DAY
PAIGE'S OFFICE - DAY
CORRIDOR - NIGHT

JUDGE HUGH PIERCE'S COURTROOM - MORNING

JAIL
CELL WING - DAY

GORDON'S HOUSE - NIGHT
GREAT ROOM - NIGHT

MATINEE CLUB - DAY & NIGHT
KINGS' ROW CLUB - DAY
DRESSING ROOM - DAY
CLUB - EVENING

REHEARSAL STUDIO - DAY

RESTAURANT - DAY

BRADY'S CAR - NIGHT
CAB - EVENING

EXTERIORS:

CHICAGO - MORNING
CEMETERY - DAY
GORDON'S HOUSE - NIGHT

THE LAWYERS

BRADY HAMM – Late twenties. Lawyer/den mother/baby-sitter/ she is the center of this warped universe; in fact, she is the life-line to everyone else’s semblance of sanity. Easy-going, popular with friends and foes alike; she disarms with charm. Offered several prestigious clerkships out of law school, she instead chose to work for her father, who she remains deeply devoted to. Deadpan funny, it’s often through her bemused eyes that we experience all the madness.

GORDON HAMM – Late forties. The firm’s senior partner, part F. Lee Bailey, part Harold Hill of ‘The Music Man.’ Fun-loving, fast-talking, a little slick... it was either a career in law or used cars. He chose the law.

STEVEN PEARLE – Forties. The other pea in Gordon’s pod, the sensitive Frick to Gordon’s slick Frack. Completely caught in Gordon’s contagious riptide, though without Gordon he would fall victim to his own more-tortured and neurotic instincts. Physically comedic.

JEANETTE HARRIS – Thirties, attractive, on the constant verge of a nervous breakdown. Meticulous in appearance, she prides herself on being perfect. Has an army of therapists, none help.

JOE MATTY – Thirties. Rugged, grumpy, abrupt, offensive, no reason for anybody to like him; everybody does. We love Joe, we simply don't know why.

SKIPPY PYLON – Thirtyish, a pixie, dresses like a sixteen-year old, skirts, knee-sox, delights in being confused for a teenager. Speaks in a cheerful sing-songy Stepford tone, she's either medicated or should be. She can go from The Flying Nun to Mommy Dearest in a nano-second. A brilliant attorney, but not well.

PAIGE GIDEON – Late twenties. Usually wears glasses, deceiving good looks, sneaks up on people with her cheeky humor, often caustic. The most sexually adventurous, though one would never guess from her conservative, almost wonkish appearance. Always the ones you least expect.

LEIGH WANG - Twenties, office assistant, adorable, also a struggling musician. Takes manipulation to an art form.

RECURRING:

OREN KOENIG – Fifties. One of the more senior partners, he's the office sage.

LOU PEABLE – Tax attorney, the most boring man on earth, speaks in a quick monotone, no inflection, you can forget he's in the room while talking to him. His arms hang limply by his side; he's never had much use for them. Required by law to be bald.

SHOW NAME

"Legally Mad"

ACT I

FADE IN:

WE SMASH INTO:

1 INT. CLUB - EVENING

A young, hip-but-claustrophobic Chicago night club, PACKED, A BAND PLAYS while GORDON HAMM and STEVEN PEARLE, both late forties, white dinner jackets, TWINKLING FEDORAS ON THEIR HEADS, are on a slightly elevated stage, dancing to the VAMP OF "DOUBLE-SHOT OF MY BABY LOVE," to the utter delight of the much-younger CLUBBERS.

1

CUT TO:

2 INT. HIGH TECH LAW FIRM - EVENING

Opulent, plush, the place glistens and shines. A looming crisis as BRADY HAMM walks briskly toward JOE MATTY, on his cell. IN THE B.G., WE CAN SEE A GLASS-ENCLOSED CONFERENCE ROOM, VARIOUS PEOPLE GATHERED. As Brady passes office assistant, LEIGH WANG, twenties, being browbeaten by SYLVIE PEARLE, forties.

2

BRADY

(to Joe)

Where's my father?

JOE

What, I look like a lo-jack to you?

And OREN KOENIG, fifties, senior partner, suddenly arrives, the following has an extremely-clipped and escalating urgency; the tension compounds throughout.

OREN

(panic)

They're all in there, where the hell--

BRADY

I don't know.

SMASH CUT TO:

3 INT. CLUB - MOMENTS LATER

Gordon and Steven, still dancing away, dips, slides, they must practice this routine.

SMASH BACK TO:

4 INT. LAW FIRM - CONTINUOUS

Brady is still with Oren, as Sylvie Pearle pounces upon them, and the pressure-cooker compounds.

OREN
Warren's head is about to detonate,
Brady--

SYLVIE
Where's my husband?

SYLVIE (CONT'D)
We had dinner plans.

BRADY
Sylvie, could you give us--

AS PAIGE GIDEON joins--

PAIGE
They're getting angry in there,--

BRADY
Okay. Everybody just take a deep
breath, and--

SKIPPY PYLON joins.

SKIPPY
(sing-songy)
Hellooo!

BRADY
Skippy, please.

As LOU PEABLE, forties, arrives--

LOU
(monotone)
I saw Gordon and Steven
go out the elevator,
they were together,
Gordon and Steven,
they went out the
elevator, I saw them.

SKIPPY
(to Brady)
Please what, you asked
nicely, but you didn't ask
what, 'please what?'

4 CONTINUED:

BRADY

(to Lou)
Do you know where?

LOU

I don't know where, I don't know
where.

CUT TO:

5 INT. CLUB - CONTINUOUS

GORDON/STEVEN

(singing)
Woke up this morning/ I was hurtin'
so bad.../the worst hangover that I
ever had...

6 INT. LAW FIRM - CONTINUOUS

And now, JEANETTE HARRIS is there.

JEANETTE

I can't stall them much longer,
Brady. Warren's face has gone from
pink to a rich burgundy,--

LEIGH

(arriving)
Gordon and Steven took a 'just
because' moment.

BRADY

What?

OREN

Now?

JEANETTE

We're fucked.

SKIPPY

(sing-songy)
Well, doesn't somebody have a potty-
mouth, I certainly don't know who.

SYLVIE

I'm going to kill him when I see
him.

7 INT. CLUB - CONTINUOUS

7

Gordon and Steven, still on stage. The ENTIRE ROOM IS SINGING WITH THEM NOW.

GORDON/STEVEN

(singing)

Double shot of my baby love/ Double
shot of my baby love/...

8 INT. LAW FIRM - CONTINUOUS

8

OREN

(taking charge)

Okay, everybody settle. Those
windows are glass, the clients can
see us, so let's try not to look
like we're imploding.

BRADY

Lou, maybe you could take Sylvie
downstairs for a drink,--

PAIGE

(re: the clients)

They're all looking at us.

JEANETTE

Where the hell is Gordon?

SMASH CUT TO:

9 INT. CLUB - EVENING

9

ANGLE GORDON AND STEVEN

Steven has lost the jacket. Pants hiked to his nipples,
he's doing a Pee Wee Herman dance. FIND BRADY, as she
enters... observes knowingly.

10 INT. CAB - MOMENTS LATER

10

Brady rides with Steven and Gordon, TWINKLING FEDORAS STILL
ON THEIR HEADS, they sit like scolded puppy dogs.

BRADY

The firm's biggest client. You are
the senior partners, you could at
least show up for the meeting.

(MORE)

(CONTINUED)

10 CONTINUED:

10

BRADY (CONT'D)

(a beat)

And Steven, you were supposed to have dinner with your wife, who's at the firm. Very bad senior partners.

(then)

Turn off your hats.

CUT TO:

11 INT. CONFERENCE ROOM - NIGHT

11

The clients are waiting, including WARREN BELSON, sixties, CEO of Farmer Savings and Loan, his face pink with anger. He's flanked by ELLIOT GEORGE, fifties, MITCHELL WINKLER, forties, and GLORIA QUINN, late thirties, all dressed in conservative grey suits. Oren, Jeanette, and Joe are there. It's very tense.

OREN

I assure you, Warren, they are on their way, they should be here any--

WARREN

You keep saying that, Oren, "it'll be a minute," then another minute passes and there continues to be no sign of him.

CUT TO:

12 INT. LAW FIRM - NIGHT

12

Gordon, Steven, and Brady step off the elevator under--

GORDON

You just tell her you went shopping to get her a little something special, wives love that,

(then)

Paige, honey,--

PAIGE

Nevermind, I was told to get you right in there.

SYLVIE

(charging like a bull)
Steven.

(CONTINUED)

12 CONTINUED:

12

STEVEN

Cupcake. I was just--

SYLVIE

Nevermind calling me food, where--

STEVEN

(not breaking stride)

Just wait in my office, honey, I
promise I will be right there.

BRADY

If you hear me cough, Dad, it means
dial it back.

And Gordon flips his hat to AN ASSISTANT, enters into:

13 INT. CONFERENCE ROOM - CONTINUOUS

13

The clients wait, along with Jeanette, Joe, and Oren, as
Brady, Gordon, Steven, and Paige enter. Brady takes a
position against the far wall, under--

GORDON

(like a cool breeze)

Sorry I'm late, folks, Elliot, how's
Marge, she still got that crush on
me, Mitchell, good seeing you, buddy,
I'm guessing Florida, right, you
don't get a bronze like that from a
tanning booth, whoooo, look at Warren
here, could I fry an egg on his
head or what, what do you know, my
friend?

Brady coughs slightly.

WARREN

(barely-contained
rage)

What do I know? I know I'm to appear
in court in a little less than eleven
hours to fend off a motion which
threatens to turn one plaintiff
into fourteen hundred. I know I've
suddenly been served with a discovery
motion, which...

(MORE)

He fixes a look on Steven, who realizes his HAT IS TWINKLING
again. Steven turns it off.

(CONTINUED)

13 CONTINUED:

13

WARREN (CONT'D)

...a discovery motion, which, if I lose, would mean 'game over,' and Farmer Savings and Loan, which is basically me, will be out hundreds of millions of dollars. And I know I've been sitting in this fucking conference room waiting for my attorney who has now entered dressed like a goddamn waiter. That's what I know, Gordon.

GORDON

You need to relax, my friend, am I right, Steven,

(back to Warren)

see, the thing is, we go tomorrow before Judge Ryerson, fine man, helluva golfer too, leans to one side as he sits on the bench, he's got a monster boil that--

As Brady coughs--

GORDON (CONT'D)

--we can discuss later, Judge Ryerson's not gonna certify the class, wanna know why, Joe here's got us covered, he specializes in plaintiff commonality, am I right, Joe, as for the discovery motion, thing stinks on notice.

(to Gloria)

How are you, sunshine, Gordon Hamm, you new?

A slight Brady cough.

WARREN

She works for me, you've met her six times.

GORDON

(as he winks at her)

Not in that outfit I haven't.

As Brady coughs--

WARREN

(veins bulging now)

If that class gets certified,--

(CONTINUED)

13 CONTINUED: (2)

13

GORDON

It won't, Warren, gee, I hate it when you don't listen like that, see, on the one hand, Judge Ryerson is lazy, and on the other hand --

(to Gloria)

and this is my good hand --

(back to Warren)

each of those fourteen hundred plaintiffs would have to weigh in on damages, and no judge wants to spend a year -- which is what it would take, easy -- listening to mortgage and foreclosure woes, cry-babies are boring, that's what they are, Judge Lazy-ass will quash this in a heartbeat,

(to Gloria)

mine skips when I look at you,

(back to Warren)

not just because it's consistent with the law, but because he'll want to, see, he's a powerful guy, --

(to Gloria)

and good-looking, rich men tend to get exactly what they want in life.

Am I right, sunshine?

(icy)

Am I right, Warren?

A beat. Brady swallows a smiles, as we: WE HEAR THE VAMP TO THE JACKSON FIVE'S "I WANT YOU BACK," and we:

CUT TO:

14 INT. LAW FIRM - MINUTES LATER

14

Brady and Paige, on the move.

PAIGE

I think your father likes to put himself in the biggest hole possible to see if he can dig himself out, it's either some adrenaline addiction or he's got some self-destructive, career death-wish that--

As KEVIN VOLK, attorney, thirties, intercedes.

KEVIN

Hey.

(CONTINUED)

14 CONTINUED:

14

BRADY

Kevin.

Paige's sexual radar immediately, though slightly, kicks in, she subtly looks him up and down, as she always does, during the following.

KEVIN

(to Brady)

We set?

BRADY

Actually, it's... I've been a little slammed and I still need to return a few calls, could I meet you at the restaurant in an hour?

KEVIN

Sure. Hey, Paige.

PAIGE

(as invitational as she can get away with)

Hey.

KEVIN

(to Brady)

I'll see you then.

BRADY

Thanks.

Kevin gives her a quick peck, heads off.

PAIGE

You're going to do it tonight?

Brady takes a breath. Then--

PAIGE (CONT'D)

You know he doesn't even remotely see this coming.

Brady just stares, "you're no help."

PAIGE (CONT'D)

I'm just saying.

As Leigh steps up--

(CONTINUED)

14 CONTINUED: (2)

14

LEIGH
Paige, I'm sorry to bother you, but
I have a small personal crisis,
have you got a second?

CUT TO:

15 INT. PAIGE'S OFFICE - NIGHT

15

Leigh enters with Paige.

LEIGH
As you quite well know, I have
musical aspirations which exceed
the dreams offered to me as personal
office assistant.

PAIGE
(checking her watch)
Oh yeah, the band, how's it going?

LEIGH
Not well. I mean, it was, up until
yesterday, we have an audition
scheduled at King's Row tomorrow,
which is great, there's a six-month
waiting list just to get a try-out,
it's an incredible opportunity,
only...

She takes a breath for strength.

PAIGE
Try to cope, honey.

LEIGH
As you may or may not know, we call
ourselves the MCPG's, it's a working
title of sorts, but--

PAIGE
The MCPG's?

LEIGH
It stands for 'Multi-Cultural Pretty
Girls.' There's four of us, all
pretty, of different ethnicities,
we plan to go global.

PAIGE
Got it.

(CONTINUED)

15 CONTINUED:

15

LEIGH

Anyway, our white girl just went down with pneumonia yesterday, she's bedridden, the audition's tomorrow, no white girl, we've looked high and low for a replacement, but...

(deep breath)

...I'm told you sing. Well.

PAIGE

I used to.

LEIGH

You worked your way through law school as a wedding singer,--

PAIGE

I did, so I could become a lawyer and never have to sing--

LEIGH

It's just, you're very pretty, personally, I don't think I've met anybody whiter, and--

PAIGE

Leigh.

LEIGH

We'd have to wait another six months for an audition, this is King's Row, it would be--

PAIGE

Can't you just audition with three?

LEIGH

We tried rehearsing it that way, we sucked, surprisingly so, plus it's a sixties club. We need a white girl, and you're like 'preppy' white, which is--

PAIGE

I'm going to have to say no.

LEIGH

You mean you choose to say no.

PAIGE

Okay. I choose to. I'm a lawyer. I don't... do clubs.

(CONTINUED)

15 CONTINUED: (2)

15

OFF Leigh, utterly crestfallen, we:

CUT TO:

16 INT. LAW FIRM, CORRIDOR - NIGHT

16

Gordon, Oren, Steven, and Jeanette, on the move.

GORDON

I mean, I know I'm good, but I'm just saying I didn't know I was that good, did you see Warren's face, admit that I'm good, Jeanette.

JEANETTE

Brilliant, but if it matters at all, we probably won't win the motion you promised we'd win, since--

GORDON

Your problem is you never look on the bright side, that's what you never do. Joe's gonna be fabulous on the de-cert, and you're gonna shut down the motion to compel on notice grounds, and if you don't, hell, we'll get Skippy to argue the work product.

OREN

(uh oh)

Gordon. The client has yet to meet Skippy.

JEANETTE

In fact, we've all made a concerted effort to prevent--

GORDON

Jeanette,--

JEANETTE

Skippy's demented.

As Lou Peable briskly passes, completely naked. They stop and stare. A beat.

GORDON

Okay. Something tells me there's a story that goes with that there.

(CONTINUED)

16 CONTINUED:

16

STEVEN

He came from my office.

Gordon and Steven head for and enter into--

17 INT. STEVEN'S OFFICE - CONTINUOUS

17

Sylvie sits there on the sofa. She looks a little tightly-wound.

STEVEN

Sylvie.

SYLVIE

(even)

Steven. Gordon.

A beat.

STEVEN

Lou Peable just left here naked.

SYLVIE

He did, didn't he?

She seems very odd. Almost medicated. A beat.

STEVEN

Can you tell me why?

SYLVIE

If you had come ten minutes prior, you would've discovered us both naked. We were kissing, and suckling, and fondling, and gumming on each other's ear-lobes, we might have even had sex had I not become disgusted after briefly confusing my naked reflection in the window for an overstuffed chaise lounge.

A stunned beat. Steven has no idea what to make of this.

SYLVIE (CONT'D)

Lou left without clothes perhaps because I discarded them out the window in apparent anger toward him, more likely, I was simply projecting my own self-loathing, I wouldn't know because I'm not a psychologist, Steven, I should perhaps get one.

(CONTINUED)

17 CONTINUED:

17

Steven and Gordon exchange a look. Gordon exits. A beat.

STEVEN
Look. I'm not sure exactly what's
going on. But--

SYLVIE
(calmly; deliberate)
I don't want to be married to you
any more.

That's a bombshell. He stares back.

STEVEN
Excuse me?

SYLVIE
I have tried so hard, so desperately
hard to believe I do. But I don't.

A beat.

STEVEN
How long have you felt this...

She reaches into her purse, pulls out a small book, hands it
to him.

STEVEN (CONT'D)
What's this?

SYLVIE
For the last year, I've been keeping
an emotional diary. Everybody should
do it, they can be quite revealing.

Steven flips through it. The pages... only contain the dates
at the top. The rest of the space is blank.

STEVEN
There's nothing written.

SYLVIE
That's right. I lead an emotionally
blank life, Steven. I don't laugh,
I don't cry. I don't feel.

A beat.

STEVEN
Look... um...

(CONTINUED)

17 CONTINUED: (2)

17

SYLVIE

(even)

I'm not your life, Steven...

She stops, stares at his hat as if she's just noticing it now. SHE TURNS ON THE BATTERY, CAUSING THE HAT TO TWINKLE. She holds an incredulous look. Then--

SYLVIE (CONT'D)

(even)

This place is your life. Gordon is your life. The people here, they,-- I have never been your life. I'm sick of it. I'm sick of you. Goodbye.

And she walks out of the room, ... and his life. OFF Steven, his FEDORA STILL TWINKLING, we:

SMASH CUT TO BLACK.

END OF ACT I

ACT II

FADE IN:

18 EXT. CHICAGO - MORNING

18

19 INT. LAW FIRM - MORNING

19

Brady and Gordon, on the move.

BRADY

She left him?

GORDON

And she did it 'quiet,' honey, that's the worst part, when women leave quiet they're gone.

BRADY

How's Steven?

GORDON

That's what I'm about to find out.

Gordon peels off; as Paige suddenly falls in step.

PAIGE

How'd he take it?

BRADY

I didn't exactly... give it.

PAIGE

You didn't break up with him?

BRADY

Today at lunch.

PAIGE

You want me to help, or--

BRADY

Thank you, no.

PAIGE

Brady, I've broken up with a lot of guys, it's something I happen to be good at,--

BRADY

Even so--

(CONTINUED)

19 CONTINUED:

19

PAIGE

--and I have an excellent record of staying friends with men after I dump them.

BRADY

Later, Paige.

As Brady peels off, Leigh falls in step.

LEIGH

Okay, I did some checking, word is you're very good.

PAIGE

Leigh--

LEIGH

The people at this firm have each other's backs, Paige, with the possible exception of Lou, who had Steven's wife's back, I need your help.

PAIGE

(stop)

Look. I am still at the "I want to be taken seriously," stage of my legal career, the last thing I need--

LEIGH

If you could just watch us rehearse and give me feedback, even that would help. Here's the address of the studio.

And Leigh heads off. OFF Paige, we:

CUT TO:

20 INT. STEVEN'S OFFICE - MORNING

20

Steven and Gordon. Steven looks like hell, he hasn't slept.

GORDON

What kind of a nut-job keeps an emotional diary, that's what I'm asking myself.

(MORE)

Steven just looks catatonic.

(CONTINUED)

20 CONTINUED:

20

GORDON (CONT'D)

Okay, first, I need a hug, that's what I need.

STEVEN

I don't really feel like hugging today, Gordon.

GORDON

You're gonna put yourself into my hands, my friend, that's what you're gonna do, first thing we're gonna get a good divorce lawyer, Marty Brecker, there's nobody more vicious, and he's a friend, I'll set it up. Second up, we get you a girl, nothing serious, just a little something to look at, take your mind off,--

STEVEN

(contained)
Gordon.

GORDON

Yes, Steven.

STEVEN

(contained)
My marriage ended less than twelve hours ago.

GORDON

(striking a rare,
serious chord)
Steven, I know this pain up close.
You know I do. When I lost Marie...

As Lou Peable enters. A beat.

LOU

(monotone)

Steven, I don't know what to say. Other than I'm deeply deeply sorry. I'm a moral individual, it's not like me to be on top of another person's wife, I'm a moral individual.

(then)

I have a written explanation, with two signed copies, but if I may, I'd like to account for my actions orally.

(CONTINUED)

20 CONTINUED: (2)

20

STEVEN

Please.

LOU

(officially)
I'd taken her for a drink, pursuant
to Brady's directive, pending your
return, and--

(then)
hello, Gordon.

GORDON

Lou.

LOU

(back to Steven)
She said she felt queasy, I escorted
her into your office where she
suddenly became naked, gesturing
toward her bosom. I'm in therapy,
I've had issues before when it comes
to saying no to naked female body
parts, though never before married
ones, I'm a moral individual. It
has never been my choice to be
reckless or wanton, I consider it
much more heroic to be good and
decent and bland, qualities I've
long admired about you.

And he exits. A beat.

GORDON

Okay.

CUT TO:

21 INT. JUDGE PIERCE'S COURTROOM - MORNING

21

All parties present. Joe and ATTY. BRIAN THRESHER stand
before JUDGE HUGH PIERCE. Jeanette and Oren sit at the table
next to Warren. Skippy, hands neatly folded, sits behind.

JOE

(gruff to the point
of being flippant)
Look, I don't care how many common
denominators they feed you, Judge,
they would still have to have
separate hearings on damages, gimme
a break, would you?

(CONTINUED)

21 CONTINUED:

21

THRESHER

That isn't--

JOE

Excuse me, I'm talking, do you not
see me talking,
(back to the Judge)
the case they allege lies in fraud,
that puts into issue the actual
representations made to each of the
fourteen hundred plaintiffs,-- do
you want to spend the rest of your
life listening to all these yahoos,
I know I don't--

THRESHER

They all relied on Farmer Savings
and Loan lending--

JOE

They met with different loan
officers, Einstein, get a brain,
they're on sale at Target.

JUDGE PIERCE

Alright, look. Whether or not the
class should be certified will turn
on a much more-detailed analysis
than either of you can provide today.
Let's turn to the motion to compel.

Uh oh. Not that.

JEANETTE

(rising)

Your Honor, we just received papers
on the discovery motion last night,
I would submit we haven't had proper
notice to properly--

JUDGE PIERCE

Come on, counsel, you had to know
this was coming.

JEANETTE

We did not, Judge, and there are
strict filing requirements which
defense failed--

JUDGE PIERCE

We're all here.

This is a disaster.

(CONTINUED)

21 CONTINUED: (2)

21

JEANETTE

I would respectfully ask that you give us time to prepare -- in accordance with civil rules of procedure--

JUDGE PIERCE

No. Let's hear your response or I'm granting the motion.

Jeanette's worst fear. She looks to Joe; he can't help on this one. Oren turns to Skippy.

SKIPPY

May I?

Oren nods with profound dread. Skippy rises, perky, bright, moves out, as the others hold their collective breath.

SKIPPY (CONT'D)

(sing-songy)

Good morning, Your Honor, my name is Skippy Pylon, I'll be arguing today's discovery motion, it's a pleasure to be appearing before you this fine morning. As you know, the investigation in question is one commissioned by the law offices of Hamm, Pearle, and Koenig, and as such it would neatly qualify as legal work product, and as double such, would not be discoverable in a court of law, I have case law for your perusal, should you desire it.

JUDGE PIERCE

Ms. Pylon, cut the crap.

SKIPPY

Well, doesn't somebody have a little potty-mouth, though I certainly don't know who.

Jeanette closes her eyes, as does Oren. Skippy's an alien.

JUDGE PIERCE

We all know the game. The 'lawyers' technically 'ask' for the analysis so you can cloak all the damning evidence under work product, precisely so you can shield it from discovery, it's a disgraceful sham.

(CONTINUED)

21 CONTINUED: (3)

21

SKIPPY

(sing-songy)

Well, I don't know about you, Your Honor, but I for one don't like seeing my ethics impugned so early on a fine day, privilege, of course is paramount to our whole judicial process, and if very fine judges such as yourself endeavor to pierce work product, lawyers might simply stop their fact-finding expeditions, in fact, they may endeavor not to know the truth at all for fear they could be required to turn it over, wouldn't that be such a thing if we purposely kept ourselves in the dark like criminal lawyers, who are disgusting disgusting people, pukie, pukie.

They all stare at her. Partly in horror.

CUT TO:

22 INT. GORDON'S OFFICE - DAY

22

Brady stands at the window, pensive, a rare quiet moment. She's not allowed many. Gordon enters.

GORDON

Hey. What's up?

BRADY

Oh. I never seem to get a moment's peace in my office, so I thought I'd steal one in yours.

He knows what's up, he closes the door.

GORDON

If I could throw in my two cents, which... is about all my advice is worth in the romantic arena... don't bother giving him a reason, there's none he'll find acceptable and as soon as you go cognitive, well, you got yourself a debate, just tell him you simply don't feel it. I never had a person argue my feelings, hell, most people assume I don't got 'em,... just tell Kevin you don't feel it.

(CONTINUED)

22 CONTINUED:

22

BRADY
Okay.

GORDON
He's gonna take it bad, huh?

BRADY
Well... he'll say "what do you mean" probably three times, he's a fan of trilogy, then if I do try to explain, he'll interrupt with "excuse me," also three times, each escalating in intonation, the last one meant to imply that what I'm doing is simply not fathomable. Then, he'll begin to respond, which he'll abort for fear of getting too emotional, he'll say, "I gotta go," he'll get up, start to leave, stop, wring his hands, then go.

GORDON
Sounds like you got this guy figured out pretty good.

BRADY
We've been together over a year.

Steven pokes in.

STEVEN
Gordon, Marty Brecker is on his way up.

GORDON
Okay.

Steven meets Brady's eyes.

BRADY
Steven, I'm so sorry.

STEVEN
Thank you.
(then)
Brady,... what... what should I do?

BRADY
Well. I'm not sure I'm the one to--

STEVEN
You're the only one.
(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

STEVEN (CONT'D)
No offense, Gordon.
(back to Brady)
You're... not like the others.

BRADY
Meaning?

STEVEN
You know.

BRADY
I don't.

STEVEN
You're not completely nuts.

BRADY
Oh, that.

STEVEN
You're usually so spot on with...
your take on things.

BRADY
Do you know what visualization is?

STEVEN
Visualization?

BRADY
It's a form of meditation. Where
you see yourself as you want to be.
I do it with music a lot, I close
my eyes and...

STEVEN
And it works?

BRADY
It can. Try to see yourself over
Sylvie. Past the hurt.

(CONTINUED)

22 CONTINUED: (3)

22

GORDON

I say, try to see yourself in a brand new Mercedes S-class, that's what I say, remember Thorstein Veblen's "Theory of the Leisure Class," when the Barbarians ceded to more evolved societies, the old rewards of gold, women, were replaced by land, material goods, hell, when I lost Marie, first thing I did was buy this

(re: juke-box)

vintage baby, ninety-three thousand dollars,

(as he hugs it)

Gave me a great big feeling of pecuniary sufficiency, that's what this did, I can afford expensive things.

(as he humps it twice)

I am better than. I am better than.

Steven and Brady just stare at him.

GORDON (CONT'D)

Or not.

OFF Steven, we:

CUT TO:

23 INT. REHEARSAL STUDIO - DAY

23

A SMALL BAND PLAYS AS Leigh, LUCY, Hispanic, and LYNNE, black, rehearse the back-up to "ONE FINE DAY," as Paige, befuddled, listens. They're not bad, but it's just a series of "Shooby-do-wop-wops." Over and over, and over. Until THE BAND FINALLY STOPS.

LEIGH

(to Paige)

Well. What do you think?

PAIGE

(what do I think?)

Leigh. There were no lyrics.

LEIGH

Yeah, she wasn't just white, she was our lead singer. Which is why this is kind of a crisis.

(CONTINUED)

23 CONTINUED:

23

PAIGE

Well, this may be a totally insane idea, but perhaps one of you could sing lead?

LEIGH

We tried, but it messes up our choreography and we sucked. Any other wild ideas? Perhaps one which would call for a little reconsideration on your part?

PAIGE

None.

CUT TO:

24 INT. GORDON'S OFFICE - DAY

24

MARTY BRECKER, fiftyish, high-paid divorce lawyer, bad comb-over, is there as Steven and Gordon enter. Hugs all around, under--

GORDON

Thanks for coming over on such short notice, Marty, you're a good friend.

MARTY

Not a problem.
(then)

Hey, Steven, how we doing?

The break into a little brotherly "shimmy" of sorts, chanting--

MARTY/STEVEN

Booga-booga-booga.

And Marty immediately transitions to--

MARTY

I'm so so sorry, my friend.

STEVEN

Thank you.

(CONTINUED)

24 CONTINUED:

24

GORDON

As I was explaining to Steven, I feel it's important to be pro-active from a domestic-relations, preservation-of-assets point-of-view, that's how I feel, could do it in-house, but I said "let's get Marty," that's what I said, 'cos I know you're the best.

MARTY

Yeah. Thank you. Steven, I'm afraid I can't represent you, I'm so terribly terribly sorry, my friend.

STEVEN

What do you mean?

MARTY

Well... Sylvie's notified my office it'll be a problem.

STEVEN

(confused)

She can't dictate who I get as a lawyer.

MARTY

Well. I guess I would be allowing her to dictate it.

(a beat)

She's got me slightly by the balls, Steven.

STEVEN

What are you talking about?

MARTY

Last December in Vail, we were having drinks at the lodge, you'll remember you decided to turn in early, Marcie, me and Sylvie decided to get the nightcap in the bar. Marcie then proceeded to turn in. Sylvie and I committed an indiscretion, Steven. Which she has now converted into an embarrassing currency of sorts.

STEVEN

An indiscretion?

MARTY

For which I'm deeply ashamed.

(CONTINUED)

24 CONTINUED: (2)

A beat.

24

STEVEN

(weakly)

You slept with my wife?

MARTY

Actually, I prematurely ejaculated, but as far as my wife goes it would be the thought that counts, I am so terribly sorry, my friend.

A beat.

STEVEN

(weakly)

You slept with my wife?

MARTY

Only in spirit, I was profoundly premature, the thing is, Sylvie says she'll tell Marcie if I represent you, which... I'm very very ashamed, my friend.

Steven looks dazed. Gordon is also speechless.

SMASH CUT TO BLACK:

END OF ACT II

ACT III

FADE IN:

25 MEDIUM SHOT ON ALICIA BRIDGES, SINGING, "I LOVE THE NIGHTLIFE."

25

ALICIA
(singing)
Please don't talk about love tonight/
Please don't talk about sweet
love/...

REVEAL

INT. MATINEE CLUB - DAY

LOTS OF URBAN PROFESSIONALS, MOSTLY YOUNG, VERY HIP, many are dancing; Gordon and Steven enter--

GORDON
When you think about it, Steven,
it's really a good thing that she
slept with Marty.

STEVEN
(still visibly shaken)
How is it a good thing, Gordon?

GORDON
Well, this morning, you woke up all
miserable, am I right?
(to a fetching passing
WOMAN)
Hello, sweetheart,
(back to Steven)
you were thinking you'd lost a loving
wife, but hell, if she slept with
Marty, there's no telling how many
men she rattled with,
(to another GIRL)
how you doin'
(back to Steven)
you didn't lose a loving wife at
all, you just got rid of a cheating,
fat-bottomed pile of hooey, it'll
make it easier to visualize her
being gone.

(CONTINUED)

25 CONTINUED:

25

STEVEN

(re: the club)

How do they get such a turnout in
the middle of the day?

GORDON

Call a club "The Matinee," people
will all come, that's what they'll
do.

(suddenly)

Daphne?

DAPHNE

Gordon!

GORDON

Oh my God, what a surprise, what
brings you here, love?

DAPHNE

You called, Gordon, you asked me to
meet--

GORDON

(cutting her off)

Wow, it's good--

And Steven violently yanks him.

STEVEN

(furious)

Are you kidding me?

GORDON

(innocent)

What?

STEVEN

You called her.

GORDON

I did no such--

STEVEN

For God's sake!! What is wrong
with you?

GORDON

(to Daphne)

Give me just one second, sweetheart,
could you, please?

(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

And Gordon turns back to Steven. They are face-to-face; Gordon's game face is suddenly on.

GORDON (CONT'D)

(serious)

You need to listen to me now. When I lost Marie, I was dead certain there would be no other woman for me. It took a long time before...

(a beat)

I'm not expecting you to fall in love with this girl, hell, I don't even care if you go on a date. I just want you to sit across from her and remind yourself, hey, there are other beautiful, exciting possibilities,--

STEVEN

Gordon.

GORDON

She used to be a Victoria's Secret model, Steven.

STEVEN

This woman here?

GORDON

Hell, yes, probably still would be, 'cept on camera her eyelids don't appear to be exactly symmetrical, you believe that, that's the perfection they look for, this girl is a ten, she's smart, and you need to have a drink with her.

Steven just stares back.

GORDON (CONT'D)

(softening)

Hey. Why do we suddenly race out of meetings and go sailing? Why on our way to court, do we call an audible and duck into bars? Why do we do half the things we do?

STEVEN

Just because.

GORDON

Exactly.

(MORE)

(CONTINUED)

25 CONTINUED: (3)

25

GORDON (CONT'D)

This is a "just because" moment,
that's what this is. Just gaze at
her, Steven, drink her in, and just
surrender to the idea... there's a
whole world out there beyond Sylvie.

Steven consents with silence. Gordon turns back to Daphne.

GORDON (CONT'D)

I apologize, honey, I'd like you to
meet my friend Steven Pearle, Steven,
Daphne Brooks.

DAPHNE

(warmly)

Hi.

And for the first time, we get a good look at her face. Her
left eyelid in fact droops, it covers half her eye, she looks
almost disfigured.

STEVEN

Very nice to...
(sees the eye)
...meet you.

GORDON

Sit, sit, let's get us some
cocktails.

As they do, Steven grabs Gordon again.

STEVEN

(sotto; "are you
kidding?")
"Not exactly symmetrical"?

GORDON

(sotto)
Ssshhh:
(to Daphne)
Alright, then, gosh, it's so good
to see you.

DAPHNE

(to Steven)
Gordon tells me you recently split
with your wife.

(CONTINUED)

25 CONTINUED: (4)

25

STEVEN
(still can't get past
the eyelid)
What?
(then)
Oh, yes, yes. I... we did.

As GORDON'S CELL RINGS--

GORDON
I always say things happen for a
reason, that's what I say, excuse
me.

(answering his cell)
This is Gordon.

(then)
Fantastic, Warren's happy then?
(clicks off; to Steven)
Skippy miraculously beat back the
discovery motion, I'm telling you,
she is one itty-bitty little rock-
star, that's what she is, I'm gonna
dash back to the office,--

STEVEN
(panic)
What? Where are you
going, where you going,
where you going, where
you going?

GORDON (CONT'D)
--take the troops out for
a little celebration, I'll
let the two of you get
acquainted,--

GORDON (CONT'D)
(to Steven)
--I'll see you later.

STEVEN
Gordon.

But he's off. A beat. Another beat.

STEVEN (CONT'D)
(to Daphne)
So...

DAPHNE
So...

She smiles.

DAPHNE (CONT'D)
Gordon didn't tell me how handsome
you are.

(CONTINUED)

25 CONTINUED: (5)

25

STEVEN

Um. Daphne, I don't mean to be rude. But... I just broke up with my wife, and... I just don't feel ready to... um. I'm really sorry.

DAPHNE

That's okay.

(then)

Is it my eye?

STEVEN

I'm sorry?

DAPHNE

If you look closely... you can detect, my left eyelid is lower. It can be off-putting.

STEVEN

(looking)

Really? Oh. I hadn't um... noticed. No.

A beat.

CUT TO:

26 INT. RESTAURANT - DAY

26

Brady and Kevin. An awkward tension. She's looking for the right opening to drop the bomb.

KEVIN

You've been kind of quiet.

BRADY

Have I? Just a lot on my...

KEVIN

Everything okay?

BRADY

Well. Not exactly. Kevin.

(a beat; here goes)

There's no easy way to say this. We've been together over a year, either we're going to take this relationship to a level that ultimately could include childbirth, or we're not, and I don't see us ever getting to that point.

(CONTINUED)

26 CONTINUED:

26

A beat. He's a deer in the headlights.

KEVIN
What do you mean?

BRADY
I mean I think it's time to move on.

A beat.

KEVIN
What do you mean?

BRADY
I mean, as much as I love you, and I will always continue to love you, I am no longer... feeling it as a romantic couple.

The longest beat. Then--

KEVIN
What do you mean?

A stunned beat. She looks away.

KEVIN (CONT'D)
Can you... tell me why?

BRADY
Well... the most direct answer is, as much as I love you, I just don't... love you enough.

KEVIN
Excuse me?

BRADY
(gently)
Instead of wanting to spend more time with you, I actually find myself wanting to spend less and less.

KEVIN
Excuse me?

BRADY
And now it's... well, I'm down to none. The time I want to spend with you romantically is uh... none.

(CONTINUED)

26 CONTINUED: (2)

26

KEVIN
(you're being
unfathomable)
Excuse me?

BRADY
Kevin, you're an incredible guy.
The most fantastic guy I've ever...

KEVIN
You can't just decide to...
(a beat)
I gotta go.

And up he goes, starts off, stops, wrings his hands, heads off. It all went exactly as she predicted. Exactly. OFF her, we:

CUT TO:

27 INT. LAW FIRM - DAY

27

Gordon deboards the elevator, under--

GORDON
(sees Oren and Jeanette)
I want to know who do I hug first,
that's what I want to know.
(spots the approaching
Skippy; to her)
There's my little super-star, gimme
a hug, you little pixie, you.

SKIPPY
(sing-songy)
The judge was receptive, thank you,
I thought I gave a good performance,
struck a nice balance, I was pleased.

JEANETTE
(under her breath)
Oh, God.

GORDON
Way to go, Oren. Joe, baby,
Jeanette, I'm taking everybody out
for a little celebration, that's
what I'm doing, get your coats,
leave your wallets,--

Upon which, the ELEVATOR DOOR OPENS, out come FOUR UNIFORMED OFFICERS.

(CONTINUED)

27 CONTINUED:

27

JEANETTE
What the..?

OFFICER #1
We're looking for Oren Koenig.

OREN
That's me. What's going on?

OFFICER #1
Sir, we have a warrant for your
arrest, could you place your hands
behind--

OREN
What?

GORDON
Arrest for what?

OFFICER #1
Grand theft. Embezzlement.
(as he cuffs him)
Sir, you have the right to remain
silent. You have the right to--

GORDON
We're all lawyers here, son, you
don't need to read his rights, and
lemme tell you, there must be some
mistake, come on, does he look like
the kind of person who--

And Gordon freezes. He sees Oren's face... it's not a
mistake. Oren looks busted. Like he knew this day would
someday come.

GORDON (CONT'D)
Oren?

OFFICER #1
(to Oren)
Sir, you'll need to come with us.

GORDON
(somber)
Don't say anything, Oren.

And the Officers lead Oren away. The room is frozen, stunned.

FADE OUT:

END OF ACT III

ACT IV

FADE IN:

28 INT. LAW FIRM - DAY

Brady, Paige, and Joe, on the move.

28

BRADY
Embezzlement?

JOE
That's what they said.

PAIGE
They just took him away.

BRADY
Who did he embezzle from?

JOE
What do I look like, lead detective?

PAIGE
Gordon went to the jail, he said
he'll call when he knows more.

BRADY
(to herself)
My God.

Upon which, Leigh arrives, blocking their path. Her eyes
look like a puppy dog's, she's almost in tears. At least
trying her best to be.

BRADY (CONT'D)
You need something, Leigh?

And Leigh's lower lip starts to quiver. She's good.

PAIGE
Oh, for... what time's the stupid
audition?

Leigh immediately whips out a tape measure, wraps it around
Paige's head, under--

LEIGH
Four o'clock, you are such a goddess,
I'll rub your feet.

(CONTINUED)

28 CONTINUED:

28

PAIGE
What are you doing?

LEIGH
Just measuring you for a wig, we
won't be going with that hair.

STEVEN
(approaching)
Brady. Can you tell me about this
visualization thing again?

BRADY
Well. You close your eyes. And
basically imagine yourself as you'd
like to be.

STEVEN
And you do this to music?

BRADY
That's how I do it, you don't have
to use music.

JEANETTE
(arriving; wound tight)
Steven, I really need to talk to
you, please.

STEVEN
Not right now, I gotta do something.
And off he goes.

JEANETTE
(wound tight)
Shit, shit, shit, shit.

CUT TO:

29 INT. JAIL CELL WING - DAY

29

Gordon is LED BY A GUARD to a cell at the end... where Oren
sits. The Guard lets him in, then leaves. Gordon sits next
to Oren. A long beat.

GORDON
(softly)
You want to explain to me... why?
It's not like you need the money.

(CONTINUED)

29 CONTINUED:

29

OREN

I don't know. The thrill of it,
the danger. I'm sure a psychologist
could tell you...

(a beat)

I've always been so sensible, Gordon.
So crippled by... common sense. I
envy you and Steven -- with all
your antics and reckless... while
I've stayed at home, minding the
fort. Being... so sensible.

Gordon says nothing. He's devastated. A beat.

OREN (CONT'D)

(fighting tears now)

I am so sorry. To do this to the
firm. To you. I'll never forgive...

GORDON

You did this to yourself, my friend.

OREN

Well. Also to you. It was Farmer
Savings I was embezzling from.

What? OFF Gordon, we:

CUT TO:

30 INT. JOE'S OFFICE - DAY

30

Joe, Jeanette, Brady, and Paige; Jeanette paces, sucking
furiously on a cigarette, like she's trying to suck it deep
into her stomach.

JOE

Does Warren know?

Jeanette sucks. Then--

JEANETTE

How could he not, I'm sure the police
notified him.

As she sucks--

JOE

Look, Jeanette, now's not the time
to panic with one of your--

(CONTINUED)

30 CONTINUED:

30

JEANETTE

Of course it's the time to panic,
this is the perfect time to--

BRADY

(calming her)
Jeanette. We will be--

SKIPPY

(entering; sing-songy)
Hellooo.

JEANETTE

(erupting)
Jesus Christ!!

A beat, as Skippy looks back in shock, agape. Then--

SKIPPY

Well, I certainly don't know what
in life I've ever done to deserve
that.

JEANETTE

(getting control of
herself)
I'm sorry. I just--

BRADY

(quietly)
What's up, Skip?

SKIPPY

It's Skippy. Skip is a verb, I'm
not a verb.

(then)

I'm looking for Gordon to discuss
the shocking Oren Koenig matter.

BRADY

He's not here right now. Can I
help you?

SKIPPY

Well, I first need a moment to
compose myself now after such a
vicious attack, I most certainly
do.

(to Jeanette)

I find your thin apology to be
unacceptable, you, you, you... you
fucker.

(MORE)

(CONTINUED)

31 CONTINUED:

31

He starts to get into the song, first a toe-tap, it escalates, he incorporates his hands and it becomes funnier, more ridiculous. Soon, he's dancing about... then he unzips his pants, as if to symbolize his new sexual freedom. Flap open, flap closed, flap open, flap closed, like he's sending a signal to all those single women out there. Next, he actually lowers his pants. Up, down, up, down, "bring it on, he's ready for all takers." During this section, Jeanette enters, still sucking on a cigarette, she watches, in some disbelief, but also with a look, "it's finally come to this." The song continues. As Steven actually drops his pants to his ankles, and he's dancing like a mad penguin around the room, all the while blindfolded. Jeanette simply sucks on her cigarette, a victim. This is all happening to her. She then exits. OFF Steven, still dancing on, we:

CUT TO:

32 EXT. CEMETERY - DAY

32

Gordon sits on a bench. Lost in thought. After a short spell... Brady approaches, sits next to him. What follows is a soft, quiet scene between father and daughter.

BRADY

You fired him?

Gordon nods. A beat.

GORDON

I feel bad for him. I can't excuse what the man did, but... obviously, there was a desperation in play that... I feel so bad for him.

BRADY

You're allowed.

Silence. Then--

GORDON

These are the times I really miss your mother. Not having somebody to...

BRADY

Hey. You got me.

He smiles. Takes her hand.

(CONTINUED)

32 CONTINUED:

32

GORDON

God, you get more and more beautiful every day, people ever tell you that?

BRADY

They do, actually.

He looks back to the tombstone.

GORDON

She was a remarkable woman, your mother was.

BRADY

Yeah.

(then)

Does it help to think of her as dead, even though she's not?

GORDON

Sometimes. I don't really wish her dead, hell, that would mean I'd never...

(a beat)

It just helps to think of her as gone, instead of with... y'know,--

BRADY

Somebody else.

Admission by silence.

GORDON

You broke up with Kevin?

BRADY

Yeah.

GORDON

It go like you said?

BRADY

Pretty much.

GORDON

So that's it? He's gone?

(CONTINUED)

32 CONTINUED: (2)

32

BRADY

Well... I expect him to charge in unannounced, blast me with a barrage of unintelligible sentences, none of which he'll actually see to completion. One more giant hand wring, and he'll be gone.

GORDON

It sounds kind of funny.

BRADY

It is. So funny I'll almost forget... that it hurts.

GORDON

You second guessing yourself?

BRADY

I know I made the right decision. It just...

GORDON

Hurts.

A beat. He pulls her close to him.

BRADY

You okay, Dad?

GORDON

Oh, yeah, I'm...
(admitting)

We're in some trouble, honey. If we lose Farmer Savings, which... I don't see how we won't... we're in some trouble.

BRADY

We'll make it.

GORDON

I know. I know.

But he doesn't know. He's scared, and she knows it. A beat. She drops her head onto his shoulder. OFF this, we:

FADE OUT.

END OF ACT IV

ACT V

33 INT. KING'S ROW, DRESSING ROOM - DAY

33

Paige, Leigh, Lucy, and Lynne, dressed in blue-sequined mini-skirts, white boots, day-glo Dutch-boy wigs, each in different colors. As Paige puts on her orange one--

PAIGE

(dryly)
Thank you for giving me orange, I was so hoping I'd get orange.

LEIGH

You look fantastic, you know all the words, right?

PAIGE

I was a wedding singer, Leigh. I don't know whatever choreography,--

LEIGH

Yeah, we'll do all that, but listen... Cussie Moore -- he's the club owner and manager, the guy we're auditioning for -- he's kind of a lechie-perv. If you could just like flirt with him as you're singing, sex it up a little... y'know.

PAIGE

Excuse me?

LEIGH

Whatever you can do will be appreciated, maybe a little lap action.

PAIGE

Leigh, I will sing lead for you. That's all I'll be doing. I will not be sexing it up for Cussie Moore.

SMASH CUT TO:

34 INT. LAW FIRM - DAY

34

Gordon and Brady step off the elevator; Jeanette is out in the common area now, sucking on another cigarette.

(CONTINUED)

34 CONTINUED:

34

JEANETTE

He's on his way in.

As she sucks.

BRADY

Who?

JEANETTE

Warren Belson, that's who, remember
him? I wonder what he could possibly
be coming in to discuss,
(viciously)

I wonder, I wonder, I wonder!

As she sucks--

GORDON

Jeanette. If you're not a drinker,
sweetheart, you need to start,
anybody seen Steven?

JEANETTE

Steven's lost his mind, he's in his
goddamn office with his pants down,
doing the March of the Penguins.

Upon which, the elevator door opens, and out charges Kevin.

BRADY

Kevin.

KEVIN

Nevermind 'Kevin' you... of all the--

BRADY

Kevin, let's go to my--

KEVIN

No!! I want to... of all the ways
to... in a damn restaurant, with...
I said we, I was the one who said...
it's typical that you... instead of
trying to... did you give one thought
to,... no, no, you didn't, you...
if that's how... fine. I just...
I'm gone.

One big hand wring... then he heads out, just as Warren Belson
comes barreling off the elevator, a homicidal fire in his
eyes.

(CONTINUED)

34 CONTINUED: (2)

34

GORDON
(diffusing)
Warren, my friend.

WARREN
Your office, Gordon.

GORDON
Can I just have five minutes before
we talk, so I--

As Jeanette sucks the shit out of her cigarette--

WARREN
(nearly imploding)
You want five minutes? You think,
what, if you get five minutes, you'll
be able to come up with a
satisfactory explanation as to why
one of your partners stole from my
company? You sure you wouldn't
need ten minutes for that?

SKIPPY
(arriving)
Hellooo!

JEANETTE
Oh my God!

WARREN
(to Skippy)
Get away from me! You
psycho!

Skippy stares back, shocked.

GORDON
(to Warren)
I just want to get Steven, he wants
to be a part of this meeting, if I
could just get you to go to my office
and wait, I will be right in.
Please.

A beat. Warren heads off.

GORDON (CONT'D)
Jeanette. Go in there and baby-sit
the man until--

JEANETTE
(sotto)
What? What am I supposed to do,
tell him a few jokes?

(CONTINUED)

34 CONTINUED: (3)

34

GORDON
Jeanette. Go.

As she goes--

JEANETTE
(to herself)
Shit, shit, shit, shit, shit, shit.

SKIPPY
(icy, vicious)
People are being very mean to me,
Gordon, and it's making me very
very cross.

GORDON
Brady--

BRADY
C'mon, Skippy.

As they go--

SKIPPY
Does everybody want to be a
cocksucker, is that the plan, 'cos
I can be a cocksucker too, I'll
have you know.

CUT TO:

35 INT. STEVEN'S OFFICE - DAY

35

Steven sits at his desk, still wearing his blindfold. Gordon enters.

GORDON
Hey, Steven.

STEVEN
Gordon. Hey. Come on in.

GORDON
What's going on?

STEVEN
Just visualizing a little. You
know, I actually liked Daphne.
Once I started concentrating on
just the good eye. She's a really
nice woman.

(CONTINUED)

35 CONTINUED:

35

GORDON

Warren Belson is in my office. We need to go one-two the man, so--

STEVEN

Not now, Gordon.

GORDON

Steven, this place is circling the drain right now, we--

STEVEN

Gordon. I'm kind of a mess at the moment, I don't even know which end is up, I am certainly not about to take a client meeting.

GORDON

(game face on)

Take off the blindfold, Steven.

He does.

GORDON (CONT'D)

This is all you need to know about life, my friend.

(intense)

You are what you do. Not how you be, or who you love, or who loves you back, it's what-you-do. And what you and I do, Steven, is practice law, we practice it here with a lot of good people who depend on us, they're depending on us right now, as our whole business is about to go poof, I need you to come with me and help convince a client he should continue to retain us, despite the fact one of our partners embezzled from his firm, and we are going to convince him, Steven, because we're lawyers, in the business of persuading people, sometimes with the most ridiculous of arguments, because we're good at what-we-do. Do you follow me, Steven?

CUT TO:

36 INT. KING'S ROW CLUB - DAY

36

The GIRLS ARE LIT, dressed, wigged, on stage, AS THE MUSIC BEGINS. CUSSIE MOORE, fifties, sits at a table, dead center in front of the stage, he indeed looks like a lechie-perv. The rest of the club is fairly empty. The girls begin the "Shooby-do-wop-wops," then Paige begins to sing; she is in fact quite good. The first verse goes well, pretty standard, and Cussie seems to enjoy it, perhaps mostly because they're young, and pretty. As we get to the second verse, Leigh, Lynne, and Lucy, up the ante, the choreography becomes overtly sexual, pelvic thrusts, butt wiggles, etc. Paige continues to sing lead all the while barely covering her surprise and horror over the graphic dancing.

PAIGE

(singing)

Though I know you're the kind of
boy/

It's at this point Leigh signals to Paige with an expression "now, go sex it up with Cussie." Paige shoots back a look, "no fucking way." Leigh shoots back a more severe look, "the audition depends on it!" Paige capitulates, climbs off the stage, approaches Cussie.

PAIGE (CONT'D)

(singing)

I'll keep waiting and someday, baby/
You'll come to me/ When you want to
settle down...

She flirts, sings, all the while wanting to vomit, the guy's disgusting. Cussie's loving it. Then, as she returns to the stage, her back turned to Cussie, she shoots a "you owe me big" look to Leigh. The song continues until we finally:

CUT TO:

37 INT. GORDON'S OFFICE - DAY

37

Warren waits, his whole body is clenched with anger. Jeanette is also there, sitting in rigid silence. A beat. Gordon and Steven enter together. Jeanette rises, shoots a look as she exits. Warren just stares.

STEVEN

(gently)

If you're looking for an excuse,
Warren, we simply haven't got one.

(MORE)

(CONTINUED)

37 CONTINUED:

37

STEVEN (CONT'D)
Oren Koenig should go to jail, I'm sure he will. What I can say is, nobody here at this firm knew about--

WARREN
I want all my files transferred out of this office, I'll be sending--

STEVEN
I can certainly understand that you would feel that way, but if I could just get you to--

WARREN
Save your breath. I've made my decision.

Steven looks to Gordon: "your turn."

GORDON
You don't want to do that, Warren.

WARREN
Oh, I don't? Tell me, Gordon, why I don't, I'd really love to hear what shit you came up with this time.

GORDON
(icy; intense)
Okay. This firm is in a unique position to fully understand your accounting methods, ones that might be designed to falsely inflate certain stock values, we're also privy to your lending policies which perhaps have occasioned unqualified buyers to purchase houses you've subsequently and conveniently foreclosed on once--

WARREN
Are you blackmailing me?

GORDON
Certainly not. I'm not above it, I've blackmailed others. But I wouldn't do it to you, Warren, 'cause I like you. I'm just saying.
(MORE)

(CONTINUED)

37 CONTINUED: (2)

37

GORDON (CONT'D)

There's a tenor in this country, people losing houses, all the while banks seeking cover behind legal technicalities like privilege and work product, Skippy won the day today, but that levee's about to break, my friend, and if I were you, better to have only one law firm knowing your dirty little secrets than two.

Gordon's other side is on full display, he can be a cold, ruthless, amoral prick.

WARREN

You're a disgusting piece of shit.

GORDON

Yeah, I'm okay with that, Warren, something you need to keep in mind.

BRADY (O.S.)

Excuse me.

And Brady is at the door.

BRADY (CONT'D)

I'm sorry to intrude,
(then)

Mr. Belson, it makes sense for you to take your business to another law firm.

GORDON

Brady.

BRADY

(still to Warren)
My dad... the thing is, he loves this firm very much, particularly the people in it, and sometimes he'll do what he thinks he has to, to protect them. And sometimes I have to protect my father from himself. We certainly remain capable of representing you. But you may have claims against this office, we obviously can't advise you on that.

WARREN

How long will it take to get my files assembled?

(CONTINUED)

37 CONTINUED: (3)

37

BRADY

Probably a day.

WARREN

I'll send a representative over to collect them.

And he walks out. A long beat.

GORDON

Well, I hope you weren't too attached to your salary. I don't know how I'll pay you or the others--

BRADY

(reassuring)

Dad. If we have to basically start over, we can do that.

GORDON

With what, Brady? Who's going to attract clients? Lou? Joe, Jeanette, they have the combined social skills of... let's not even discuss Skippy.

BRADY

Dad. You forget how winning you can be. And Steven. And there's me, remember me?

GORDON

I know, honey. But you gotta admit, we needed Oren to help balance all the kooks we got...

BRADY

You've also forgotten that these kooks are very very good lawyers. Joe, Jeanette, Paige, Skippy, they may all be mad. But they're good at what they do.

A beat.

STEVEN

We'll make a comeback, Gordon. Look at me. This morning, I was so sure I'd never get over...

BRADY

Sylvie.

(CONTINUED)

37 CONTINUED: (4)

37

STEVEN

And now. I can smell the love is out there.

BRADY

Somebody once told me the climb up is always the best part.

A beat. Gordon looks to Steven. Then to Brady, back to Steven, back to Brady. Then--

GORDON

You know something? You're right.
(to Steven)

And you're right. And hell, I'm always right. It's not just gonna be fine, it's gonna be great, better than ever.

(then)

Hell, you know what I think this calls for?

STEVEN

A celebration.

GORDON

A big one.

STEVEN

Just because.

GORDON

No, not just because, this one's because, because we got good people here, we got good lawyers. I can hear the music, that's what I hear.

STEVEN

And me, I... I can feel my hat.

SMASH CUT TO:

38 INT. MATINEE CLUB - NIGHT

38

TYPICALLY PACKED, upbeat... but now on stage... Gordon and Steven, TWINKLING FEDORAS, SINGING, "ARE YOU HAVING ANY FUN?" WE THEN FIND BRADY, PAIGE, JEANETTE, AND JOE, AT A TABLE.

PAIGE

Looks like Steven recovered.

(CONTINUED)

38 CONTINUED:

38

JEANETTE

Or he's desperate to believe he has.

BRADY

I think he's actually doing okay.
I gotta hand it to him.

JEANETTE

You know what it is I don't like
about you, Brady?

BRADY

I didn't know that was the topic,
but okay. What?

JEANETTE

You're always so nice. It bugs me.
It's not normal for a person to
always be so nice. I'm never nice.

BRADY

You're wrong, Jeanette. I find you
nice a lot.

JEANETTE

You see? That right there, that
bugs me.

As Skippy arrives, with cookies.

SKIPPY

(sing-songy)

Helloooooo. I brought celebratory
cookies, chocolate-chip.

BRADY

Oh, Skip.

SKIPPY

Skippy, not a verb. One for each
of you, there's -- oh my, it seems
I'm one short. Oh my God, two short.
Who did I leave out, whoever could
it be? Let's see... could it
possibly be the fucker and the
shitbutt? What a horrible shame,
no cookie for the fucker and the
shitbutt.

JOE

(to Jeanette)

Still mad.

(CONTINUED)

38 CONTINUED: (2)

38

JEANETTE
I'm getting that.

As Leigh arrives, under--

LEIGH
(to Paige)
We got it.

PAIGE
You did?!

LEIGH
He loved us. Actually, he loved
you, you got it, but he said you
could include us.

PAIGE
What? No, no, no, no--

LEIGH
Please, Paige. Just until we find
another slutty white girl who--

PAIGE
Leigh. No.

BRADY
She'll be glad to.

As Paige glares at Brady, Joe rises.

JOE
Okay, time to take a leak-a-roonie.
He almost collides with Daphne.

DAPHNE
I'm sorry, is this the Hamm party,
Steven Pearle asked me to meet up
here.

JOE
Yeah, we're there, what's with the
eye?

BRADY
Joe.

JOE
What, it's all droopy, look at the
thing.

(CONTINUED)

38 CONTINUED: (3)

38

ANGLE THE STAGE

OFF Gordon and Steven, singing, we eventually:

CUT TO:

39 INT. BRADY'S CAR - NIGHT

39

Brady drives; Gordon is riding shotgun.

GORDON

You didn't really have to drive me home, sweetheart.

BRADY

(with a smile)

Yes I did, Dad. Whenever there's a celebration, seems I have to drive you home.

GORDON

What a coupla days, huh? How you holding up?

As SHE PULLS OVER--

BRADY

I'm doing fine. Are you, Dad? I know you put on your big happy face tonight for our benefit. But are you okay?

GORDON

(softly; almost sadly)
I'm always okay, baby-cakes.

And they deboard to:

40 EXT. GORDON'S HOUSE - CONTINUOUS

40

A big Colonial home in the Chicago suburbs, on two-plus acres, a pretty nice spread.

BRADY

C'mon, I'll walk you in.

GORDON

Whoa, whoa, whoa, always stop to admire the house first, honey.

(MORE)

(CONTINUED)

40 CONTINUED:

40

GORDON (CONT'D)

Problem people have in life is they don't take a second to be thankful for all they got.

BRADY

Yeah.

GORDON

Never did I imagine growing up that I'd be a lawyer, make a big pile of money, and live in a big ol'

(admitting)

empty house.

(covering)

Beautiful, isn't it, that's a man's castle, that's what that is.

BRADY

(gently)

Maybe you should move, Dad. There's gotta be so many memories of her in there.

As they walk--

GORDON

Move, hell no, let's not forget there's memories of you too, when you were a little girl. We had a lot of laughs, you and me.

BRADY

Still do.

GORDON

Yeah, we do.

They are at the door. They hold a look. As Green Day's "GOOD RIDDANCE" (TIMES OF YOUR LIFE) begins to play.

GORDON (CONT'D)

I don't know what I'd do without you.

BRADY

You'll never need to know.

(a beat; softly)

Hey. We will be okay, Dad.

GORDON

I know.

(CONTINUED)

40 CONTINUED: (2)

40

BRADY
Love you.

GORDON
Love you, honey.

She gives him a kiss on the cheek, heads back to her car.
We HOLD ON HIM, as he watches. Then he enters into:

41 INT. HOUSE - CONTINUOUS

41

AS THE MUSIC CONTINUES, Gordon walks though the house, which seems a little cavernous... lonely.

42 INT. GREAT ROOM - CONTINUOUS

42

He walks into the large, long room known as The Great Room, his favorite place because that's where all the parties happened. If you're having a party, then you must be happy.

ANGLE A PICTURE OF GORDON AND MARIE, HIS EX-WIFE, SITTING CLOSE TO EACH OTHER ON A LARGE FLORAL COUCH.

RESUME

as Gordon sits alone on the same couch. No matter how hard he runs, how fast he talks... this moment always seems to catch up with him by day's end. OFF him, we finally:

FADE OUT.

The End