

**THE DEVIL'S ADVOCATE**

screenplay by

Jonathan Lemkin and Tony Gilroy

based on the novel by

Andrew Neiderman

**REVISED SHOOTING DRAFT**

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**FOR EDUCATIONAL PURPOSES ONLY**

DEVIL'S ADVOCATE - Rev. 11/2/96

**FADE IN:**

**1 INT. FLORIDA COURTROOM - DAY**

**1**

Northern Florida in the midst of a heat wave. Air conditioners fighting a losing battle. The gallery is full. The JUDGE a stern, old hand. The PROSECUTOR, an efficient man with a good case.

The witness is BARBARA. She is maybe 13. She is a witness in a criminal trial. Her testimony has been carefully rehearsed.

**BARBARA**

... we go back to our homeroom for dismissal, unless you have a pass for sports or something.

**PROSECUTOR (O.S.)**

And is that what you did on the day in question?

**BARBARA**

No. Mr. Gettys asked me to stay after class.

**PROSECUTOR**

What happened next, Barbara?

**BARBARA**

Mr. Gettys closed the door.

**PROSECUTOR**

Everyone else had gone?

**BARBARA**

Yes. He told me to sit in the chair beside his desk.

MR. GETTYS, the defendant, is 50. The very picture of respectability. His perfect wife and son staunchly enduring this testimony.

(CONTINUED)

2.

1 CONTINUED:

1

**PROSECUTOR**

In your own words, Barbara, can you tell us exactly what happened during the next few minutes?

KEVIN LOMAX. Defense counsel. Taking it all in.

**BARBARA (O.S.)**

I told him I was afraid I would miss my bus. He promised I would get to the bus on time if I would help him to do something...

Kevin -- his eyes -- drifting around the courtroom -- taking inventory -- assessing damage --

**BARBARA (O.S.)**

... Then he put -- before I could say anything -- he placed his hand inside my blouse...

Kevin -- checking the jury and --

**BARBARA (O.S.)**

... I was so frightened I didn't move. I thought if I was just

quiet it would be okay...

Kevin -- checking Gettys -- seeing something that stops him cold --

**BARBARA (O.S.)**

... Then his other hand went up under -- inside my skirt...

Gettys' hand -- down below the table -- down where no one but Kevin could possibly see it -- Getty's fingers subtly feeling their way along the leg of his chair --

**BARBARA (O.S.)**

... his hand then, it started, he started, moving back and forth -- farther and farther inside my skirt...

Kevin -- glancing around -- nobody else can see it --

**BARBARA (O.S.)**

... he said he was testing to see if I had any special feelings, that he wanted to find out what kind of feelings I had...

(CONTINUED)

3.

1 CONTINUED: (2)

1

Gettys' hand -- excited now -- stroking the chair leg -- absently -- involuntarily -- unmistakably sexual --

**BARBARA (O.S.)**

... I didn't know what to say, I was trying to think of something to say but I was confused and he just kept on -- with his hand -- moving it -- under my dress -- higher and higher...

Kevin is rocked. Trying not to show it.

**BARBARA (O.S.)**

... then I, I was asking him to stop but it was like he couldn't hear me -- he just kept on --

Suddenly, Gettys' hand stops moving --

**BARBARA (O.S.)**

-- and then I screamed...

Kevin looks up to find Gettys' eyes waiting for him. Gettys quickly returns his hand into his lap. He's been caught -- watching, as Kevin turns away and --

**BARBARA**

... then he, he got mad and said we would have to try again sometime.

**PROSECUTOR**

And did he try again?

**BARBARA**

Not with me.

**PROSECUTOR**

With friends of yours?

**BARBARA**

Yes.

**PROSECUTOR**

And when you told them what he had done to you, they told you what he had done to them, isn't that true?

**BARBARA**

Yes.

**PROSECUTOR**

I have nothing further.

(CONTINUED)

4.

1 CONTINUED: (3)

1

**JUDGE**

(finding Kevin)  
Your witness, Mr. Lomax.

**KEVIN**

Any chance, Your Honor, for a short recess?

CUT TO:

2 INT. FLORIDA COURTHOUSE HALL - DAY

2

Kevin heading quickly away from the courtroom. Gettys  
right on his heels.

**KEVIN**

Lloyd, as your attorney, I'm  
advising you to get the fuck away  
from me.

**GETTYS**

Why? What are you talking about?

**KEVIN**

The wife. The kid. The outrage.  
You definitely had me fooled.

**GETTYS**

You're my lawyer! You're here to  
defend me!

**KEVIN**

You know what I'm thinking? Why  
don't we put you on the stand and  
you can jerk off for the judge.

**GETTYS**

You know she's lying.

**KEVIN**

Get the hell out of my way.

Gettys standing aside, as we --

**CUT TO:**

3 INT. FLORIDA COURTHOUSE MEN'S ROOM - DAY

3

An ancient upstairs facility. Kevin standing at the  
mirror. Frozen there. Identity crisis. Morality  
crisis. He takes off his wedding ring. Letting cold  
water run in the sink. His eyes never leaving the  
mirror.

**(CONTINUED)**

5.

3 CONTINUED:

3

Behind him, the door opens. A local REPORTER enters,

moves to the urinal.

**REPORTER**

Well, hell, there you are. Rumor was you were out wandering in traffic.

**KEVIN**

Not now, Larry.

**REPORTER**

What's the game plan, Kevin? I got a four-thirty deadline. I need a quote. Gimme a quote.

**KEVIN**

Fuck off.

**REPORTER**

'Mr. Lomax had no comment on today's events. Speculation, however, was widespread that the young lawyer's unblemished string of victories would come to an end in this courtroom.'

Kevin pulls some cold water to his face. Startled, as THUNDER EXPLODES overhead -- then just as suddenly, becomes nothing more than the urinal flushing...

**REPORTER**

It was a nice run, Kev. Had to close out someday. Nobody wins 'em all.

The Reporter exits. Kevin alone with the mirror.

And then it's over.

He's made his decision. Replacing his wedding ring. Reaching for his jacket, as we --

**CUT TO:**

**4 INT. FLORIDA COURTHOUSE HALLWAY - DAY**

**4**

Kevin walking through. His game face. A court officer opening the doors and --

**CUT TO:**

**5 INT. FLORIDA COURTROOM - DAY**

**5**

Barbara on the stand. Everyone in place.

**KEVIN**

Math hasn't exactly been your subject this year, has it?

**BARBARA**

No.

**KEVIN**

Any theories on why you've done so poorly in math this year?

**BARBARA**

It's not my fault.

**KEVIN**

Would you say Mr. Gettys is the problem?

(as she shrugs)

You're not sure. Have you had any discipline problems in math class this year?

**BARBARA**

No.

**KEVIN**

No? Isn't it true Mr. Gettys has had to talk to you repeatedly about your behavior? Isn't that why he asked you to stay after class?

**BARBARA**

No.

**KEVIN**

Have other teachers ever asked you to stay after class?

**BARBARA**

Once or twice.

**KEVIN**

Did they want to talk about your behavior?

**PROSECUTOR**  
Objection. Immaterial.

**KEVIN**  
Goes to motive.

(CONTINUED)

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7.

5 CONTINUED:

5

**JUDGE**  
Overruled. You may answer the question.

**BARBARA**  
I don't know what the other teachers wanted. You'd have to talk to them.

**KEVIN**  
You ever pass notes in class, Barbara? Maybe a note that made fun of Mr. Gettys?

**BARBARA**  
No.

**KEVIN**  
No? Never called him a 'disgusting pig monster'?

**BARBARA**  
No.

Kevin handing out paperwork.

**KEVIN**  
Your Honor, I've pre-marked this Defense Exhibit A...

**PROSECUTOR**  
Objection, Your Honor, we've had plenty of time for discovery here.

The Judge quickly studying his copy of the note.

**JUDGE**  
I'm gonna let this in, Mr. Lomax, I'm also gonna suggest that if you have any other exhibits you



present in a timely fashion or not  
at all.

**KEVIN**

(right to  
the note)

I'm sorry, Barbara, I was wrong,  
it's 'huge hog beast'. This is  
your handwriting, isn't it?

**BARBARA**

Yes, but --

(CONTINUED)

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8.

5 **CONTINUED: (2)**

5

**KEVIN**

You wrote this in his class.

**BARBARA**

It's a joke.

**KEVIN**

'He's a huge hog beast. He  
probably eats a thousand pancakes  
for breakfast.' You're writing  
here about Mr. Gettys, aren't you?

**BARBARA**

It was meant to be a joke.

**KEVIN**

Have you ever had a party at your  
house when your parents were away?  
(waiting)  
Yes or no?

**PROSECUTOR**

Objection. This is way out of...

**KEVIN**

Credibility and bias.

**JUDGE**

Overruled. Answer the question.

**BARBARA**

(rattled)

Yes.

**KEVIN**

The word special came up in your testimony earlier. You claimed that Mr. Gettys asked you whether you had special feelings, if you felt special.

(beat)

Have you ever heard of a game called 'Special Places?'

(waiting)

You're under oath, Barbara. A man's career -- his reputation -- his life is on the line. This is not a joke. Have you ever played the game Special Places?

**BARBARA**

Yes.

(CONTINUED)

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9.

5 CONTINUED: (3)

5

**KEVIN**

Is this game sexual in nature?

(waiting)

Is this game sexual in nature?

**BARBARA**

We only played it once.

**KEVIN**

This special party, Barbara, this was the first time you told the story about Mr. Gettys.

**BARBARA**

Yes.

**KEVIN**

I've spoken to the other children who were there that day. Can you think of anything else, Barbara, they might have told me about that party?

**PROSECUTOR**

Objection. Your Honor, if he has other witnesses let him call them.

**KEVIN**

(right at Barbara)  
If I need to call those other  
children, I will.

**JUDGE**

I'm gonna sustain that, Mr. Lomax.  
Rephrase your question.

**KEVIN**

You threatened those children,  
didn't you?

**BARBARA**

That's not the way it happened --

**KEVIN**

You told them to falsely claim  
that Mr. Gettys had hurt them,  
didn't you?

**BARBARA**

These things did happen!

(CONTINUED)

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9A.

5 CONTINUED: (3A)  
5

**KEVIN**

Because if they didn't go along  
you were going to tell everyone  
about this special party.

**BARBARA**

They happened to me.

**KEVIN**

So you made up a story. A  
special story, about a math  
teacher -- a disgusting pig  
monster -- you didn't like.  
That's what really happened,  
isn't it?

**BARBARA**

I didn't want to be the only one!

BARBARA'S FATHER can take it no longer -- suddenly on his

feet -- charging --

**BARBARA'S FATHER**

You son of a bitch!

The bailiff making a diving grab --

**KEVIN**

I have no further questions, Your Honor.

Chaos -- court officers struggling with Barbara's Father and people yelling and Gettys hugging his wife and son and the gavel banging like mad and Kevin just sitting there, staring at the floor, completely drained, emotionally, morally, physically and --

In the back of the room, a man. He's black. Elegant. Amused by the scene. His name is LEAMON HEATH.

MARY ANN LOMAX leans in behind her husband. She is a doll. We love her.

**(CONTINUED)**

10.

5 **CONTINUED: (4)**  
5

**MARY ANN**

Pack it up, baby. You need a drink.

**CUT TO:**

6 **INT. FLORIDA NIGHTCLUB - NIGHT**  
6

It's a rock and roll joint. Florida style. But it's early and empty. Kevin at the bar with Mary Ann, two LAWYER friends, the Reporter and someone's girl friend. 12 shot glasses, two rows of six. A perfect tequila pour and --

**LAWYER #1 (O.S.)**

In the event we all get drunk and forget, I suggest we frontload the ceremonial bullshit...

(a toast)

To the best damn trial lawyer in

Alachua County.

Kevin, subdued, watches the rest of them drink.

**REPORTER**

So, Kev, off the record, how's it feel to squeeze a man like Gettys through the door of reasonable doubt?

**MARY ANN**

No.

(waving him off)

I told you already, we're not gonna discuss that damn case anymore. Done.

(to Kevin)

Am I right?

**KEVIN**

I'll drink to that.

(as he does)

No shop talk.

**CUT TO:**

**7 MONTAGE**

**7**

Tequila pours. As the night goes on.

**CUT TO:**

**11.**

**8 INT. FLORIDA NIGHTCLUB - MEN'S ROOM - NIGHT**

**8**

Drunk frat boys laughing as they exit. A BAR BAND in the distance. Kevin done pissing. Moving for the sink, when he suddenly stops. Freezes. A mirror above the sink. There he is. The guy that set Gettys free.

**HEATH (O.S.)**

Mr. Lomax?

Kevin turns -- Leamon Heath standing beside him.

**HEATH**

Helluva job today.  
(quickly presenting  
his card)

I didn't want to disturb your party.

**KEVIN**

Milton, Chadwick, Waters. Never heard of it.

(looking up)

What're you gonna do? Sue me?

**HEATH**

Actually, we were hoping to retain your services. We've been following your progress.

**KEVIN**

From New York.

**HEATH**

You've never lost a case.

**KEVIN**

I've had some sympathetic juries.

**HEATH**

That's exactly what we're looking for. We want you to come to New York. Help us pick a jury.

**KEVIN**

Really.

(amused now)

I'll tell you, man. You're pretty damn good. And the card is great. And the black thing -- you being black -- whose idea was that? Paul's? 'Cause that's just brilliant.

(as he's walking)

I'm just not drunk enough yet to fall for it.

**(CONTINUED)**

12.

8 CONTINUED:  
8

**HEATH**

You'd have to start next week.  
(waiting as Kevin stops there)

All expenses. First class travel  
and lodging. You and your wife.  
A lump sum payment, regardless of  
verdict in the amount of, well...  
(in his hand)  
Here. Take a look.

Kevin takes the check. Still looking at it, as we --

**CUT TO:**

**9 EXT. FLORIDA CINDERBLOCK CHURCH - DAY**

**9**

Two dozen cars parked. MUSIC and SINGING from inside. A  
sign reads:

**"SEMINOLE CALVARY CHURCH OF THE REDEEMER"**

**10 INT. FLORIDA CINDERBLOCK CHURCH - DAY**

**10**

Inside the church. Plain and functional. Poor but  
faithful. A trio -- electric guitar, accordion,  
tambourine -- playing a hymn. Forty-five voices raised  
in song. The tempo is ragged and the pitch shaky, but  
the feeling is strong. They mean it.

The CAMERA FINDS -- MRS. LOMAX. Kevin's mother. Forty- six.  
Singing her heart out. A woman with faith, in the  
presence of her Lord.

The CAMERA FINDS -- Kevin. In the very back. Standing  
in the doorway. Halfway in. Halfway out. Shadow.  
Light. Waiting.

**CUT TO:**

**11 EXT. FLORIDA CHURCH PARKING LOT - DAY**

**11**

Post-service. Mrs. Lomax and Kevin walking to her car.

**KEVIN**

It's two weeks at most.

**MRS. LOMAX**

You've never been to New York.

11 CONTINUED :  
11

**KEVIN**

Every dog gets a day.

**MRS. LOMAX**

Pick a jury...

(ridiculous)

I feel the hand of Mary Ann on  
this adventure.

**KEVIN**

Mom.

**MRS. LOMAX**

New York is not a good idea.

**KEVIN**

Look, how you fixed for cash?

**MRS. LOMAX**

I have my bad feeling.

**KEVIN**

(an envelope)

I put a couple hundred in here...

**MRS. LOMAX**

Sounds like more than two weeks.

**KEVIN**

Mary Ann typed out the numbers for  
you -- phone, the flights -- it's  
all in there.

**MRS. LOMAX**

Let me tell you about New York.

**KEVIN**

(with a smile)

Babylon.

**MRS. LOMAX**

Forewarned is forearmed.

(half-serious)

'Fallen, fallen is Babylon the  
great. It has become a dwelling



place of demons.' Revelation  
Eighteen. Wouldn't hurt you to  
look it over.

**KEVIN**

(rolls with it)  
Couldn't forget it if I tried.

(CONTINUED)

14.

11 CONTINUED: (2)  
11

**MRS. LOMAX**

And what happened to Babylon?

**KEVIN**

'Thou mighty city. In one hour  
hast thou mighty judgement come.'

**MRS. LOMAX**

'And the light of a single lamp  
shall shine in thee no more.'

Kevin gathers her in. Kissing her good-bye, as we --

**CUT TO:**

12 INT. HOTEL SUITE - NIGHT  
12

Darkness. Where are we? A door opens in another room --  
VOICES -- KEVIN and MARY ANN. They're LAUGHING. Coming  
in from a big night out. For an instant -- light -- we  
glimpse a great hotel suite -- and then --

**KEVIN (O.S.)**

-- wait -- leave 'em off --

**MARY ANN (O.S.)**

-- what are you... I can't --

**KEVIN (O.S.)**

-- close your eyes -- do it --

More LAUGHTER. Stumbling shadows moving PAST us and --

**KEVIN (O.S.)**

Okay. Stop.

13 EXT. HOTEL SUITE - BALCONY - NIGHT  
13

Kevin behind Mary Ann with his hands over her eyes. He  
takes his hands away, but her eyes stay closed...

KEVIN

Okay. Open your eyes.

MARY ANN

(as she does)

Wow.

14 EXT. HOTEL SUITE - BALCONY - NIGHT  
14

The view. Wham. The definitive New York skyline.

15.

15 EXT. HOTEL SUITE - BALCONY - NIGHT  
15

KEVIN

'Go ahead...'  
(in her ear)  
'... bite the Big Apple.'

MARY ANN

(she's dancing)  
'... Rats on the West Side, bed  
bugs uptown, I can't give it away  
on Seventh Avenue. This town  
don't look good in tatters...'

KEVIN

I don't know... looks to me like  
that dress is in your way.

MARY ANN

(shocked, stops)  
Why, counselor...  
(her best drawl)  
Surely you don't think a small-  
town girl changes overnight just  
because a man buys her dinner in  
the big city.

**KEVIN**

No, ma'am. In fact, I hardly ever think at all.

**MARY ANN**

Well, that's different, then. You're my kind of guy.

Kevin smiles. She's taking off the dress. Babylon.

**CUT TO:**

**16 EXT. FOLEY SQUARE - ESTABLISHING - DAY**

**16**

Six huge courthouses. All those courtrooms.

**CUT TO:**

**17 INT. JURY COURTROOM - DAY**

**17**

Criminal court. Voire dire. Potential jurors fill the benches. A bored judge. MEISEL, defense counsel, is a sour, New York veteran. The juror being questioned, a PIE-FACED MAN with bad vision.

**(CONTINUED)**

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16.

**17 CONTINUED:**

**17**

**MEISEL**

Do you think as a juror you'd be able to set aside any prior opinions you might hold about the savings and loan industry?

(long pause)

That was a question, sir.

**PIE-FACE**

What? Do I like bankers?

Heath catches Meisel's eye. Waves him over.

**MEISEL**

Your Honor, may I have a minute to speak with my colleagues.

**ANGLE ON DEFENSE TABLE**

Kevin and Heath. And the defendant -- a well-tailored reptilian banker. Meisel joins them. Sotto voce.

**KEVIN**

Dump him. While you're at it let's get rid of number six, eight, and I'd say lose number twelve, except the prosecutor's gonna fuck up and do it for us.

**MEISEL**

Number six? You're kidding, right? She's my first choice.

**KEVIN**

She's my first pass.

**MEISEL**

And eight? With the dreadlocks? That's crazy. He's a defendant juror if I ever saw one.

**KEVIN**

You see his shoes?

**MEISEL**

Look, kid, maybe down in Florida you're the next big thing, but this is New York. Manhattan. We're not squeezing oranges here.

**(CONTINUED)**

17.

17 CONTINUED: (2)  
17

**KEVIN**

He polishes those shoes every night. He makes his own clothes. He may look like a brother-with-an-attitude to you, but I see a man who's got a shotgun under his bed and woe betide the creature who steps into his garden.

(beat)

And number six? Your favorite?

She's damaged goods.

**MEISEL**

She's a Catholic schoolteacher.  
(to Heath)  
She believes in human frailty.

**KEVIN**

No. There's something missing  
from her. She's wrong.  
(eyes to the pool)  
She wants on this jury. Somebody  
hurt her and she wants revenge.

**MEISEL**

How the hell do you know that?

**KEVIN**

(honestly)  
I don't know.

**MEISEL**

(to Heath)  
Look, either you put a stop to  
this happy horseshit or I walk.

**HEATH**

Walk.

**MEISEL**

(a pause)  
All right. Here's the deal.  
(to Kevin)  
I lose with your jury? You do the  
explaining.

The defendant staring a hole into Kevin, as we --

**CUT TO:**

18 **EXT. FOLEY SQUARE JURY COURT - DAY**  
18

Kevin leaving court. In no hurry to get home. He likes  
it here.

**(CONTINUED)**

18.

18 **CONTINUED:**  
18

Across the street, a man, one of many passing on the sidewalk. Except this man turns as Kevin passes. Watching him. Seeing something that pleases him.

This is JOHN MILTON. And now, as Kevin disappears, Milton joins the flow of people heading down into a subway station -- down -- and gone, as we PULL BACK TO --

19 **EXT. FOLEY SQUARE - DAY/NIGHT (TIME LAPSE)**  
19

As day becomes night.

19A **NIGHT BECOMES DAY**  
19A

19B **AND AGAIN**  
19B

19C **AND THIS TIME LIGHTNING SIZZLES THROUGH THE SKY**  
19C

**CUT TO:**

20 **INT. HOTEL SUITE - NIGHT**  
20

Mary Ann watching TV alone. Remnants of a room service dinner. They've been living here for weeks now. The maids have started to give up.

Kevin enters looking beat. Grabs a cold french fry.

**MARY ANN**

(into her show)  
Your mother called. She has her bad feeling.

**KEVIN**

Every now and then she gets one right.

**MARY ANN**

What's up?  
(looks over)  
You okay? Something's up.

**KEVIN**

They deliberated for thirty-eight minutes.

**MARY ANN**

Oh shit...

**(MORE)**

**(CONTINUED)**

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19.

20 **CONTINUED:**  
20

**MARY ANN (CONT'D)**

(turns off the TV,  
comforting him)

Oh, Kevin... I'm sorry, honey. What the hell did they expect? The man is guilty as can be. Wasn't a jury anywhere gonna let him off.

**KEVIN**

Yeah. Except one.

**MARY ANN**

Kev....

**KEVIN**

(a big ole smile)  
Not fucking guilty.

**MARY ANN**

Omigod...

**KEVIN**

Thirty-eight minutes. My jury.

**MARY ANN**

You did it! Omigod, Kevin...

**KEVIN**

Put on something that's gonna be easy to take off later. We are going out, girl!

**CUT TO:**

21 **INT. LAW FIRM LOBBY - DAY**  
21

Milton, Chadwick, Waters. Those words written in stone on the wall. The decor is stark, dramatic, awesome. The receptionist is simply stunning. Kevin, wearing his best suit, walking with Heath.

**HEATH**

Sorry to keep you waiting, but Mr. Milton got pinned down in Indonesia a little longer than expected.

(quietly as they  
hit the view)

Not bad, huh? You can play it cool if you want, but the first time I walked in here, my jaw was on the floor.

22 INT. LAW FIRM HALL - DAY  
22

The firm offices. A large central atrium. Offices rim  
this space.

(CONTINUED)

20.

22 CONTINUED:  
22

Lawyers come in all shapes and sizes. Assistants -- male and female -- are uniformly attractive. The HUM of serious BUSINESS in the background.

**HEATH**

(as they walk)

We've got forty partners vested at the moment. Close to six hundred associates. This is the home office, but we've got quite a few international arrangements, so Mr. Milton spends a good deal of his time in the air. In addition to our corporate clients, we're currently representing about twenty-five foreign countries. Mid-East, Balkans, Central America, West Africa. Interesting work, but travel intensive.

Kevin slowing as they pass an open doorway --

**HEATH (O.S.)**

He's got you scheduled for fifteen



minutes, which is a good sign, so  
make the most of it...

23 INT. LAW FIRM - CHRISTABELLA'S OFFICE - DAY  
23

THROUGH a large window we see a woman pacing her office. She's wearing a headset and arguing in machine-gun Italian. She is a goddess. Her name is CHRISTABELLA. She is beautiful beyond propriety. She will also turn out to be a brilliant EUC lawyer. She turns. Sees us staring -- like that -- Venetian blinds close tightly.

24 INT. LAW FIRM HALL - DAY  
24

Heath is now far ahead. Kevin rushing to catch up --

25 INT. LAW FIRM - ARCHED CORRIDOR - DAY  
25

Kevin about six steps into it when suddenly, he looks down. Stops. Completely spooked.

HEATH

Gotcha.

(smiles)

Man, I just love that...

(CONTINUED)

21.

25 CONTINUED:  
25

The floor is nothing but glass. Sixty stories above the world. A bridge between two skyscrapers.

HEATH

I watched a Senator piss his pants  
right where you're standing.

KEVIN

(nonplussed)

Great.

HEATH

He's waiting for you.                      Good luck.

Kevin sucks it up.                      Starts walking.                      Up ahead, nothing  
but an open door.

**CUT TO:**

**26    INT. MILTON'S OFFICE - DAY**  
**26**

First of all it's round. And large. The walls are made  
of stone. No windows. There are dramatic shafts of  
natural light from above. Stark and clean to the  
extreme. No paper anywhere.

Kevin standing there.                      Taking in the space.

**MILTON (O.S.)**

Behind you.

Kevin turns.                      There he is.

**MILTON**

Sorry.                      Didn't mean to...

**KEVIN**

No. Please.  
                    (his hand)  
Kevin Lomax.

**MILTON**

                    (they shake)  
John Milton.

**KEVIN**

Nice to meet you.

**MILTON**

Have we been treating you well?

**KEVIN**

Very well.                      Thank you.

**(CONTINUED)**

**22.**

**26    CONTINUED:**

**26**

**MILTON**

Your wife, she's had a good time?

**KEVIN**

She sure has. It's been great.  
The whole thing's been great.

**MILTON**

Good. That's our secret. We kill  
you with kindness.  
                  (walking the room,  
                  circling)  
What's your secret?

**KEVIN**

I couldn't say.

**MILTON**

You were a prosecutor.

**KEVIN**

Out of law school. Five years in  
the Jacksonville D.A.'s office.

**MILTON**

Sixty-four straight convictions.  
What a number.

**KEVIN**

I like to be in court. I didn't  
plea out a lot.

**MILTON**

What's that like? One day you're  
putting them away and the next  
you're setting them free?

**KEVIN**

Takes a little getting used to.

**MILTON**

Pays better though, doesn't it?

**KEVIN**

Yes it does.

**MILTON**

The math teacher. The Gettys  
case. I hear you were brilliant.

**KEVIN**

Prosecutor dropped the ball.

**(CONTINUED)**

26 CONTINUED: (2)  
26

**MILTON**

Really. So you think your guy was guilty.

**KEVIN**

I didn't say that.

**MILTON**

What did you say?

**KEVIN**

How's this? I began the case with a clear conscience.

**MILTON**

(quiet a moment)

I was sure you had a secret.

**KEVIN**

The men's room.

(beat)

Upstairs men's room in the Duval County courthouse. There's a hole in the wall. Straight through to the next room.

(smiles)

I spent five years listening to juries deliberate.

**MILTON**

I love it.

**KEVIN**

Love it all you want, just don't repeat it. I'm not sure the Florida Bar Association would appreciate it.

**MILTON**

You don't really want to go back to Florida, do you? Walk with me.

27 INT. MILTON'S OFFICE - PANEL - DAY  
27

With that, Milton pushes a button.            Huge panel screens  
open out to:

28    **EXT. MILTON'S TERRACE - DAY**  
28

A reflecting pool. Water right to the edge. A narrow  
walkway straight through the middle. And we're fifty  
stories above the city. The effect is staggering.

(CONTINUED)

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24.

28    **CONTINUED:**  
28

**MILTON**

What do you think? Some people  
can't handle it.

**KEVIN**

It's peaceful.

**MILTON**

Exactly.

(pleased)

Fill in the resume. Tell me about  
your family. What does your  
father do?

**KEVIN**

I never got to know my father. He  
passed away before I was born. My  
mom raised me. Just the two of  
us.

**MILTON**

She never remarried?

**KEVIN**

She wasn't married the first time.

**MILTON**

That can't be easy in Gainesville.

**KEVIN**

I don't think it's easy anywhere.  
(re the view)  
Holy shit...

**MILTON**

Little different when you're  
looking down, isn't it?

(beat)

Tell me about her. Your mother.  
What's she like?

**KEVIN**

She's a preacher's daughter.  
She's tough. She's worked in the  
same poultry plant for as long as  
I can remember. I think she's up  
to eight-fifty an hour. She's got  
a church she really likes, so  
she's usually either there or they  
go out, they do a lot of volunteer  
work.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/15/96

25.

28 **CONTINUED:** (2)  
28

**MILTON**

'Many are in high places, and of  
great renown: but mysteries are  
revealed unto the meek.'

**KEVIN**

So they say.

**MILTON**

Didn't rub off on you? The book?  
The church?

**KEVIN**

I'm on parole. Early release for  
time served.

Suddenly they're quiet. Silenced by the view.

**MILTON**

Lotta potential clients down  
there. (Sooner or later it all  
flows through the streets.)

**KEVIN**

You don't have to sell me on New  
York.

**MILTON**

You like it here, don't you?

**KEVIN**

Are we negotiating?

**MILTON**

Always.

**KEVIN**

Why do you need a criminal department?

**MILTON**

Because our clients break the law just like everyone else and I'm tired of sending their business across the street.

**KEVIN**

Are you offering me a job?

**MILTON**

I'm thinking about it. You have the talent. I knew that before you got here. It's the other thing I wonder about.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/15/96

26.

28 CONTINUED: (3)  
28

**KEVIN**

What thing is that?

**MILTON**

Pressure. Changes everything. Some people, you squeeze them, they focus. Some people fold. Can you summon your talent at will? Can you deliver on deadline? Can you sleep at night?

**KEVIN**

When do we talk about money?

**MILTON**

Money's the easy part.

CUT TO:

29 EXT. LOMAX BUILDING AND STREET - DAY  
29

Carnegie Hall. High off Central Park. A Mercedes stretch pulls to the curb.

HEATH (V.O.)

Mt. Sinai Hospital right up the street. Some excellent schools.

(CONTINUED)

27.

29 CONTINUED:  
29

The driver rushing to open the door. Heath, Kevin and Mary Ann getting out of the car just as a group of uniformed school children come charging out of the building to meet their bus.

HEATH

I doubt it was at the top of his list when Mr. Milton bought the building, but it's a great neighborhood for children.

30 LOOKING UP - BUILDING  
30

A stately, pre-war apartment house. One unique touch; the penthouse rises in a sort of wedding cake design.

CUT TO:

31 INT. LOMAX APARTMENT LANDING - DAY  
31

Turn of the Century. Elegant. Two apartments per floor. JACKIE HEATH waiting here. She is black, early thirties, and very, very attractive.

The elevator doors open. Mary Ann steps out, followed by Kevin and Heath.

JACKIE



You must be Mary Ann -- Welcome.  
I'm Jackie Heath...

**MARY ANN**

It's so sweet of you to come by.

**JACKIE**

Please. We live across the hall.

**MARY ANN**

You're kidding?

**HEATH**

Right here.

**KEVIN**

So it's just two apartments per  
floor?

**JACKIE**

(to her husband)  
You didn't tell them about the  
apartment?

(CONTINUED)

28.

31 CONTINUED:  
31

**HEATH**

I thought I'd let it speak for  
itself.

Opening the door, and we enter --

32 INT. LOMAX APARTMENT - DAY  
32

A dream. Twelve-foot ceilings. Huge, oversized rooms.  
Crown moldings. A huge central hallway. And light.  
Kevin and Mary Ann walking through. Blown away.

**HEATH**

It's what they call a classic  
eight.

**JACKIE**

We had them paint everything  
white. Let you see it naked

before you pick your palette.

**MARY ANN**

What am I picking?

**JACKIE**

Palette. Your colors.

**HEATH**

I need to warn you about one thing.

(as they turn back)

There are going to be some very envious people at the firm. These apartments, there aren't many of them, it's really a partner's perk. You must've made quite an impression.

**JACKIE**

Took us six years to get in here.

**CUT TO:**

**33 EXT. LOMAX APARTMENT BALCONY - DAY**  
**33**

French doors opening. Kevin walks out. Mary Ann just behind him. They stand there, staring at the park.

**MARY ANN**

Are you really this good?

**(CONTINUED)**

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29.

**33 CONTINUED:**  
**33**

**KEVIN**

I sure as hell hope so.

**MARY ANN**

They must want you pretty bad.

**KEVIN**

Look, Mare, I'm only getting behind this if you're on board. You want to go home, I'm with you.

**MARY ANN**

Sure. Let's go back to Gainesville.  
You can keep scrounging for  
clients and pumping out the  
basement and I'll keep repossessing  
cars for Akamian. Maybe, if we  
kill ourselves, in about five  
years we can afford a baby and  
a weekend shack at Gulf Shores.

(beat)

Are you shitting me?

She smiles first. Kevin pulling her toward him, as we --

**CUT TO:**

**34 INT. FIRM CONFERENCE ROOM - DAY**

**34**

Incredible and extreme. Forty people -- SENIOR PARTNERS  
and department heads -- seated at the table. They've  
been going around the table introducing themselves to  
Kevin. Nearing the end now --

**LAWYER #1**

Krasna. Maritime Law.

**LAWYER #2**

Parvathi Resh. Energy law. I  
run the Islamic sub-group.

**LAWYER #3**

Joyce Rensaleer. Mergers and  
acquisitions.

**LAWYER #4**

Chan Sanyou. Intellectual property.

**BARZOOK**

Eddie Barzook. Managing Director.

Christabella and another woman running in. Taking seats  
quickly. Christabella beside Kevin.

**(CONTINUED)**

**CHRISTABELLA**

Christabella Adrioli. Economics.  
Primarily G-7 and E.C.

**MILTON**

There you go, Kevin. The whole team. I'm trying to think how long it's been since we were all together. All of us. Too long. I'm looking around, I know some of you came from very far away to be with us here today. It's appreciated.

(pacing the window)

This room we're in was built -- architecturally designed -- to promote healthy group dynamics. A psychic centrifuge. Makes you want to reach out, doesn't it? Inclusion. Commonality. Synergy. All that good shit. That's what I'm looking for today. Because when I hear stories -- the kind of stories I've been hearing -- about backbiting, about partners not working together, departments cutting each other's throats over clients, or worse... I feel drained. It drains me. I feel empty. I feel as though I've let you all down.

(off dead silence)

We need something. A gesture.

(across the table)

What do I need, Eddie?

**BARZOON**

How about a public flogging?

**MILTON**

Wait a minute. I got it. It's perfect. It's intimate. It's quick. Doesn't cost a thing. There's a power to it. What is it?

(beat)

Let's hold hands. All of us.  
Together.

Milton is first. Reluctance begins to fold.

**(CONTINUED)**

34 CONTINUED: (2)  
34

**MILTON**

Right now. Every person at this table -- take the hand of the person on either side...

Kevin finds Christabella's hand at his side.

**MILTON**

You want out of this, Eddie?

**BARZOON**

You've made your point, John.

**MILTON**

You won't hold hands?  
(stare-down)  
It's important to me, Eddie.

Kevin watching Barzoon fold. Watching the circle form.

**MILTON**

See. See, I feel better already.

**CUT TO:**

35 INT. KEVIN'S OFFICE HALL - DAY  
35

Very nice. Major windows. Stripped down at the moment, but there's a desk and phone.

**HEATH**

What do you think?

**KEVIN**

(kidding)  
I guess it'll do.

**PAM (O.S.)**

Until something better comes along...

In the doorway, PAM GARRETY. Never married. Two-pack-a-day habit. Tough as dirt.

Kevin Lomax.           **HEATH**  
                          Pam Garrety.  
                          **(MORE)**

**(CONTINUED)**

32.

35     **CONTINUED:**  
35

**HEATH (CONT'D)**

(as they shake)

Pam was with the Brooklyn D.A.'s  
office for fourteen years, so she  
knows her way around the local  
scene. She'll be your guide.

(to Pam)

You're gonna be expediting his New  
York Bar application, right?

**PAM**

In the pipeline. For now, we'll  
just have you work pro hac vice.  
We've petitioned Florida for a  
letter of good conduct. And...

(a folder)

... I prepared, at Mr. Milton's  
request, an overview of the Moyez  
case.

**KEVIN**

The Moyez case?

**CUT TO:**

36     **EXT. EAST HARLEM STREET - DAY**  
36

Deep ghetto side street. One of those blocks that have  
been completely lost. One whole side of the street has  
nothing but boarded-up row houses.

A black Town Car pulling through.     Slowing now --

36A    **INT. CAR (EAST HARLEM) - DAY**  
36A

Kevin and his DRIVER peering across the street.

**DRIVER**

I gotta stick with the vehicle.

**CUT TO:**

37 **EXT. DAHOUMEY BAKA - DAY**  
37

A storefront botanica. Insane colors. Rusted iron grates covering two tiny cataract windows. A steel door is open. There's a sick-looking DOG tied to the doorknob; he begins BARKING wildly, as he sees --

Kevin walking from the car. Suit and tie. Briefcase. Turning, as he hears --

**(CONTINUED)**

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33.

37 **CONTINUED:**  
37

**JUNKIE (O.S.)**

You get 'em! Go get 'em, man!

Three JUNKIES camped on the stoop of a burned-out brownstone across the street. Dull, wasted faces aroused by the DOG'S BARKING --

**JUNKIE**

Tell her turn that shit down! I know what she's doin'! That's right! Tell 'em take that noise back t'Africa 'fore I --

Stopping instantly because -- a WOMAN is standing in the botanica doorway. Her skin is jet black. Her eyes are pale blue. Her hair is white. She holds a live chicken by its feet. The DOG is still BARKING so she slaps it. Hard. Now there is silence.

**KEVIN**

I'm looking for Phillipe Moyez.

She moves aside. Kevin enters --

38 **INT. DAHOUMEY BAKA - DAY**  
38

It's dark. Oil lamps and candles for light. The air thick with incense. Jars and bags and boxes are stacked on shelves everywhere. Powders. Oils. Bones. Skins. Potions. Dried herbs.

**KEVIN**

I called this morning, I'm not sure who I spoke with.  
(awkward silence)  
I'm his lawyer. I have a card...  
(finding it)  
They said he would meet me here.  
Phillipe Moyez.

**WOMAN**

(into the back)  
Bhalla! Bhalla!

Kevin taking a very deep breath, as we --

**CUT TO:**

**39 INT. DAHOUMEY BAKA - STAIRS - DAY**  
**39**

Darkness. A door opening above us. A BOY -- maybe ten -- standing there. Kevin behind him.

**(CONTINUED)**

**34.**

**39 CONTINUED:**

**39**

**KEVIN**

Look, I'm not sure I'm making myself clear here.

**BOY**

Moyez.  
(a French accent)  
You need him. Speak wid him.

**40 INT. DAHOUMEY BAKA - STAIRS - DAY**

**40**

The Boy hits the lights. A naked bulb on the landing below. Beyond that, darkness.

**KEVIN**



You're saying he's down here?  
(incredulous)  
In the basement? In the dark?

**BOY**

(laughing)  
Where? Where you think -- ?  
Where you think me taking you?

**41 INT. DAHOUMEY BAKA - BASEMENT HALL - DAY 41**

The Boy, still laughing, starts down the stairs -- into the darkness. Kevin hesitates. Sucks it up. Crouching not to hit his head as he goes down into --

**42 INT. DAHOUMEY BAKA - BASEMENT - DAY 42**

Around the landing -- the Boy still in front of him and -- down -- as another light comes up and the boy moves quickly through the space, turning on lamps here and there. No furniture. Mounds of bones. The walls painted a deep, black red.

**43 INT. DAHOUMEY BAKA - MOYEZ'S BASEMENT - DAY 43**

Kevin waiting as the last light goes on --

**MOYEZ (O.S.)**

I thought I would recognize you,  
but I do not.

Kevin, spooked, wheels around --

**(CONTINUED)**

**35.**

**43 CONTINUED:**

**43**

PHILLIPE MOYEZ squatting in the corner. Skinny and intense. His eyes opaque and piercing at the same time. At once unassuming and terrifying. A plastic bag of fresh green roots in his lap. Ghat. Miraa. African cocaine. His teeth black from chewing it.

**KEVIN**

Mr. Moyez?  
(as he nods)

We've never met. I'm a lawyer.  
I'm here about the animals.

**MOYEZ**

As you wish.

**KEVIN**

I'll be arguing your case with the  
city. I need to ask you some  
questions.

(gets folder)

I've done a little preliminary  
research -- precedent -- cases in  
the past that dealt with Santeria  
and Vou--

**MOYEZ**

No. This is not Santeria. We are  
not Voodoo. Candomble.  
Obeayisne. None of that. We are  
much older. Before. Before all  
of it.

**KEVIN**

Okay. Is there a name? Or...

**MOYEZ**

We have papers. At your firm. We  
have the tax exemption.

**KEVIN**

Okay. I'll get right into that.  
(scribbling away)  
The animals. Let's start with  
that, then.

**MOYEZ**

We have an investment in blood.  
Think of it as spiritual currency.

Moyez stands. Starts slowly across the room.

**KEVIN**

Look, Mr. Moyez, I'm going to need  
your help with this.

(CONTINUED)

36.

**MOYEZ**

Yes. That's very clear.

**KEVIN**

Perhaps we could start at the beginning?

Moyez, ignoring him, moves to an old refrigerator beside the stairs. For an instant, the door is open -- just a glimpse. Meat. Bags of entrails. Jars of blood. Moyez goes to a workbench near the wall --

**KEVIN**

Mr. Moyez?

**MOYEZ**

What is the name of the man who will prosecute us?

**KEVIN**

(scanning file)  
Merto. Assistant District Attorney Arnold Merto.

**MOYEZ**

Bhalla. La chemise noire. Vite!

The Boy already running up the stairs. The sound of NAILS FALLING onto the workbench --

**KEVIN**

What are you doing, Mr. Moyez?

Moyez stands aside, wiping his hands on his trousers. A huge beef tongue sits on the bench. The nails are scattered around it.

**MOYEZ**

You can go now. You will have all the help I can give you.

Moyez now with a hammer. And the nail. Driving it into the tongue. Kevin backing away, as we --

**CUT TO:**

**44 INT. KEVIN'S OFFICE AND HALL - DAY**

**44**

Video monitor -- FULL FRAME.

45 **INT. DAHOUMEY BAKA BASEMENT - DAY**  
45

Hand-held footage of a police raid. We're running -- through a building -- New York cops -- an animal control officer -- through a door -- voices yelling -- down some steps -- into a back yard -- people standing --

Here -- a scuffle starting -- voices rising -- the camera shaking -- we see Bhalla -- and the Woman -- and --

There -- in the middle, is a goat -- on its knees -- its throat has just been cut -- blood pouring into a pan and Moyez holding its head with one hand -- a knife in the other and this positively orgiastic expression on his face, and on that image, we freeze frame.

46 **OMITTED**  
46  
&  
&  
47  
47

**REVERSE TO:**

48 **INT. KEVIN'S OFFICE AND HALL - KEVIN - DAY**  
48

with the remote control. Pam there with him. A long, sour silence.

**PAM**

What do you think?

**KEVIN**

It's a health code case. And it's a loser. So what's the point?

(watching her)

It's a test, right?

**PAM**

Isn't everything?

**KEVIN**

The smart thing to do is make a deal. Plea him out and suppress the tape.

**PAM**

I'm sure the D.A.'s waiting for  
your call.

**KEVIN**

Yeah, well, let him wait.

(beat)

And you can tell Milton too.

(beat)

I didn't come to New York to plea  
bargain.

**CUT TO:**

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38.

**49 INT. LOMAX APARTMENT - DAY**

**49**

Jackie rejecting Mary Ann's color choices.

**CUT TO:**

**50 INT. KEVIN'S OFFICE AND HALL - NIGHT**

**50**

Law books stacked around. An associate wheels in a  
trolley with more books.

**CUT TO:**

**50A INT. LOMAX APARTMENT - NIGHT**

**50A**

Mary Ann eating fried chicken. She doesn't like the  
wallpaper. She's tearing it off, as we --

**CUT TO:**

**50B INT. KEVIN'S OFFICE AND HALL - NIGHT**

**50B**

Kevin working late. Across the hall Pam is going home.

**PAM**

It's only a health code case.

**CUT TO:**

51 INT. MANHATTAN COURTROOM #2 (MOYEZ COURTROOM) - DAY  
51

Bench trial. No jury. JUDGE THEO SKLAR and staff.  
A.D.A. MERTO at his seat. Pam sits with Moyez. Other  
than that, it's empty.

A rump roast slaps down onto a table.

**KEVIN (O.S.)**

That's a veal roast, Your Honor.  
U.S.D.A. approved and stamped.  
Eight days ago, in Kansas City,  
two men pushed a calf into a steel  
frame as a third man fired a high-  
voltage staple-gun into the  
animal's skull. Men kill animals  
and eat their flesh. Phillipe Moyez  
killed a goat. He killed a goat.  
And he did it at home, in a manner  
consistent with his religious  
beliefs. Now some people may find  
it bizarre.

**(MORE)**

**(CONTINUED)**

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38A/39.

51 CONTINUED:  
51

**KEVIN (O.S. CONT'D)**

It's certainly not a religious  
practice performed by everyone.  
It's not as common as, say,  
circumcision. It's certainly not  
as common as the belief that wine  
is transformed into blood. It's  
not even as common as the handling  
of poisonous snakes to prove one's  
faith. But Phillipe Moyez isn't  
two thousand miles away in a  
stockyard. He doesn't use  
electricity to kill. And worst of  
all...

(holding up  
the roast)

Phillipe Moyez is not shrink-  
wrapped.

Merto begins to cough. Quietly at first, but...

**KEVIN**

Your Honor, the city timed this police action to catch my client exercising his constitutionally-protected right to religious freedom.

Merto's coughing getting worse as he tries to stop...

**JUDGE SKLAR**

This is a law protecting Kosher butchering.

**KEVIN**

Exactly, Your Honor. And I'd like to move at this time for an immediate directed verdict for dismissal.

Moyez staring a hole in Merto, and the man cannot stop coughing...

**JUDGE SKLAR**

I happen to know a little bit about Kashrut law, Mr. Lomax.

**(CONTINUED)**

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40.

51 **CONTINUED: (2)**  
51

**KEVIN**

I'm aware of that, Your Honor, which is why I feel confident in requesting a dismissal.

**JUDGE SKLAR**

Mr. Merto?

Merto can't speak -- wheezing and coughing, as we --

**CUT TO:**

52 **INT. MOYEZ COURTHOUSE HALLWAY - DAY (TEN MINUTES LATER)**  
52

Empty and dark. Kevin, Moyez and Pam leaving the

courtroom. All smiles. Moyez shaking his hand and thanking him, and then, from behind them, the sound of one person CLAPPING --

**MILTON**

(coming toward them)  
Bravo, Kevin. Bravo.  
(as he arrives)  
Pamela, you're looking lovely.  
(to Moyez)  
Satisfied, Phillipe?

**MOYEZ**

Always.

**MILTON**

Kevin, what can I say?  
(smiles)  
Outstanding.

Kevin, trying to look modest and failing, as we --

**CUT TO:**

**53 EXT. CANAL STREET (CHINATOWN) - DAY (LITTLE LATER)**  
**53**

A street-food stall. Milton paying for Kevin's eggroll. And they're walking...

**MILTON**

Best street food in the world.  
Try that. Tell me it isn't great.  
(as Kevin eats)  
New York. What a scene, right?

**(MORE)**

**(CONTINUED)**

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41.

**53 CONTINUED:**  
**53**

**MILTON (CONT'D)**

Guy like Moyez living in that subterranean shithole all the time he's running around with fifteen million dollars in the bank.



**KEVIN**

You gotta be kidding.

**MILTON**

What do you think? We're giving you away? He's paying us in goat's blood? I'm billing you out at four-hundred an hour, my friend. I don't see a whole lot of pro bono work in your immediate future.

(buzzing here)

Seriously, what I like, you got in there with him. Inside the cage. That's instinct. Can't be taught. You gotta hear that on your own. It's gotta be in your blood. It's molecular. I bet I've got five thousand lawyers working around the planet. I couldn't name ten -- couldn't name three -- I'd trust with Moyez.

**KEVIN**

So what the hell are they doing?

**MILTON**

What are they doing? They're corporate lawyers, what do you think they're doing? They're busy reducing life and death to the proper position of a semi-colon. They're doing needlepoint. Push button battles. Push button wars. Armies that get so fucking far away from each other they need satellites to tell them who won. No pain. No sound. No smell. One big, multinational circle jerk. You, on the other hand, you're on the slaughterhouse floor. You can't help but smell your clients.

**KEVIN**

I figure you came to court to make sure I didn't fuck this up.

**(CONTINUED)**

**MILTON**

Maybe I did. But don't get too cocky. No matter how good you are. Don't let them see you coming. That's the gaff, my friend -- make yourself small. Be the hick. The cripple. The nerd. The leper. The shit-kicking surfer. Look at me -- I've been underestimated from day one. Do I look like a master of the universe? That's your only weakness as far as I can tell.

**KEVIN**

What's that?

**MILTON**

The look. The Florida stud thing. 'Scuse me, ma'am, did I leave my boots under your bed?'

**KEVIN**

Never worked a jury didn't have a woman.

**MILTON**

You know what you're missing? What I have? This beautiful girl she's just fucked me every way she knows how -- we're done -- she's walking to the bathroom -- she turns back -- and there I am. It's me. And she smiles -- it's like a veil coming down across her face -- and that smile, that's a question mark, because she's looking at me, she's wondering, how did that happen? And see, right there, from that moment on, she's got a secret. I'm the hand up Mona Lisa's skirt. I'm the whisper in Nefertitti's ear. I'm a surprise. They never see me coming. That's what you're missing.

Milton escaping across the street.

**KEVIN**

So why did you come down today?

**(CONTINUED)**

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43.

53 **CONTINUED: (3)**  
53

**MILTON**

Because I knew it was gonna be good. Because I knew I was gonna like it. That you would shine -- that we would take this walk -- that we'd really talk. Why I came down? You want the truth? I'm an aging, hipster plutocrat. I came up from nothing. From dirt. I'm warming my hands on your talent --

(distracted then -- )

Where's the chicken?

**KEVIN**

What?

A CHINESE MAN sits in a doorway --

**MILTON**

(perfect Cantonese)

Where's the chicken? The chicken that plays tic-tac-toe. He used to be right here.

**CHINESE MAN**

(Cantonese)

No, you passed it. Back that way.

**MILTON**

(back to Kevin, as they walk)

There's a chicken, he's famous, he plays tic-tac-toe. He never loses.

(suddenly)

Hey. Like you. Right?

(catching himself)

Look, I'm rambling because I'm excited. You're in the part of the game I like best. The realm

of the True Believers. You are  
a believer, aren't you?

**KEVIN**

I believe in the presumption of  
innocence.

**MILTON**

Better a hundred guilty men go  
free than a single innocent be  
executed.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

44.

53 CONTINUED: (4)  
53

**KEVIN**

Something like that.

**MILTON**

No. Exactly like that. It's  
faith. You're either in or out.  
You can't believe a little bit.

**KEVIN**

I was kidding.

**MILTON**

You're not here to amuse me.  
See, that's why people hate lawyers.  
So many of us have lost our faith.  
Don't let that happen to you.  
Token?

**KEVIN**

Excuse me?

Milton offering a token.  
Canal Street station --

Behind him, the entrance to the

**MILTON**

Learn the subways, Kevin. Use  
them. Stay in the trenches.

Kevin taking the token, as we --

CUT TO:

54 OMITTED

54

&

&

55

55

56 INT. LOMAX APARTMENT - NIGHT

56

Kevin just coming in from work. The apartment is starting to come together. Still not enough furniture, but the sparseness reads as elegance.

**KEVIN**

(walking through)

Mare... Mare...?

**MARY ANN (O.S.)**

(from the bedroom)

You're late...

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

45.

56 CONTINUED:

56

He stops. In the hallway -- a wall is missing -- sheetrock stacked on the floor -- tools piled around -- a renovation project halted for the night.

**KEVIN**

What's all this?

**MARY ANN (O.S.)**

All what?

Mary Ann up the hall in the bedroom door. Finishing her makeup for a night out.

**MARY ANN**

Oh, that...

(smiles)

It was gonna be a nursery, but then I remembered you'd have to be home long enough to knock me up, so now I'm thinking of building a law library.

Kevin smiles. Drops his briefcase. Drops his pants.

**MARY ANN**

Save the thought. We were due up  
there fifteen minutes ago.

She blows him a kiss. Ducking back into bedroom.

**CUT TO:**

**57 INT. LOMAX APARTMENT BUILDING - ELEVATOR - NIGHT**  
**57**

Kevin and Mary Ann in their go-to-meeting clothes. Going  
up. Nervous.

**MARY ANN**

Tell me I can handle this.

**KEVIN**

You can handle this.

**MARY ANN**

Say something nice.

**KEVIN**

Something nice.

**MARY ANN**

Promise me you won't leave me  
alone in there.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

46.

**57 CONTINUED:**

**57**

**KEVIN**

Promise.

**MARY ANN**

How the hell did we get here?

**KEVIN**

Instinct.

**58 INT. BARZOOK APARTMENT - NIGHT**

**58**

The door opens. DIANA BARZOOK, tonight's hostess,

standing there.

**DIANA**

There you are!  
(to Kevin)  
Diana Barzoon, Eddie's wife.  
(an air kiss for  
Mary Ann)  
Come on, you two. Everyone can't  
wait to meet you.

**59 INT. BARZOON APARTMENT - NIGHT 59**

Twice the size of Kevin's place. Decorated and furnished to the max. Seventy-five guests and ten in staff. The crowd is very smart, sleek, and experienced at these sort of things. Mary Ann's hand squeezing Kevin's just a bit more tightly as Diana leads them into the throng, and we begin --

**60 INT. BARZOON APARTMENT - NIGHT 60**

**SERIES OF SHOTS - PARTY**

Faces -- some of them strangers. Some of them familiar from the conference room scene.

**61 KEVIN 61**

huddled with Jackie and Mary Ann as Heath brings them drinks from the bar.

**62 PAM 62**

and two lawyers near the terrace doors -- the smoking section -- talking with nicotine-driven intensity.

**63 OMITTED 63**

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**64 CHRISTABELLA 64**

simply walking through the room.

**65 EDDIE AND DIANA BARZOON 65**

They've found Kevin and Mary Ann.

**DIANA**

I love the eights. The entire 'A'  
line -- such a great shell.

(manic and perhaps  
a bit insane)

I do. I envy you. Starting from  
scratch. Do you have your fabrics  
yet? Tell me you don't.

**MARY ANN**

Not yet. I don't think so.

**DIANA**

Come with me. Instantly.

(to Kevin)

I'm borrowing your wife...

**BARZOON**

Be gentle, honey. These are  
normal people.

Mary Ann giving Kevin a "help me" look as she's dragged  
into the party --

**BARZOON**

Your first?

**KEVIN**

Excuse me?

**BARZOON**

Is this your first marriage?

**DISSOLVE TO:**

66 OMITTED 66

67 INT. BARZOON APARTMENT - SAME SCENE (PARTY) - NIGHT 67  
(LATER)

Front door -- abuzz -- Milton has just arrived.

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68 INT. BARZOON APARTMENT - NIGHT  
68



Across the room, Mary Ann with Jackie and Diana and another wife --

**MARY ANN**

Who is that?

**JACKIE**

(looking over)  
My God, girl...

**DIANA**

You haven't met him yet?

**MARY ANN**

Who is he?

69 **INT. BARZOOK APARTMENT - NIGHT**  
69

Milton -- across the room -- looks over -- he's found them -- already coming toward them -- smiling --

**DIANA**

I swear he can hear us.

**JACKIE**

Hell, he can smell us.

**MILTON**

Mary Ann? John Milton...  
(his hand and eyes)  
I was hoping we'd meet tonight.  
And here you are, already swimming  
with the sharks.

Even as he says this, he's kissing their smiling cheeks.  
Mary Ann looking a little lost, as we --

**CUT TO:**

70 **INT. BARZOOK APARTMENT - NIGHT (SAME TIME)**  
70

Kevin talking with another lawyer. Looking over as Christabella glides through the room.

**CUT TO:**

71 INT. BARZOON APARTMENT - SOFA - DUSK (SAME TIME)  
71

Milton and Mary Ann sitting together. Alone.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

49.

71 CONTINUED:  
71

**MARY ANN**

Deadbeats. I mean, that's what it comes down to. You can call yourself a finance trainee, or a financial resources adviser, or whatever, you're still spending most of your day trying to hammer car payments out of deadbeats.

(looking around)

No deadbeats here tonight.

**MILTON**

You'd be surprised. There's a lot more fear in this room than you'd think.

**MARY ANN**

What do these people have to be afraid of?

**MILTON**

Each other. Themselves. Why? What scares you?

**MARY ANN**

Not knowing who the deadbeats are.

**MILTON**

You'll figure that out. There's only one thing worth being frightened of anyway, and that's being alone. Truly and finally alone.

**MARY ANN**

Yes. I think you're right.

**MILTON**

You know what terrifies me?

Responsibility.

**MARY ANN**

For what?

**MILTON**

For what. For you. Let's be honest, I've changed your life. Changed it forever. There's been a seismic shift in your existence and I'm responsible. And you've never even met me. We're talking for the very first time. How insane is that?

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

50.

71 **CONTINUED: (2)**  
71

**MARY ANN**

It's a wonderful opportunity for Kevin.

**MILTON**

Kevin. Please. I'm not worried about Kevin. He buys a few new suits. Learns a few new tricks. He's there. I don't worry about Kevin. What about you?

**MARY ANN**

I'm not leaving a lot behind.

**MILTON**

You must have family.

**MARY ANN**

Bad subject. I haven't spoken to my folks in a long time. My sister ran all the way to Germany.

**MILTON**

Whoaa... I gotta think about that. I had you down as daddy's little girl, you know? The princess. Sugar plum snapshots. Pastel bedspreads. Cinnamon cookies.

**MARY ANN**

I tell Kevin the only thing worse than not having a father was having mine.

**MILTON**

So you've got a lot at stake here. You've made a real commitment.

**MARY ANN**

I guess I have.

**MILTON**

It's not gonna be like Gainesville, but then you know that already.

**MARY ANN**

We're gonna be fine. It's gonna be great.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

51.

71 CONTINUED: (3)  
71

**MILTON**

If it isn't, will you come to me? Let me help? I'd feel a lot less responsible. Will you do that for me?

**MARY ANN**

Sure.

**MILTON**

The worst vice is advice, right? But can I make a suggestion? It's about your hair, some people are sensitive, that's why I ask.

**MARY ANN**

No. I mean, go ahead. You don't like it?

**MILTON**

You have shoulders nobody can see. Pull it back.

**MARY ANN**

You mean, you want me to pull my hair back?

**MILTON**

If I do it, everyone in this room that's pretending not to watch us will assume we're fucking or something. Pull back your hair.

(there's the mirror)

Take a look. See. That's it. Isn't that incredible? You need to cut your hair.

**MARY ANN**

You're kidding.

**MILTON**

A woman's shoulders are the frontlines of her mystique. And her neck, if she's alive, has the very mystery of a border town. It's the no man's land in the battle between mind and body.

(beat)

You know, your natural color would really bring out your eyes...

Mary Ann frozen there, as we --

**CUT TO:**

DEVIL'S ADVOCATE - Rev. 11/2/96

52.

**72 EXT. BARZOON APARTMENT - TERRACE (PARK VIEW) - NIGHT (MAGIC HOUR)**

**72**

Kevin standing at the rail. He looks over. Christabella not ten feet away.

**CHRISTABELLA**

Do you have this view?

**KEVIN**

Sorry?

**CHRISTABELLA**

From your terrace, is this your view?

**KEVIN**

Sort of. Not exactly. I'm about

twelve floors down. What about you?

**CHRISTABELLA**

No, I live downtown. This is the family building.

**KEVIN**

Sounds like fun. Downtown, I mean. I'm just getting to know the city.

**CHRISTABELLA**

Is it everything you expected?

**KEVIN**

More.

**CHRISTABELLA**

(raising her glass)

May we always have more than we expect. Salute.

**KEVIN**

Amen.

**CHRISTABELLA**

Are you alone?

**KEVIN**

You mean, tonight?

**CHRISTABELLA**

Is your wife a jealous woman?

(beat)

Silly question. We're all jealous, aren't we?

**(MORE)**

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

53.

72 **CONTINUED:**

72

**CHRISTABELLA (CONT'D)**

(laughing)

Oh, dear, I'm going to scare you away.

**KEVIN**

I doubt it.

**CHRISTABELLA**

You like to be on top, don't you?

**KEVIN**

Excuse me?

**CHRISTABELLA**

Of the situation. You prefer to be on top.

**KEVIN**

Depends on the view.

**MILTON (O.S.)**

You know what I see?

Milton in the doorway.      He's been watching them.

**MILTON**

I see the future of this law firm.  
(perfect Italian)  
Christabella, cara, prestamelo per favore, pe lo riporto piu tardi.

**CHRISTABELLA**

It's a boring party, anyway.  
(to Kevin)  
Ciao.

Kevin can't help watching her walk away.

**MILTON**

Look, we gotta talk. You grab Heath and Eddie Barzoon and get up to my place right away. And let's be quiet about it.

**CUT TO:**

**73      OMITTED**

**73**

thru

thru

**76**

**76**

77 INT. BARZOOK APARTMENT (PARTY) - NIGHT  
77

Getting louder and wilder. Mary Ann looking lost.  
Searching for Kevin... He's not here... not there...

MARY ANN

Have you seen Kevin?

Jackie Heath shaking her head no, as Mary Ann continues  
on through the party.

CUT TO:

78 INT. LOMAX APARTMENT - ELEVATOR - NIGHT  
78

Silence. Going up. Kevin, Heath, and Barzook.

CUT TO:

79 INT. BARZOOK APARTMENT - STUDY - HALLWAY - NIGHT  
79

Mary Ann still looking for Kevin. Scanning faces.  
Stopping as she reaches a door. Opening it and --

80 INT. BARZOOK APARTMENT - STUDY - NIGHT  
80

Just enough light to make out two MEN standing across the  
room. Silhouettes against the window.

MARY ANN

Sorry...

(in doorway)

I'm looking for my husband.

The Men -- two vaguely familiar faces from the firm.

MAN #1

Don't think he's here.

Suddenly, a WOMAN's head rises INTO FRAME --

WOMAN

It's just us...

MAN #2



But feel free to join in...

And suddenly it's clear, she's walked in on an impromptu menage a trois. The Woman is kneeling on a table, dress hiked up, ass in the air. Man #1 fucking her from behind. Man #2 is getting blown and --

Mary Ann IN SHOT as the woman begins to laugh and the door WIPES the FRAME.

DEVIL'S ADVOCATE - Rev. 11/2/96

55.

**81 OMITTED**

**81**

**82 INT. MILTON'S APARTMENT - NIGHT**

**82**

The penthouse. One enormous room. Grand scale everything. Otherworldly. Staggering. Of special, special interest: a huge Bas Relief dominates an entire wall. Carved into the marble are human forms -- young, naked bodies swimming in a hypnotic chaos of clouds.

Milton is on the phone. Two lines going. The dialogue is unimportant, we'll not understand it anyway -- he's going back and forth between Korean and Russian -- brokering some emergency deal.

Heath is at the bar, mixing drinks. Barzoon has a cigar. Kevin just standing there gaping at the space.

**KEVIN**

Is there more to it?

**BARZOON**

Just this room.

**KEVIN**

And a bedroom?

**BARZOON**

No bedroom.

**KEVIN**

Where does he sleep?

**HEATH**

Who said he sleeps?

**KEVIN**

Where does he fuck?

**MILTON (O.S.)**

(behind them)

Everywhere.

**BARZOON**

What's up, John?

**MILTON**

How many hours did we bill Alex Cullen last year?

**HEATH**

Sixteen thousand, two hundred and forty-two.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

56.

82 CONTINUED:

82

**BARZOON**

What the fuck did he do now?

**MILTON**

Alex Cullen has just been charged with murdering his ex-wife, her stepson, and a maid.

**BARZOON**

When did this happen?

**MILTON**

Just now. Tonight. I already sent Pam downtown to make bail arrangements.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 10/22/96

57.

82 CONTINUED: (2)

82

**BARZOON**

They'll fucking crucify him. They'll get in line. I gotta call Meisel...

**MILTON**

No. I want Kevin on this case.

**BARZOON**

I hope you're kidding.

(beat)

Alexander Cullen in a Manhattan  
triple murder? With Kevin?

You're dreaming.

**MILTON**

I've shaken hands with every  
marquee defense attorney in town.  
I take Kevin and I don't look  
back.

**BARZOON**

You're a great judge of talent,  
John. You're the master. I just  
don't see it coming together.

**MILTON**

I want you on board, Eddie.

**KEVIN**

Look, I appreciate the vote of  
confidence, but maybe Eddie's got  
a point here.

**MILTON**

We can get this case. The man's  
our client.

**BARZOON**

He's a business client.

**MILTON**

We know him better than he knows  
himself. We have the inside  
track. We have the best damn  
trial lawyer in the city. It's  
ours to lose.

**BARZOON**

Tell it to Cullen.

**MILTON**

No. That's up to Kevin.

(CONTINUED)

58.

82 CONTINUED: (3)

82

With that, the PHONE starts RINGING --

**MILTON**

That's Pam calling...  
(to Kevin)  
Are we fighting for this, or not?

**CUT TO:**

**83 INT. LOMAX APARTMENT - NIGHT**  
**83**

It's late. Dark. Kevin tiptoeing through the apartment  
-- turning the corner and --

**MARY ANN**

You left me there. I had a  
fucking panic attack until Jackie  
told me where you were.  
(raw)  
Three hours? You don't even call?

**KEVIN**

Stop. Reset. I'm upstairs, I'm  
with Milton and Barzoon and there  
is a very good possibility that  
I'm about to catch a triple  
homicide defendant who also  
happens to be the largest real  
estate developer in the city. I  
had to bail on the party!

**MARY ANN**

You bailed on me!

**KEVIN**

Mare... did you hear me?

**MARY ANN**

I was all by myself!

**KEVIN**

For three whole hours...  
(as she's walking)  
You gotta be kidding, right?

No, she's leaving. Kevin left there, alone --

**CUT TO:**

84 **EXT. STREET - CONSTRUCTION SITE - DAY (MORNING)**  
84

A news van whipping up the block. TIRES SCREECHING as it pulls up beside a construction site where two other news vans are already unloading. The smell of headlines and --

85 **EXT. STREET - CONSTRUCTION SITE - DAY**  
85

Two photographers sprinting toward the shell of a high-rise building. A sign blankets the scaffolding. Huge, ego-size lettering reads...

**CULLEN TOWERS**  
"The Next Great Address"

**CUT TO:**

86 **EXT. CONSTRUCTION HIGH-RISE - DAY**  
86

Looking DOWN FROM fifty stories high, as the media vehicles converge like toys below.

**CULLEN (V.O.)**  
... Look at this, I'm not out twenty minutes, we're running from the goddamn press. Look at those insects down there...

87 **INT. CONSTRUCTION HIGH-RISE - DAY**  
87

ALEXANDER CULLEN turns back from the edge. Forty-five. Tan, grief-stricken, and sleep deprived. The space is huge and bare. Unfinished concrete. Wide, open views. Kevin, Milton, and Barzoon standing there.

**CULLEN**  
... You may be right, but look at it from my point of view. I'm sure he's a whiz kid. I believe you. But this is my ass we're talking.  
(to Barzoon)  
Jesus, Eddie...

**MILTON**

Alex, you know how this town works. You've got enemies you never heard of. And now? Now you're down? I'd prepare for a class-A, New York pig-fuck. You're going to have to ask yourself who you really trust. Who do you trust, Alex?

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

60.

87 **CONTINUED:**

87

**CULLEN**

I don't know... I gotta look around.

**KEVIN**

You don't have time to shop, Mr. Cullen.

(the newspaper)

Jury selection started this morning at every breakfast table in the city. You lost round one. This is what people know. They know you and your wife were living separately. They see this maid -- Elucinda -- a sixty-eight-year-old grandmother supporting seven children. And then there's your stepson, a ten-year-old with a bullet in his brain. Those are already powerful images in the mind of the public.

**CULLEN**

I didn't kill anybody.

**KEVIN**

I'm telling you how it looks. You discover the crime. You call it in. You've got blood on your person and clothes, and --

(before Cullen can  
cut him off)

-- and -- your prints are on the murder weapon.

**CULLEN**

How do you know that?

**KEVIN**

There's a second print in blood --  
it's a partial of a hand -- on the  
wall next to th--

**CULLEN**

I have keys! I called the cops  
from the house! I touched the  
goddamn wall!

(to Barzoon)

I was panicked! I panicked!

**KEVIN**

We need twelve people who can see  
past all that. I'd get out in  
front of this fast.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

61.

87 CONTINUED: (2)

87

**CULLEN**

I panicked! Is that a crime? I  
touched the wall!

**BARZOON**

He's right, Alex. People need  
to hear these things.

**KEVIN**

You're not happy tomorrow? The  
next day? We'll move over. But  
right now -- this moment -- you  
need immediate representation.

**CULLEN**

I've got a fourteen-year-old  
stepdaughter who I care more about  
than anything in the world. They  
won't let me call her from  
downtown. They won't let me talk  
to her after I'm out. I gotta go  
deal with that first.

**KEVIN**

We need to issue a statement.

Cullen looks to Milton.      Waiting.      Help me.

**MILTON**

He's a winner, Alex. And they'll never see him coming.

**CULLEN**

I'm gonna make some very tough phone calls. Then I'm gonna take a pill and try to get some sleep. My place. Eight A.M. tomorrow. Alone.

(beat)

And you better be every fucking inch as good as you think you are.

**CUT TO:**

88      **OMITTED**

88

89      **EXT. SOHO BOUTIQUE STREET - DAY**

89

A woman with short dark hair -- her back to us -- looking in a shop window. Her reflection in the glass, it's Mary Ann. She's cut and colored her hair.

Jackie and Diana already going in and --

**CUT TO:**

DEVIL'S ADVOCATE - Rev. 11/2/96

62.

90      **INT. SOHO BOUTIQUE AND DRESSING ROOM - DAY**

90

White wine and couture.      Mary Ann holding a blouse.

**MARY ANN**

(whispering)

This is three thousand dollars.

**JACKIE**

Know what you need to do? Buy it. Wear it once. And then throw it away. That'll loosen you up.

**DIANA**

I say spend it all. If you're



never gonna see your husband, you might as well have a relationship with his money.

(as she strips)

I swear, if he wasn't afraid of me shooting my mouth off, Eddie would've put a cellulite clause in the pre-nup.

**JACKIE**

Dr. Robert, I'm telling you, he's the miracle man. You've seen my new tits, I mean who does it better than that?

**DIANA**

It's not my tits I'm worried about.

Mary Ann turns. Jackie beside her. Topless. Smiling.

**JACKIE**

Real or not?  
(her breasts)  
They look real...  
(she shimmies)  
They move real...

**MARY ANN**

(trapped there)  
Must be real.

**JACKIE**

Feel them. Go ahead. That's the ultimate test.

Before Mary Ann can stop her, Jackie is taking her hand, guiding it to her breast, and holding it there.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

63.

90  
90

**CONTINUED:**

**JACKIE**

(smiling)  
Feel real?

**MARY ANN**

Yes.

(pulling away)  
Absolutely. Real.

**JACKIE**

(backing away)  
Dr. Robert. When you're ready.

Mary Ann looking away as Jackie walks off. Everything is  
as it was, and yet different.

And then, she turns and sees --

91 **OMITTED**  
91

92 **INT. SOHO BOUTIQUE - DRESSING ROOM (FX) - DAY**  
92

(EFX) Jackie pulling a dress down over her head.  
She's taking her time because it's a delicate, clingy...

93 **INT. SOHO BOUTIQUE - DRESSING ROOM (FX) - DAY**  
93

... complicated outfit -- turning -- and for one brief  
moment we see a serpent's head -- disappearing now into  
the dress as she struggles inside the material -- her  
body -- the body inside the dress -- transforming -- ribs  
and spikes and huge moving muscles strain the limits of  
the material, and then, suddenly, it's over.

94 **INT. SOHO BOUTIQUE - DRESSING ROOM - DAY**  
94

Jackie's face appears. She straightens the seams.  
Turning now --

**JACKIE**

What do you think?

But Mary Ann is gone.

**CUT TO:**

95 **OMITTED**  
95

thru  
thru  
102  
102

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64/65.

103 INT. LAW FIRM - STAIRCASE/OFFICE - DAY  
103

Kevin, coming out a door with Heath and an associate.

**KEVIN**

... first thing -- I need this  
ASAP -- I want articles, clippings,  
TV interviews, I want everything  
you can get on Alex Cullen.

**HEATH**

(walking off)  
You better get a semi truck.

104 INT. LAW FIRM - STAIRCASE/OFFICE - DAY  
104

Christabella climbing the stairs. Short skirt. Great  
angle. Halfway up, she stops to fix her stockings.

(CONTINUED)

66.

104 CONTINUED:  
104

**CHRISTABELLA**

Enjoying yourself?

**KEVIN**

(caught)  
Sorry. I'm just...

**CHRISTABELLA**

Just what? Looking?

**KEVIN**

Guilty.

**CHRISTABELLA**

Congratulations on Cullen.

**KEVIN**

Thank you.

**CHRISTABELLA**

What an incredible situation, even if you lose you become a star.

**KEVIN**

What if I win?

**CHRISTABELLA**

If you win...  
(smiles)  
If you win it's everything.

**KEVIN**

Any advice?

**CHRISTABELLA**

Cullen is a pig. He's a pig beyond reasonable doubt. I suggest you keep him as far away from the jury as possible.

**KEVIN**

I'll keep it in mind.

**CHRISTABELLA**

(leans in,  
whispering)  
You can look all you want, but I don't fuck married men.

**KEVIN**

What a relief. I was starting to think you were perfect.

**(CONTINUED)**

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67.

104 **CONTINUED: (2)**  
104

**PAM (O.S.)**

Kevin...

He turns instantly -- Pamela standing behind him.

**PAM**

Your wife is on the phone. She sounds upset...

Christabella smiling as Kevin rushes off.

**CUT TO:**

**105 INT. LOMAX APARTMENT - DAY**  
**105**

Mary Ann very upset. Kevin has just come home.

**MARY ANN**

I don't care if they can hear me!  
I don't care! I don't like it here.  
And these women, my God... I mean,  
I'm seeing things for crissake!

**KEVIN**

You just left them in the store?

**MARY ANN**

Yes!

**KEVIN**

Look, calm down, all right?  
Listen to me... Mare? First,  
you do this radical thing with  
your hair...

**MARY ANN**

You hate it.

**KEVIN**

Stop. I think it's fine. But I  
also think it's traumatic.  
You've got the pressure of  
fitting in with new friends,  
a new place... add three bottles  
of wine and --

**MARY ANN**

No! It wasn't the wine. It  
wasn't the wine or my hair or  
talking to Kathy, because I know  
that's what you're gonna say --

**(CONTINUED)**

**KEVIN**

What about Kathy?

**MARY ANN**

What about her? She's pregnant again.

**KEVIN**

Oh, and that's got nothing to do with it...

**MARY ANN**

Kevin, I never see you anymore. Now that you've got this big case, it's just only gonna get worse. I don't know anybody here. These women scare the living shit out of me. If you can believe it, I'm actually looking forward to having your mother come and visit.

**KEVIN**

What about the apartment?

**MARY ANN**

Exactly! You just go out -- you buy a few new suits and you're fine. I've got this whole place to fill up and I know we have all this money and it's supposed to be fun, but it isn't! It's like a test! The whole thing is like one big test! I'm lonely.

**KEVIN**

Let's make a baby.

**MARY ANN**

Don't tease me.

**KEVIN**

I wouldn't do that. Unless you asked.

**MARY ANN**

You hate my hair, don't you?

His hand moves against her cheek, and then down the back of her neck. She moves into his body and --

107 INT. LOMAX APARTMENT - DAY

107

(EFX) Suddenly -- She's Christabella -- right there --  
in his arms -- before he can react -- before he can speak  
-- she finds his mouth and they are kissing and --

108 INT. LOMAX APARTMENT - DAY

108

Suddenly -- She's Mary Ann -- and he's pulling up her  
dress and she's helping him and his hand is moving over  
bare thigh and --

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109 INT. LOMAX APARTMENT - DAY

109

(EFX) Suddenly -- She's Christabella unbuttoning her  
blouse -- and she can't do it fast enough -- still with  
her mouth on his and his hand between her legs and --

110 INT. LOMAX APARTMENT - DAY

110

Suddenly -- She's Mary Ann -- flattening against the wall  
and her blouse is open and --

111 INT. LOMAX APARTMENT - DAY

111

(EFX) Suddenly -- She's Christabella -- pulling off her  
bra as his mouth moves over her breasts and his hands are  
everywhere and the bra is gone and she's tearing at his  
shirt and he's helping her and her dress is on the floor  
and there's no rug or anything, but this is where they  
will fuck because they can't stop themselves and she's on  
her back on the bare floor and he's kicking away his  
shoes and she's feeling herself and staring into his eyes  
and suddenly --

112 INT. LOMAX APARTMENT - DAY

112

MARY ANN

Stop.

Kevin looks like he's been shot. In the balls.

**MARY ANN**

Where are you?

**KEVIN**

Right here.

Mary Ann doesn't look so sure.

**CUT TO:**

**113 INT. CULLEN'S APARTMENT - DAY**

**113**

Huge. Opulent. Kevin and Pamela have been taking notes.  
Cullen is exhausted, frustrated.

**KEVIN**

... because it needs to be clear,  
Mr. Cullen, because I need to  
understand exactly what happened --  
you're standing there -- you look  
down -- there's the gun --

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

70.

**113 CONTINUED:**

**113**

**CULLEN**

I don't know why I picked it up --  
it was before I saw Elucinda's  
body and then, I mean we've been  
over this...

**KEVIN**

You kneeled down to pick it up?

**CULLEN**

You work late. You come home.  
You walk in. Everybody's dead.  
It's not something you plan for.

**KEVIN**

Back up. Two prints by the gun.  
Right knee. Right hand. It's a  
strange move you must've made to



pick it up.

**CULLEN**

The blood, I don't know, maybe I was trying to avoid the blood.

**KEVIN**

I'm trying to picture it...  
(contorting)  
Your hand came from inside and underneath.

Cullen reaches into his jacket and pulls out a gun.

**CULLEN**

You want to see? Here...  
(dropping to his  
knees)  
I'll fucking show you.

Kevin watching Cullen quickly retrieve the gun from the floor with this weird little motion.

**CULLEN**

(standing)  
Okay? Clear? Got it?

**KEVIN**

Whose gun is that, Alex?

**CULLEN**

It's mine.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

71.

113 **CONTINUED:** (2)  
113

**KEVIN**

Are you out of your mind?  
(incredulous)  
You're charged in a triple homicide, you're walking around with a forty-five?

**CULLEN**

I've had nine death threats.

**KEVIN**

Give it over. Now. Gimme the gun.

**CULLEN**

I gotta protect myself.

**KEVIN**

That's my job. When the case is over you can have it back.

(strong)

This is a dealbreaker, Alex.

Cullen hands him the gun.

**KEVIN**

Okay. Let's wrap it up.

**CULLEN**

So what's next?

**KEVIN**

We need to talk to your assistant.

**CULLEN**

Call her.

**KEVIN**

You feel confident she'll back you on the time.

**CULLEN**

Melissa, yeah. She's okay. She's a real straight arrow.

**KEVIN**

So we're going to talk to her and you're not going to talk to anybody. Okay?

**CULLEN**

(with a smile)

No comment.

**CUT TO:**

DEVIL'S ADVOCATE - Rev. 11/2/96

72.

**114 INT. D.A. MERTO'S OFFICE - DAY**

**114**

A large, ugly cube. Daylight through dirty windows. Kevin alone. On the table, a large, grey envelope.

Printed on it:

**PROPERTY OF THE MANHATTAN DISTRICT ATTORNEY  
FORENSIC LOG - #546D - STATE VS. ALEX CULLEN**

Kevin going through a stack of crime scene photographs.

Tough stuff. One after another. Three victims. Many angles. We can see their horror in his face.

**CUT TO:**

**115 OMITTED  
115**

**116 EXT. LAW FIRM HELICOPTER - DUSK  
116**

PANNING ALONG Wall Street. The whole downtown skyline. SETTling finally ON the 60th floor of the law firm building. Hovering at a distance. Lights on here and there and --

One window. Kevin's office. He and Pamela are talking to a young woman. This is MELISSA BLOCK, Cullen's assistant and alibi. We can't hear what they're saying, but it looks to be a collegial meeting.

**CUT TO:**

**117 OMITTED  
117**

**118 INT. KEVIN'S OFFICE AND HALL - NIGHT  
118**

Kevin and Pam walking Melissa out through the empty reception area.

**MELISSA**

Would my babysitter have to testify?

**KEVIN**

We need her to establish the time you returned home.

**MELISSA**

She doesn't have her green card is  
why I ask. I don't want her to  
get in trouble.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

73.

118 CONTINUED:  
118

**KEVIN**

Tell you what, Melissa, let's talk  
to her first. See where she  
stands and take it from there.

**PAM**

I'll make sure Melissa gets down  
to the car.

**MELISSA**

Mr. Cullen didn't kill those  
people.

**KEVIN**

That's why we're all working so  
hard.

As Melissa exits with Pam, Kevin notices two associates  
carrying boxes far up the hall and we --

**CUT TO:**

119 INT. LAW FIRM LIBRARY AND HALL - NIGHT (SAME TIME)  
119

Paper shredders. Half a dozen of them cranking full  
tilt. Stacks of files left to go. Barzoon and six  
associates working late. Shirtsleeves and coffee.

**BARZOON**

(directing traffic)

Okay, Excelsior Insurance, who's  
handling that?

(a hand goes up)

All this has to go. Guatemala,  
Sudan, Cyprus...

(cheerleading)

Let's stay organized here.

(across the room)

Martin, no. Devada Holdings.

That's all you're doing. Believe me, it'll take all night.

Barzoon stops as he sees Kevin in the doorway.

**KEVIN**

I thought I was the only one working late.

**BARZOON**

So did we.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

74.

119 **CONTINUED:**  
119

**KEVIN**

Good news. We just wrapped up with Cullen's assistant. She looks like a great alibi.

**BARZOON**

What a pleasant surprise.

**KEVIN**

But it looks like you have your hands full.

**BARZOON**

Just a little housekeeping.  
(beat)  
If they ask, you never saw this.

**KEVIN**

Who would ask?

**BARZOON**

Weaver.

**KEVIN**

Who's that?

**BARZOON**

Justice Department. Weaver Commission.  
(staring at him)  
You don't know about Weaver?

**KEVIN**

Sorry.

**BARZOON**

How nice for you.

**MILTON (O.S.)**

Grab your coat, Mr. Lomax...

Milton in the hall behind Kevin. Tickets in hand.

**MILTON**

The night is young.  
(re: tickets)  
Title fight. Ringside.

**KEVIN**

I'd have to call Mary Ann...

**MILTON**

Do it on the way.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/2/96

75.

119 CONTINUED: (2)  
119

**BARZOON**

(am I here?)  
You get my message?

**MILTON**

You write beautifully, Eddie.

**BARZOON**

We need to talk.

**MILTON**

Soon.

**BARZOON**

I hope so.

CUT TO:

120 OMITTED  
120  
&  
&  
121  
121

122 INT. SUBWAY TO FIGHTS TRAIN - NIGHT  
122

The car half full. Kevin and Milton standing near the door. Right behind them, three guys in the midst of an intense conversation in Spanish.

**KEVIN**

So what's this Weaver Commission?

**MILTON**

I don't micro-manage. You find the talent and then you delegate. Who knows what the hell Eddie's up to. He's got a lotta fingers in a lotta pies.

Suddenly, one of the guys behind them, the biggest of the three, we'll call him BIG GUY, turns back --

**BIG GUY**

What the fuck you looking at?  
(it's Milton he's  
talking to)  
You fucking deaf or something?

**MILTON**

No. I can hear you just fine.

**BIG GUY**

Good, 'cause I want you should get your skinny little ass somewhere down the fucking car away from me.

(CONTINUED)

76.

122 CONTINUED:  
122

**MILTON**

(stare-down)  
I'm not going anywhere.

Big Guy pulls open his jacket -- a knife in his belt.

**KEVIN**

Oh, shit.  
(stepping back)  
John...

But Milton doesn't move. He smiles.

**MILTON**

(perfect Spanish)  
Maricela, the moment you left the apartment she was upstairs with Carlos. They're on the pipe right now, my friend. They're in the kitchen splitting a jumbo and then he's going to fuck her in the ass, right on your bed, and she's going to like it.

Big Guy backing away -- into his friends --

**BIG GUY**

Como...? How do you...?

The SUBWAY RATTLING into the Fourteenth Street station.

**MILTON**

(still Spanish)  
Do yourself a favor and put that knife where it belongs.

The doors open. Big Guy stumbling back -- his friends catching him -- helping him off the train -- looking back, as the doors close and...

It's like it never happened. Milton straightening his cuffs as the train pulls away.

**KEVIN**

What did you say to him?

**MILTON**

I told him if he didn't leave us alone, you were going to kick all three of their asses.

**CUT TO:**

DEVIL'S ADVOCATE - Rev. 11/2/96

77.

**123 INT. MADISON SQUARE GARDEN - BOXING RING - NIGHT**  
**123**

Right INTO it. Red trunks with a huge right hand and blue trunks drops and the Garden goes wild -- five thousand people yelling for blood.



124 INT. MADISON SQUARE GARDEN - NIGHT  
124

And Milton at ringside, breathing deeply of the vibe  
and --

KEVIN  
(on his feet)  
Get up! Get up, dammit! C'mon!

125 INT. MADISON SQUARE GARDEN - NIGHT  
125

Blue trunks rises on shaky legs as the BELL RINGS, the  
round over and the crowd groans back into its seats.

126 INT. MADISON SQUARE GARDEN - NIGHT  
126

Milton turning as DON KING collars him.

DON KING  
Look at this sorry shit, you got  
better seats than me.

MILTON  
You need a better lawyer.

DON KING  
Nobody better than you, Johnny.

MILTON  
Hang on a second...  
(presenting Kevin)  
Meet my new heavyweight. Kevin  
Lomax.

Kevin shaking hands with Don King, as we --

CUT TO:

127 INT. SPANISH RESTAURANT (DOWNTOWN) - NIGHT (LATE)  
127

Serious flamenco. Music is loud. The dancer is  
fantastic. Deep reds. Deep blacks. Skin. Duende.

Milton, sitting beside some blonde he's discovered, he's

got his jacket off, clapping perfectly to the beat.  
Behind him, a large table of ten/fifteen people. Food  
and wine to excess. Laughter and music and...

DEVIL'S ADVOCATE - Rev. 11/2/96

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128     **INT. SPANISH RESTAURANT - PHONE AND ROOM - NIGHT**  
128

Kevin on a pay phone near the kitchen.

**KEVIN**

And say what? He's the senior  
partner at the --

(pause)

Mare, you're really starting to  
piss me off --

(pause)

Yes. I'm having one cigarette.  
You want me to lie? One cigarette  
after seven months is not --

(pause)

That's exactly what I'm saying.  
Go to bed. I have no idea.

(pause)

I told you, he never sleeps.

(pause)

Mare. Stop. The guy pays our  
bills. The food, the heat, the  
rent on that enormous fucking  
apartment we live in.

(beat)

I live there, too!

CLICK. The LINE is dead. He looks at the cigarette.  
Takes a hit. Fuck it. And then his eyes find --

The dressing room across the hall. An open door.  
Inside, a woman, one of the dancers, all but nude,  
stepping into her dress. A simply perfect body.

And then she turns TOWARD us and it's Christabella --  
clearly -- for a single moment -- before she slams shut  
the door.

Kevin crosses to the door.     Knocks.     And again.

The door opens.     A DANCER standing there.     It's not  
Christabella.

**DANCER**

Can I help you?

Kevin already backing toward --

**128A INT. SPANISH RESTAURANT - NIGHT**  
**128**

Kevin moving toward the Milton table. Sitting down and just realizing that --

Cullen has joined the party. He's wasted. He waves.

**(CONTINUED)**

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**128A CONTINUED:**  
**128A**

Milton catching Kevin's eye, smiling as the Blonde slips below the table. As if nothing were going on.

**CUT TO:**

**129 OMITTED**  
**129**  
thru  
thru  
**132**  
**132**

**133 INT. LOMAX APARTMENT - NIGHT (LATE)**  
**133**

Dark. Mary Ann asleep in a chair. A breeze through the open terrace windows. Suddenly she wakes.

**MARY ANN**

Kevin?

Silence. And then, the sound of a BABY CRYING...

**CUT TO:**

**134 INT. LOMAX NURSERY HALLWAY - NIGHT**  
**134**

Mary Ann rushing through the dark, toward the nursery and the sound of the CRYING -- stopping suddenly at the

nursery door --

**MARY ANN**

How...? What are you...?

135 **INT. LOMAX NURSERY AND HALL - NIGHT**  
135

A one-year-old child sits naked on the floor amidst the tools and material.

**MARY ANN**

You poor thing...

Mary Ann easing slowly forward.

**MARY ANN**

How did you... how did you get here?

(billing and cooing)

Are you okay? Look at you... hello... hello...

(kneeling there)

Where's your mommy?

The baby turns to her voice. Smiling now.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

80.

135 **CONTINUED:**  
135

**MARY ANN**

What are you playing with? What do you have there?

The baby offers his open hands --

Viscera. Entrails and blood and slime. The child's hands full of someone's insides...

**MARY ANN**

... Oh, God, no...

The baby raising his hands toward her --

**MARY ANN**

... no... please, God, no --

Stopping suddenly as she looks down at her body. Her nightgown is covered with blood. Just starting to scream, as we --

**HARD CUT TO:**

**136 OMITTED**

**136**  
thru  
thru  
**142**  
**142**

**143 INT. HEATH GUEST ROOM AND HALL - DAY**  
**143**

Motion -- Kevin rushing down a hallway -- Heath behind him -- heading for an open door and into --

**144 INT. HEATH GUEST ROOM AND HALL - DAY**  
**144**

Mary Ann in bed. Dead asleep. Jackie Heath, bedside nurse.

**JACKIE**

Took two seconals to get her out.

**KEVIN**

(hung-over and guilty)  
Milton got his hooks into me.

**HEATH**

Relax. We've all been there.

**JACKIE**

Leave her with me. Let her sleep.  
She'll be out another five, six  
hours at least.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

81.

**144 CONTINUED:**  
**144**

**KEVIN**

This transition, it's been really tough on her...

**HEATH**

We're gonna find some names for you. Doctors. Good people.

Kevin nods. Jackie ushering them out, as we --

**CUT TO:**

**144A EXT. NY - DAY/NIGHT**

**144A**

New York time transition -- MOS.

**145 EXT. LAW FIRM STREET - DAY**

**145**

Pamela and three other women smoking. Looking up, as Kevin comes flying out of the building.

**PAM**

Caught me.

**KEVIN**

I've gotta find Cullen.

(as he passes)

We just got the prosecution discovery package.

**PAM**

That bad?

Kevin just keeps going into --

**146 EXT. LAW FIRM STREET - DAY**

**146**

Kevin needs a taxi -- bingo -- a cab -- dropping off right here -- he's got it -- opening the door and --

**CHRISTABELLA**

Careful...

(stepping out)

You'll spoil me for other men.

**KEVIN**

That's what they all say.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/15/96

82.

146 CONTINUED:

146

**CHRISTABELLA**

Heard he finally dragged you out  
the other night...

(as she walks)

Can't believe I missed it.

Kevin watching her go, looking up, seeing the glass bridge  
high above.

**CUT TO:**

147 INT. NEW YORK SIDE STREET - DAY

147

A limousine double-parked outside a brownstone. Kevin  
standing there as Cullen comes storming out of the  
building.

**CULLEN**

I get one supervised hour a week  
with my stepdaughter. This is it.  
You better have a great reason to  
call me out.

**KEVIN**

Your wife, the day she was killed,  
had lunch with a friend. She says  
and I quote: 'Alex is fucking  
around and I can prove it.'

**CULLEN**

Hearsay. Never gets in.

**KEVIN**

Wrong answer.

(listen to me)

Your prenuptial agreement is on  
file at the firm. The contract is  
null and void in the event of  
marital infidelity.

(beat)

You fuck around, she gets rich.

(you asshole)

That's a motive, Alex.  
(long pause)  
What do I need to know?

**CULLEN**

Melissa. My assistant.  
(such a headache)  
She's not even that good a fuck.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/15/96

83.

**147 CONTINUED:**

**147**

**KEVIN**

And, on the night in question?

**CULLEN**

I was boning my assistant while my  
wife was getting shot.

**KEVIN**

I've got to re-interview Melissa.

**CULLEN**

Forget it. We're not telling that  
story.

**KEVIN**

Juries want honesty. Fuck with  
that at your peril.

Cullen turns -- something more important --

**CULLEN**

Allesandra. Wait...

Allesandra emerging from the building looking teary and  
distraught. Her THERAPIST helping her toward the limo.

**KEVIN**

Arthur...

**CULLEN**

Not now.

**THERAPIST**

Time's up, Mr. Cullen.



**CULLEN**

Allesandra. Please...

Kevin watching Cullen rush away, as we --

**CUT TO:**

**148 OMITTED**

**148**  
thru  
thru  
**151**  
**151**

**151A EXT. NY - DAY/NIGHT**

**151A**

New York time transition -- MOS.

**152 OMITTED**

**152**  
thru  
thru  
**155**  
**155**

DEVIL'S ADVOCATE - Rev. 11/15/96

84.

**155A EXT. LOMAX APARTMENT BUILDING - SIDEWALK - NIGHT**

**155A**

A Towncar pulls up. Mary Ann, Kevin and Mrs. Lomax emerge. Just back from dinner. Two steps and --

A PAPARAZZI photographer nearby --

**PAPARAZZI**

Kevin, hey, how's it going? Can we get a couple shots here? How about a thumbs-up here? What do you say?

Kevin reluctantly smiles. Get it over with.

**MRS. LOMAX**

What's he doing?

**MARY ANN**

Kevin's had his picture in the

paper.

FEENEY, the doorman, at the ready. Mary Ann first inside. Mrs. Lomax lingers a moment watching Kevin have his picture taken.

**KEVIN**

Welcome to Babylon, Ma.

**FEENEY**

Sorry, Mr. Lomax, I thought we'd scared 'em all away...

**MRS. LOMAX**

Always did like to stick his nose in a camera.

156 INT. LOMAX LOBBY - ENTRANCE - NIGHT  
156

**FEENEY**

(as they enter)

And how are you, Mrs. Lomax? Did you have a fine dinner?

**MRS. LOMAX**

I surely did.  
(she's got a  
doggie bag)  
Are you hungry?

**FEENEY**

No, I'm fine. Thank you.

**MILTON (O.S.)**

Speak of the devil...

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/15/96  
85/86.

156 CONTINUED:  
156

There he is, waiting for the elevator. With him are Christabella and an Asian woman who is so sexy it hurts. Kevin off balance from this moment on.

Mary Ann smells the danger. Everything is awkward.

**MILTON**

I was just telling the Moyez story.

**KEVIN**

Really.

**MILTON**

And is this your mother?

**KEVIN**

Yes. Mom, this is...

**MILTON**

John Milton. Nice to meet you.

**MRS. LOMAX**

Alice Lomax. How do you do?

**MILTON**

Mary Ann...

(a kiss for her)

I think you've met Christabella, and this is Giselle who's just in from Paris.

A moment of bullshit superficial greetings and then -- the elevator doors opening and the whole uncomfortable clot of them moving into --

157 **INT. LOMAX APARTMENT ELEVATOR - NIGHT**  
157

Just enough room. They ascend.

**KEVIN**

Thanks for the champagne.

**MILTON**

You've very welcome.

(to Mrs. Lomax)

This isn't really your first visit to New York, is it?

**KEVIN**

(after a moment)

Yes.

**(CONTINUED)**

157 CONTINUED:  
157

**GISELLE**

Cette femme, elle est la mere de  
l'homme dont vous m'avez parle?

**MILTON**

She can't believe you're his  
mother. You've done one helluva  
job bringing him up, Mrs. Lomax.  
I'm sure it wasn't easy.

**MRS. LOMAX**

No.

Mrs. Lomax has been staring, and now Milton meets her  
eyes as the elevator stops and the doors open.

**MARY ANN**

Nice to see you...

**CHRISTABELLA**

Have a lovely evening.

Kevin next out, holding the door, waiting --

**KEVIN**

Mom, we're here...

**MRS. LOMAX**

Yes. Good night to you.

Mrs. Lomax takes one last look at Milton as she exits.

**MILTON**

Kevin, hang on...  
(holding the door)  
How's Cullen. Everything on beam?

**KEVIN**

That's a long conversation.

In the b.g., Mary Ann opening the apartment door and  
going inside. Mrs. Lomax right behind her.

**MILTON**

(hush hush)  
Why don't you come on up?

**KEVIN**

Now?

Milton smiles. Christabella smiles. Giselle smiles.

**KEVIN**

Let's talk tomorrow.

(CONTINUED)

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88.

157 **CONTINUED: (2)**  
157

Milton shrugs. Your loss. Christabella has her hand on  
Giselle's ass, working up her skirt --

**MILTON**

You sure?

Kevin left standing there as the doors close.

**CUT TO:**

158 **OMITTED**  
158  
thru  
thru  
161  
161

162 **INT. LOMAX KITCHEN - NIGHT (ONE MINUTE LATER)**  
162

Mrs. Lomax, subdued, listening to Kevin and Mary Ann  
bickering.

**MARY ANN**

That what you're doing when you're  
working late?

**KEVIN**

What are we talking about?

**MARY ANN**

You know exactly what I'm talking  
about.

**KEVIN**

That's ridiculous.

**MARY ANN**

I'm going to bed.  
(walking off)  
'Night, Alice...

**MRS. LOMAX**

'Night.

Mary Ann exits.

**(CONTINUED)**

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89.

162 **CONTINUED:**  
162

**MRS. LOMAX**

I'm worried about her. You shouldn't fight like that.

**KEVIN**

That's not a fight, Ma, it's marriage. Not exactly your area of expertise.

**MRS. LOMAX**

Are you happy here?

**KEVIN**

What?

**MRS. LOMAX**

Are you happy here?

**KEVIN**

You're kidding, right? Am I happy? Every now and then I look around and I think my mama must be praying awful hard for me, 'cause I died and went to heaven. Am I happy?

**MRS. LOMAX**

You were always running somewhere.

**KEVIN**

I guess I finally got there.  
(sensing something wrong)  
Look, I'm sorry about being so busy this week. Maybe Saturday I

can get some time off and...

**MRS. LOMAX**

Don't worry on it.

(touching his face)

I love you more than anything in  
the whole world. You know that,  
don't you?

**KEVIN**

I love you too, Ma.

Kevin turning out the lights, as we --

**CUT TO:**

**163 INT. LOMAX APARTMENT - FOYER/HALL - DAY**  
**163**

Newspapers. Laying on the doorstep. Headline reads:

**(CONTINUED)**

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**163 CONTINUED:**  
**163**

**CULLEN PRE-NUP SHOCKER!**

Kevin, dressed for work, briefcase in hand, rushing down  
a cup of coffee, reading the headline and --

**KEVIN**

Shit!

The door to the guest room is open. He looks in --

**164 OMITTED**  
**164**

**165 INT. LOMAX GUEST ROOM - DAY**  
**165**

Mrs. Lomax fully dressed. The bed is made. Her bag is  
packed.

**KEVIN**

Mom? Ma, what are you doing?

**MRS. LOMAX**

I'm going home, Kevin.

**KEVIN**

What? What are you talking about?

**MRS. LOMAX**

I don't feel right.

**KEVIN**

You just got here.

(his watch)

Look, I'm late and I just got my teeth kicked in on the front page, so I gotta run. We'll talk later.

**MRS. LOMAX**

I have to go, Kevin. I miss my church.

**KEVIN**

Ma, this is New York, there must be twenty-thousand goddamn churches. Take your pick.

**MRS. LOMAX**

You need to do a better job with Mary Ann. She's not well. This place isn't good for her.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 11/15/96

91.

165 CONTINUED:

165

**KEVIN**

So stay. Take care of her if you're so concerned! Help me out.

**MRS. LOMAX**

I'll take her home if you let me.

**KEVIN**

This is home. You understand? This is where we live! I'm not going back to Gainesville. Unbelievable.

**MRS. LOMAX**



'Wide is the gate, and broad is  
the way that leadeth to  
temptation.'

**KEVIN**

It's a little early for scripture.  
I'm going to work.  
(as he walks)  
You can do whatever you want.

Mrs. Lomax watching him go, as we --

**CUT TO:**

**166 EXT. CENTRAL PARK PLAYGROUND - DAY**  
**166**

Melissa and Kevin on a bench. Kids playing. One of them  
is hers, but she's not paying much attention at the  
moment --

**MELISSA**

I can't do it. It's one thing to  
have an affair with your boss,  
it's another to have to tell the  
world in a murder case.

**KEVIN**

We have to bring it out, Melissa.

**MELISSA**

My ex-husband would have a field  
day with this.

**KEVIN**

A man's life is at stake. You're  
our whole case.

Melissa looking away, as we --

**CUT TO:**

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**167 INT. WEAVER FEDERAL COURTROOM - DAY**

**167**

Modern. Empty. The JUDGE is a WOMAN. No bullshit.  
Barzoon sitting alone at the defense table. Federal  
prosecutor MITCHELL WEAVER on his feet.

**WEAVER**

... there is nothing vague or exploratory about this subpoena request, Your Honor. We're specifically asking for any and all documents relating to Devada Holdings. It's taken six months and seventeen separate motions and we still don't know who's responsible here. We've got a paper trail here that seems to stretch into eternity!

**WOMAN JUDGE**

Mr. Barzoon?

**BARZOON**

Can't turn over what you don't have, Your Honor. We've been conducting a comprehensive search of our records and I'm sorry to say it's a great deal less than Mr. Weaver would suggest.

**WEAVER**

Your Honor, this is outrageous. We need to get in there and seize these documents before there's nothing left!

**BARZOON**

Your Honor, it's exactly these types of insulting accusations --

**WOMAN JUDGE**

Enough. Both of you. Put it on paper. I'll read it.

**WEAVER**

Your Honor...

**(CONTINUED)**

167 **CONTINUED:**  
167

But the gavel comes down. Done. Barzoon packing up,  
looks to the back of the room.

Kevin sitting there. Waiting.

CUT TO:

168 INT. WEAVER FEDERAL COURT - HALL - DAY (MINUTES LATER)  
168

Busy. Lots of traffic. Barzoon and Kevin walking.

**BARZOON**

Forget about lunch. This guy  
Weaver is running me ragged.

A REPORTER pulls up alongside -- excited --

**REPORTER**

Kevin. Nancy Osborne, Metro News.  
How are you?

**KEVIN**

Busy.

**REPORTER**

We had a report of a private plane  
at Teterboro airport ready to take  
Alexander Cullen out of the coun --

**KEVIN**

(cutting her off)  
Mr. Cullen is innocent. He's not  
going anywhere. He's been  
released on a two million dollar  
bond. He looks forward to having  
his day in court. Thank you.

**REPORTER**

Kevin, is there any truth to --

**KEVIN**

I'm in the middle of a meeting.  
Call my office. Schedule an  
interview. Or else forget it.

Barzoon is getting away. Kevin hustling to catch up.

**KEVIN**

I'm picking a jury tomorrow.

**BARZOON**

You're good at that.

(CONTINUED)

168 CONTINUED:  
168

**KEVIN**

You're not gonna have time to help  
me on Cullen, are you?

**BARZOON**

No.

Just then, Weaver comes rumbling past --

**WEAVER**

Devada Holdings, Eddie. Look in  
your rearview window, I'm right  
behind you.

Before he can answer -- ANOTHER REPORTER swoops in --

**REPORTER #2**

Kevin, Chuck Higgery, Action News.  
Have you spoken with Alex Cullen  
concerning the D.A.'s report...

Kevin turns to see two more REPORTERS jogging over.

**REPORTER #3**

Kevin, just a statement --

And a photographer -- Kevin under siege and --

**BARZOON**

(backing away)  
Gotta go.

Barzoon escaping as reporters begin to materialize from  
all sides, and we --

**CUT TO:**

169 INT. LOMAX LIVING ROOM - NIGHT  
169

Dark. Quiet. Mary Ann in her chair. She looks like  
hell. Eyes red from crying. Kevin has just come home  
and found her like this.

**MARY ANN**

I dreamt about this.

(beat)  
Right here.  
(beat)  
It's not a dream if it's true.

**KEVIN**

Tell me this is the medication.

(CONTINUED)

95.

169 CONTINUED:  
169

**MARY ANN**

You won't stay with me now.

**KEVIN**

Look, let's get you undressed and  
in the tub. Okay?

**MARY ANN**

You won't stay. I know you.  
You'll leave me now for sure.  
(as he moves to  
comfort her -- )  
Get-away-from-me!

**KEVIN**

Okay. I'm confused.  
(furious)  
Why? What is it now? What the  
fuck is it today, Mare? I swear  
to God, I'm calling this doctor,  
I'm gonna find out what the hell  
they're giving you.

**MARY ANN**

They took my ovaries. I told you!  
(tears now)  
My sisters have seven children  
between them. My mother had Derek  
when she was forty-five. You  
could set a clock by my periods.

**KEVIN**

What are you talking about?

**MARY ANN**

I can't have children!

**KEVIN**

Says who?

**MARY ANN**

The doctor! The other doctor. I  
was there today.

(beat)

Non-specific ovarian failure.

**KEVIN**

That's ridiculous.

The PHONE begins to RING across the room.

**MARY ANN**

(grabbing his arm)

I know you. You'll leave me.

**(CONTINUED)**

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169 **CONTINUED: (2)**  
169

**KEVIN**

Mary Ann...

**MARY ANN**

It's these monsters, Kevin.

(losing it)

I dreamt this...

The PHONE keeps RINGING. Kevin will finally pull away.  
Answering the phone O.S., quietly conducting business as  
Mary Ann falls apart.

**CUT TO:**

170 **EXT. FOLEY SQUARE - DAY**  
170

Kevin on a cell phone walking with Milton.

**KEVIN**

Uh huh. For sleep. And she can  
take that during the day?

(beat)

No, she won't be driving.

(beat)

I'm gonna have the pharmacy call

you right back. Thanks.  
(hangs up, sags  
against the car)  
He thinks, he's not sure, he  
thinks it could be some kind of  
hormonal imbalance.

**MILTON**

I'm taking you off the case.

**KEVIN**

What?

**MILTON**

I want you to drop this case.

**KEVIN**

This case? Cullen?  
(incredulous)  
John, I've got a jury showing up  
this morning.

**MILTON**

Do you love this woman?

**KEVIN**

Yes. Of course I do.

**(CONTINUED)**

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170 CONTINUED:  
170

**MILTON**

Kevin, she's sick. Everyone will  
understand. I'll understand.

**KEVIN**

(stunned)  
What about Cullen?

**MILTON**

We'll find someone new. You  
consult. You live to fight  
another day.

**KEVIN**

I put together a great jury.

**MILTON**

It's a disappointment. We all have them. Embrace it. Use it. You move on.

**KEVIN**

Hang on, we gotta talk about this.

**MILTON**

What's to talk? It's your wife, man. And she's very sick. And that's gotta come first.

(beat)

Are you telling me the possibility of leaving the case has never crossed your mind?

**KEVIN**

You know what scares me? I quit the case. She gets better. And I hate her for it.

(silence)

I don't want to resent her, John. I've got a winner here. I gotta nail this fucker down, do it fast, and put it behind me. Just get it done. Then put all my energy into her.

**MILTON**

I guess you have thought about it. I stand corrected.

**CUT TO:**

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**171 INT. CULLEN COURTROOM - DAY**

**171**

Packed. JUDGE ARMAND POE presiding. Cullen seated with Kevin and Pam. The jury in their box. And prosecutor FRANK BROYGO on his feet, just wrapping up his opening statement --

**BROYGO**

... And when all that evidence is laid before you, when all these pieces weave together, you will conclude -- you will know -- that Alexander Cullen is guilty of murdering three people in cold blood with malice aforethought.



Done. The courtroom is silent. The jury liked him.

**JUDGE POE**

Mr. Lomax...

(checking his watch)

We can break for lunch now, or you can do a stop and start...

**KEVIN**

If it's a choice, I'll go now. I won't be as long as Mr. Broygo.

**JUDGE POE**

Proceed.

**KEVIN**

We just spent our morning listening to Mr. Broygo talk about his 'evidence'. What he neglected to tell you is what this case is really about. He left out the most important fact of all: Alex Cullen was somewhere else when these murders took place. Now, Alex Cullen has done a lot of things I don't like. He's been a terrible husband to all three of his wives. He's been a destructive force in the lives of his step-children. He's cheated the city. His partners. His employees. He's paid hundreds of thousands of dollars in penalties and fines over the years. I don't like those things. I don't expect you to like them. There will be other things during the course of this trial that you will hear about and like even less. But this isn't a popularity contest. It's a murder trial and Alex Cullen hasn't killed anybody.

**(MORE)**

**(CONTINUED)**

171 **CONTINUED:**

171

**KEVIN (CONT'D)**

The state is going all out here.

They've got a whole team over there. They're throwing everything but the kitchen sink at this case. I need one thing from you. That's it. One thing. I need you to ask yourself, 'Is not liking this man reason enough to convict him of murder?'

(beat)

Enjoy your lunch. We'll talk again.

Stunned silence, and then --

**HARD CUT TO:**

172 **INT. COURTHOUSE - SMALL CONFERENCE ROOM - DAY**  
172

Kevin thrown back against a wall --

**CULLEN**

What the fuck was that? Are you out of your fucking mind?  
(murderous)

They fucking hate me!

Kevin -- one push -- Cullen sent flying.

**KEVIN**

Listen to me like you've never listened to anybody before. I'm going to bust my ass to make sure they hate you. Because as long as you're out boning Melissa, you're not home killing your wife.

**CULLEN**

(pause, as he warms to the idea)

Why didn't you tell me before?

**KEVIN**

Then it doesn't look spontaneous.

**CUT TO:**

173 INT. CULLEN COURTROOM - DAY  
173

A Forensic TECHNICIAN on the stand. A display chart beside him.

Blowups of the bloody hand-prints.

**KEVIN**

Let me put it this way, then: can you tell from a blood sample if the person were alive or dead?

**TECHNICIAN**

The victim? Of course not.

**KEVIN**

And there's a two hour window in which to place these murders.

**TECHNICIAN**

Yes.

**KEVIN**

So, you've got absolutely no way to determine the condition of the victims when Alexander Cullen put his hand on that wall.

**CUT TO:**

174 OMITTED  
174  
&  
&  
175  
175

176 EXT. CARNEGIE HILL GROCERY - LATE AFTERNOON  
176

Kevin into the evening air, carrying a bag of stuff. Barzoon standing there in a jogging suit. Furious.

**KEVIN**

Eddie...

**BARZOON**

Saw you go in.

**KEVIN**

What's up?

**BARZOON**

(cold)  
Congratulations.

(CONTINUED)

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176 CONTINUED:  
176

**KEVIN**

It's not over yet.

**BARZOON**

I'm not talking about the trial.

**KEVIN**

What are you talking about?

**BARZOON**

How the fuck does your name get on  
the firm's charter?

**KEVIN**

What?

**BARZOON**

Looks like it's been there for  
years. Now you're a partner?  
When did that happen? I am  
still the managing director of this  
firm. You want my job? Take me  
head on. Backdoor me one more time  
and I'll take your partnership papers  
and stuff 'em down your throat.

**KEVIN**

I don't know what you're talking  
about, but I sure as hell don't  
like your tone of voice.

**BARZOON**

Bullshit.

**KEVIN**

You got a problem with documents,  
I suggest you put together one of  
your late-night shredding

sessions.

**BARZOON**

You think you're tough enough to run this firm? Fine.

(backing away)

You tell Milton next time Weaver calls maybe I pick up the phone.

(CONTINUED)

102.

176 CONTINUED: (2)

176

Kevin standing there, watching him jog away, as we --

CUT TO:

177 INT. MILTON'S APARTMENT - DUSK

177

Kevin sitting there with his bag of groceries. Milton looking sadly perplexed --

**MILTON**

Was he drunk?

**KEVIN**

I doubt it. He was going running. What the hell was he talking about?

**MILTON**

Eddie's gotten himself into trouble again. And he wants me to save him. And I can't.

**KEVIN**

Why does he think I'm after his job?

**MILTON**

Do you have any experience with manic-depression?

**KEVIN**

Not directly, no.

**MILTON**

You do now.

Milton already on the phone.                      Punching a number.

**MILTON**

Yes, it's me.

(beat)

Get Eddie Barzoon. Right away.  
He may be out running, so page him  
if you have to. It's an  
emergency.

(hangs up, turns

back to Kevin)

Looks like you could use a drink.

**CUT TO:**

**103.**

**178    INT. LOMAX APARTMENT - DUSK**  
**178**

Mary Ann coming through the living room. She looks stoned. But moving with purpose. As if she were hearing something. Opening the terrace doors and staring out over the park, as we --

**CUT TO:**

**179    EXT. CENTRAL PARK RESERVOIR - DUSK**  
**179**

The reservoir entrance. It's a nice night and busy with runners and bikes and --

Barzoon comes jogging past.

**CUT TO:**

**180    INT. MILTON'S APARTMENT - DUSK**  
**180**

Kevin has a vodka in his hand.

**MARY ANN**

Eddie Barzoon.

(wearily)

I've nursed him through two  
divorces, a cocaine rehab, and a

pregnant receptionist.  
(beat)  
God's creature, right?

CUT TO:

181 EXT. CENTRAL PARK - RESERVOIR - DUSK  
181

No leaves on the trees. Barzoon running. Breaking a sweat now. Leaving the heavy traffic behind.

CUT TO:

182 INT. MILTON'S APARTMENT - DUSK  
182

MILTON

I'll tell you, Kevin, because I know you're into theology. When you've seen -- when you've represented -- when you've dealt with as many people as I have over the years, finally you say to yourself, 'God must've been awfully bored.'

(MORE)

(CONTINUED)

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182 CONTINUED:  
182

MILTON (CONT'D)

(beat)

Choice. The opportunity to fuck up. Talk about entertainment value.

CUT TO:

183 EXT. CENTRAL PARK - RESERVOIR - DUSK  
183

Barzoon running. Into his pace.

Glancing down and on the horsepath below.

184     **EXT. CENTRAL PARK - RESERVOIR - DUSK**  
184

Three running shadows. Side-by-side.     Just passing  
beneath an iron bridge.

**MILTON (V.O.)**

                  You take a look at Eddie Barzoon  
                  you gotta wonder if maybe God  
                  overplayed his hand. Maybe he  
                  made the game a little too  
                  interesting...

184A     **EXT. CENTRAL PARK - RESERVOIR - DUSK**  
184A

Barzoon turns back -- stumbles -- catches himself --  
sprinting now to the Pump House. He pulls up here.  
Resting as several other runners pass by. Glancing back,  
almost an afterthought and --

184B     **EXT. CENTRAL PARK - RESERVOIR - DUSK**  
184B

Those three running shadows are now crossing the bridge  
which is completely impossible considering where they  
just were a moment ago and --

184C     **EXT. CENTRAL PARK - RESERVOIR - DUSK**  
184C

Barzoon starts running again -- instinctively -- faster  
than before -- glancing back and --

184D     **EXT. CENTRAL PARK - RESERVOIR (FX) - DUSK**  
184D

(EFX) The three shadows. The sun setting behind them.  
Transforming as they run -- animal shapes mixing with the  
harsh silhouettes of bare trees and --

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185     **EXT. CENTRAL PARK - RESERVOIR - DUSK**  
185



Barzoon freaked -- What the fuck was that? -- The park suddenly looking very empty -- and dark --

**186**      **EXT. CENTRAL PARK - RESERVOIR - DUSK**  
**186**

The three shadows and they're closer and weirder and --

**186A**     **EXT. CENTRAL PARK TREE - DUSK**  
**186A**

Barzoon -- suddenly turning -- changing course -- leaving the path -- into the woods -- quickly ducking down beside a huge sycamore tree. Hiding. Sweating. Scared. Staring back out at the path --

**186B**     **EXT. CENTRAL PARK - RESERVOIR - DUSK**  
**186B**

Three women runners -- clear as day -- pass beneath a streetlight. Team clothes. Machine-like strides. Flat-out. And then gone.

**187**      **EXT. CENTRAL PARK TREE - DUSK**  
**187**

Barzoon stands from behind the sycamore tree. Relief. Smiling at his own stupidity. What a jerk. Dusting off. Heading back toward the path, when --

**188**      **EXT. CENTRAL PARK TREE - DUSK**  
**188**

Suddenly, there's an arm around his neck -- throwing him to the ground --

**189**      **EXT. CENTRAL PARK TREE - DUSK**  
**189**

Standing there above him, a crazed-looking homeless MAN -- he's white and old and hungry --

**OLD MAN**

Gimme your watch.

**BARZOON**

(standing now)  
You want the watch, old man? Come  
and get it.

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190 **EXT. CENTRAL PARK TREE - DUSK**  
190

Barzoon moving toward the old guy when -- Crack! -- A  
tree branch swings out of nowhere -- catching his  
elbow -- snapping it back and --

A second homeless man. He's black and older than the  
first guy but just as wild and dangerous and he's winding  
up to swing the branch again and --

Barzoon on his knees -- dazed -- blood pouring from his  
head -- uncomprehending eyes watching these park  
creatures tear at his clothes --

191 **EXT. CENTRAL PARK TREE - DUSK**  
191

(EFX) Watching them grow more feral and less human by the  
moment and --

**CUT TO:**

192 **EXT. LOMAX TERRACE - DUSK**  
192

Mary Ann staring out at the park. Covering her ears  
against some horrible sound that she alone can hear.

**CUT TO:**

193 **EXT. CENTRAL PARK TREE - DUSK**  
193

Barzoon -- on his belly -- in the dirt -- trying to  
move -- crawl -- anything --

194 **EXT. CENTRAL PARK TREE - DUSK**  
194

The two men beating Barzoon to death with stones --

195 EXT. CENTRAL PARK TREE (FX) - DUSK  
195

-- transforming with every blow -- (EFX) as their hands descend they become terrifying, demonic creatures, and as they rise we see them as men and over and over, as we hear --

CUT TO:

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196 INT. MILTON'S APARTMENT - DUSK

196

MILTON (V.O.)

You take a look at Eddie Barzoon  
you gotta wonder if maybe God  
overplayed his hand. Maybe he  
made the game a little too  
interesting.

Milton turns to find Kevin staring at him.

KEVIN

I'm gonna, I'm gonna go downstairs  
now. Put this stuff away.  
(backing away  
with his bag  
of groceries)  
Ice cream's already melting.

Milton watching him walk away, as we --

CUT TO:

197 INT. LAW FIRM - PAM'S OFFICE AND HALL - DAY

197

Pam exits the room. Melissa sitting at the head of the table. Kevin pacing around her. They are alone. Practicing her testimony over early morning coffee.

KEVIN

You testified that the defendant  
called you at four-thirty to ask  
you to come to his office gym for  
the purposes of sex.

MELISSA

Yes.

**KEVIN**

Mr. Cullen, though, he's not just your lover, is he? He's the boss.

**MELISSA**

Yes.

**KEVIN**

So two hours go by before you act on his request?

(CONTINUED)

109.

197 CONTINUED:  
197

**MELISSA**

Yes, I went up at six-ten. I knew it was six-ten, they had weather coming on the news. I remember --

Cut off by --

**KEVIN**

Okay. Stop.  
(breaking character)  
This prosecutor is no fool. He's gonna change tempo, attitude, tone of voice -- he's gonna come out with questions you never thought of, just to screw you up.  
(coaching)  
So what do we do?

**MELISSA**

Yes and no answers. Stay calm.

**KEVIN**

Exactly.  
(back into it)  
Is it your testimony, Ms. Block, that between the hours of six-ten and nine-forty you were engaged in sexual congress with the defendant?

**MELISSA**

Yes.

**KEVIN**

At any point during this three hour marathon, Ms. Block, did you lose sight of the defendant?

**MELISSA**

No.

**KEVIN**

Did he use the bathroom?

**MELISSA**

Yes.

**KEVIN**

Is he circumcised?

(silence)

You understand the question?

**MELISSA**

Yes.

(CONTINUED)

110.

197 CONTINUED: (2)  
197

**KEVIN**

So is he cut or not?

**MELISSA**

Yes.

**KEVIN**

Which is it?

Silence. Melissa looks away.

**KEVIN**

You've been polishing his knob three times a week for six months and you don't know whether or not he's got foreskin?

**MELISSA**

(total transformation)  
I've had it up to here with this fucking game. Why don't you take your questions and shove 'em up your ass.

Kevin staring at her. Looking away. Moving quickly for the door, and into:

198 INT. LAW FIRM LIBRARY HALL - DAY

198

Three steps out and he stops. Something's wrong. Very wrong. People are out of their offices, standing in the doorways. Some of them crying.

Christabella rushes toward him, into his arms --

**CHRISTABELLA**

Oh, Kevin --

**KEVIN**

What's happened?

**CHRISTABELLA**

Eddie Barzoon...

**KEVIN**

What about him?

**CHRISTABELLA**

He's dead. He was killed.

**KEVIN**

When?

(CONTINUED)

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111.

198 CONTINUED:

198

Heath nearby has more answers --

**HEATH**

Last night in the park. He was running if you can believe it.

Kevin standing there, holding Christabella. Feeling heat on the back of his neck and turning to find Milton at the far end of the hall. Their eyes lock --

**CHRISTABELLA (O.S.)**

What is wrong with people?

**HEATH (O.S.)**

At least they got the scumbags who did it.

**KEVIN**

(turning on this)

Who?

**LAWYER #1**

Two old, homeless crazies.

Pam coming through the hallway like steel --

**PAM**

Kevin... Kevin, I'm sorry, but you're due in court in thirty minutes.

As Melissa appears in the conference room door --

**MELISSA**

Are we through here, or what?

**PAM**

I'll bring Melissa down in the car, but you better get going.

**CUT TO:**

199 **INT. SUBWAY TO COURT - DAY**  
199

SCREAMING uptown. Kevin looking very rattled. beside him. Talking him down.

Milton,

**MILTON**

I want you to put Eddie aside. Let me worry about it. You gotta deal with Cullen now. Marshal your strength. Prioritize. Conserve your energy.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 11/2/96

112.

199 **CONTINUED:**  
199

**KEVIN**

I can't put her on the stand.

**MILTON**

What choice do we have?

**KEVIN**

I know she's lying.

**MILTON**

Because she didn't answer you fast enough? Did she lie to you? No. She said nothing. The fact is, you'll never know.

**KEVIN**

He killed those people.

**MILTON**

You really believe that?

**KEVIN**

Cullen set me up. Melissa, the whole thing, I know it.

**MILTON**

Look, you gotta go with your gut.

**KEVIN**

That's your advice?

**MILTON**

I'll back you either way. Hey, you think I haven't lost before?  
(pause)  
We talked about this, Kevin. Pressure. Take a big whiff.

Kevin unreadable. The SUBWAY CAR RATTLING away.

**CUT TO:**

200 INT. CULLEN COURTROOM - DAY  
200

Packed and ready.

**JUDGE POE**

Mr. Lomax, you may call your next witness.

**(CONTINUED)**



200 CONTINUED:  
200

A long, awful pause. Kevin in agony. Milton behind him. Cullen and Pamela and everyone waiting...

**JUDGE POE**

Counselor...

**KEVIN**

I call Melissa Block.

**CUT TO:**

201 INT. COURT - HALL - DAY  
201

Chaos! -- media madness -- Kevin pushing past dozens of reporters and camera crews -- court officers trying to clear the way -- fifteen voices screaming at once -- questions flying like shrapnel -- Cullen, all smiles, alongside Milton as they're pushed along -- Pam, waving a cell phone, fighting her way to Kevin and --

**PAM**

Kevin!

(re the phone)

Kevin, it's for you --

Kevin takes the phone, trying to hear above the noise.

**CUT TO:**

202 EXT. LOMAX BUILDING AND STREET - DAY  
202

A cab speeds to a stop. Kevin jumps out. Feeney, the doorman, standing there with Felix, his partner.

**FEENEY**

She didn't look well, sir. Felix tried to talk to her, but she --

**KEVIN**

Where is she?

**CUT TO:**

203 EXT. MADISON AVENUE AND CHURCH - DAY  
203

Kevin running down the sidewalk and --

CUT TO:

114.

204 INT. CHURCH - DAY  
204

Kevin enters. It's empty and dark. Two old ladies up front. Mary Ann in back, wrapped in a comforter.

KEVIN

Honey...  
(sitting  
beside her)  
Mare. It's me.

MARY ANN

He let himself in. You need to know that. The bath running, or something, I didn't hear him. I swear to you.

KEVIN

Who?

MARY ANN

Then we talked. We talked for hours.

(coming apart  
for good)  
I haven't talked to anyone, really talked to anyone in such a long time. You have this whole life and all I have is me and he was so clear about it all.

KEVIN

Who let himself in?

MARY ANN

I came down here. I've just been sitting. I'm afraid to pray. I let him stay. I'm sorry. I'm sorry. I'm sorry, Kevin.

KEVIN

Did somebody hurt you?

**MARY ANN**

Milton. He fucked me, Kevin. I let him fuck me. I couldn't stop him.

**KEVIN**

What? When?

**MARY ANN**

Today. This afternoon. All afternoon. God, I'm so ashamed...

**(CONTINUED)**

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115.

204 **CONTINUED:**  
204

**KEVIN**

Today? Today? Today. He was in court, Mare. He was in court, in my presence all afternoon!

**MARY ANN**

(sobbing)

I'm not crazy. I'm not. I swear.

**KEVIN**

I don't know, Mare. I don't know how much more of this I can take.

She stands. Throws open the comforter. She is naked. There are scratch marks all over her body.

**CUT TO:**

205 **INT. HOSPITAL CUBICLE - NIGHT**  
205

Kevin with a NURSE and paperwork.

**NURSE**

Sign there... And there... And one more...

(as he's done)

She's calm now so this might be a good time to say good night.

Kevin nods. Stands, moving now -- into --

206 **INT. HOSPITAL HALLWAY - NIGHT**  
206

Mary Ann on a moving gurney. Calm now, in the sway of some very strong drugs. Kevin kneels beside her.

**MARY ANN**

I know why this is happening.

**KEVIN**

They want you to go to sleep.

**MARY ANN**

It's the money, Kevin. Blood money. We just drank it down. Both of us. We knew it. Winning those cases, taking the money. We knew they were guilty. But you kept winning. Every time.

**(MORE)**

**(CONTINUED)**

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116.

206 **CONTINUED:**  
206

**MARY ANN (CONT'D)**

(fading)

I can't look at myself in the mirror, Kevin.

**CUT TO:**

207 **EXT. CATHOLIC CHURCH - DAY**  
207

A big one. A funereal morning. Hearse and cortege parked on the street outside.

**CUT TO:**

208 **INT. CATHOLIC CHURCH - DAY**  
208

Barzoon's funeral. Big deal. Big crowd. An excess of flowers. ORGAN MUSIC as foreplay. Milton, up front, seating Diana and children.

Kevin seated on the aisle.        Beside him, Jack Heath.

**JACKIE**

What do they say?

**KEVIN**

They don't know. It's bad.    She's falling apart.

**CHRISTABELLA (O.S.)**

Do you have room for one more?

Kevin turns to see Christabella standing beside him. Jackie's concerned expression blossoms into a private, knowing smile now that Kevin has turned away. Christabella squeezes in, as the MUSIC SWELLS and THE PRIEST walks solemnly to the altar. Kevin caught in a high-intensity sexual cross-fire between Jackie and Christabella. He's tense. He's flipping out.

**209    INT. CATHOLIC CHURCH - DAY**  
**209**

Milton passes on his way to the back.        Smiles.

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**210    INT. CATHOLIC CHURCH - DAY**  
**210**

On one side the Therapist, on the other Allesandra, except she looks different than last we saw her. Hair down. Makeup.    She could be all of seventeen.

**THE PRIEST**

We are here today, to remember and pray and exalt in the spirit of Edward Barzoon...

Kevin staring at Cullen and the girl.

**THE PRIEST**

... Father, husband, partner, friend, colleague...

211 INT. CATHOLIC CHURCH - DAY  
211

(EFX) Cullen's hand stroking at the back of the pew --  
nothing outrageous, except it does call to mind the hand  
of Mr. Gettys back in Florida --

**THE PRIEST**

... taken from us so suddenly...

Cullen's hand moving with purpose -- stopping --  
waiting -- as Allesandra sits back and now his fingers  
find her skin -- stroking ever so subtly --

**THE PRIEST**

... to contemplate evil. How it  
robs -- how it steals everything  
of value from us...

Cullen turns -- except it's not Cullen, it's Gettys --  
yes, Gettys -- whispering in Allesandra's ear and --

**THE PRIEST**

... farther from God's purpose...

212 INT. CATHOLIC CHURCH - DAY  
212

Kevin out of his seat. Pushing past Christabella --  
rushing up the aisle --

**THE PRIEST**

... and the greater that distance,  
the greater evil's pleasure...

118.

213 INT. CATHOLIC CHURCH - DAY  
213

Milton watching Kevin flee the church.

**CUT TO:**

214 EXT. CATHOLIC CHURCH - DAY  
214

Moments later. Kevin hustling away --

**WEAVER (O.S.)**

(behind him)  
Mr. Lomax?

**KEVIN**

No comment. I'll have something  
for you later.

**WEAVER (O.S.)**

I'm a friend of Eddie Barzoon.

Kevin turns. Weaver walking beside him.

**WEAVER**

Remember me? Mitch Weaver.  
Justice Department.

**KEVIN**

Staking out the funeral?

**WEAVER**

Looking for you actually.

**KEVIN**

I'm in a bit of a hurry right now.  
I need to talk to my wife.

**WEAVER**

Just wanted to ask you -- off the  
record -- I had a few questions  
about Eddie.

**CUT TO:**

**215 INT. CATHOLIC CHURCH - DAY**  
**215**

The funeral. In progress. CHOIR and ORGAN getting  
LOUDER. We're watching Milton move in the back of the  
church.

**CUT TO:**

**119.**

**216 EXT. STREET - DAY**  
**216**

Kevin walking faster. Weaver right beside him.

**WEAVER**

Milton, Chadwick, Waters is a little more than a law firm, but then I assume you knew that.

(working him)

Devada Holdings? I'm sure you've heard of it. London, Kinshasa, Karachi -- Arms brokering mostly. You've got Munzer-Dietch, they're in Berlin and Djakarta -- chemical weapons, toxic waste. Ivanaco Limited -- Moscow -- money laundering for the Eastern Bloc.

(at his ear)

It goes on and on, Kevin.

**CUT TO:**

**217 INT. CATHOLIC CHURCH - DAY**

**217**

Stained glass. Angels. The Stations of the Cross.

**218 INT. CATHOLIC CHURCH - DAY**

**218**

Milton standing in the shadows at the back. Taking it all in. Prodigal angel.

**219 INT. CATHOLIC CHURCH - DAY**

**219**

(EFX) And then, the stained-glass angels begin to move. Wings begin to beat. Expressions come alive. Expressions of panic and fear and --

**CUT TO:**

**220 EXT. STREET - WEAVER - DAY**

**220**

Kevin really striding. Weaver right there.

**WEAVER**

Milton is into everything.

(listen to me)

Barzoon was coming in, Kevin. He was gonna testify.

**(MORE)**



(CONTINUED)

120.

220 CONTINUED:

220

**WEAVER (CONT'D)**

Desoto and Dibalista, in Panama, that's a firm that specializes in opening bank accounts for judges all over South America. Huge drug cases. Murder. Everything.

**KEVIN**

He's a lawyer! What the fuck do you want?

(stopping there)

Stay off my back.

Weaver left standing there, as Kevin rushes away -- through traffic -- across the street --

**WEAVER**

This is a first time, last time offer!

(calling  
after him)

I'm learning about you, Kevin. I talked to some old friends down in Florida this morning...

(louder now)

The Gettys case. The eighth grade teacher?

(did Kevin just  
slow down)

Found him this morning. He had the body of a ten-year-old girl in the trunk of his car.

Kevin, across the street, stops.

**CUT TO:**

221 INT. CATHOLIC CHURCH - DAY

221

(EFX) Stained-glass angels going nuts now -- wings flapping like mad -- danger everywhere, as the MUSIC STARTS to CLIMAX and --

222 INT. CATHOLIC CHURCH - DAY  
222

Milton down below. Lowering a single finger into the holy water. Instantly -- it's boiling, and we --

HARD CUT TO:

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223 EXT. STREET - DAY  
223

Kevin standing there, across the street -- Weaver smiles, thinking he'll talk now for sure -- stepping off the curb and --

TIRES SCREECHING and Weaver turning and --

A car trying to stop and --

Kevin watching as --

WHAMM! -- Weaver ploughed onto the hood and --

A mother at the wheel -- her daughter beside her -- both screaming and --

The car's WINDSHIELD as it CRUMPLES and --

Kevin watching as the car stops and --

Weaver is dazed but alive -- his face buried in the windshield -- pulling himself up and --

Weaver's face THROUGH the shattered glass as he looks down to see --

Mother and child (EFX) -- transforming -- for an instant -- into monsters and --

Weaver more terrified than hurt -- scrambling off the hood of the car -- staring back in horror and --

Mother and child -- completely freaked out -- both of them hysterical and --

Weaver holding his arm -- nose bloodied -- but moving -- backing away -- turning to find Kevin still across the street and --

It's gonna be okay.

And then, a big flat-nose truck -- out of nowhere -- air BRAKES BLASTING as it just wipes Weaver OFF the SCREEN and --

Kevin falling back, flat against a wall -- STAYING ON Kevin -- as the street comes alive with the SOUNDS of EMERGENCY and he starts moving away and we --

**CUT TO:**

224 **OMITTED**

224

&

&

225

225

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122.

226 **INT. HOSPITAL HALLWAY - DAY**

226

Kevin walking through -- stopping finally at an open door --

227 **INT. HOSPITAL ROOM - DAY**

227

Mary Ann in a chair. Heavily sedated. Pam standing beside her, brushing her hair. Mrs. Lomax, on her knees, standing now --

**MRS. LOMAX**

Kevin... honey...

**KEVIN**

What are you doing here?

**MRS. LOMAX**

I came this morning. I been calling the house and getting no answer and then I spoke to Pam and... I need to talk to you.

**PAM**

We got her on the first flight up this morning.

**MRS. LOMAX**

Are you all right?

**KEVIN**

I just... I don't know.

**MRS. LOMAX**

Will you excuse us a moment?

Mrs. Lomax guides Kevin out. Mary Ann's vacant eyes watching them exit --

**CUT TO:**

**228 INT. HOSPITAL HALLWAY - DAY**  
**228**

Just outside the room.

**MRS. LOMAX**

I never should've left. I knew it.  
I'll never forgive myself.

**KEVIN**

I was gonna call you, I just...

**(CONTINUED)**

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123.

**228 CONTINUED:**  
**228**

**MRS. LOMAX**

What I did, Kevin, I thought it was for the best. Loving you was always first for me.

**KEVIN**

There's nothing you could've done.

**MRS. LOMAX**

I could've told you the truth.

**KEVIN**

About what?

**MRS. LOMAX**

I've lied to you, Kevin.

**KEVIN**

When?

**MRS. LOMAX**

Always.

(pause)

Baptist Endeavor Youth Crusade,  
ninety-sixty-four. I was here.  
In New York. That night in the  
elevator, you never let me answer.

**KEVIN**

What are you talking about?

**MRS. LOMAX**

We stayed a week. The Tremont  
Hotel, it's not there anymore, I  
went by and it's gone -- they had  
a restaurant downstairs and we ate  
there almost every meal --

**KEVIN**

Wait. Stop.

**MRS. LOMAX**

Your father was a waiter in that  
restaurant.

**KEVIN**

Oh, this is great, Ma... this is  
just perfect --

**MRS. LOMAX**

-- honey, listen to me --

(CONTINUED)

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228 CONTINUED: (2)  
228

**KEVIN**

(total incredulity)

-- Now? You do this now? --

Because, I mean, your timing --  
it's superb -- you wait thirty  
years? -- you fly up here -- you  
pick today? --

**MRS. LOMAX**

-- Kevin, honey, wait --

**KEVIN**

-- obviously I'm not under enough  
pressure -- I don't have enough on  
my mind, I need this little --

**MRS. LOMAX**

Listen to me.

**KEVIN**

Why are you doing this now?

**MRS. LOMAX**

Because I'm afraid!

Kevin overwhelmed -- walking away -- down the hall --  
completely fritzed -- leaving her standing there --

**MRS. LOMAX**

Kevin. Kevin!  
(calling  
after him)  
'Behold I send you out as sheep  
amidst the wolves.'

Kevin just stopped walking.

**CUT TO:**

**229 INT. HOSPITAL ROOM - DAY**  
**229**

Mary Ann quiet as Pam finishes brushing her hair.

**PAM**

Don't you look beautiful now.  
(re something  
in her bag)  
Here. Have a look and see.

A hand mirror. Mary Ann turns away instantly --

**MARY ANN**

No.

**(CONTINUED)**

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229 CONTINUED:  
229

**PAM**

It's all right, dear. Look...

**MARY ANN**

No. Please...

**PAM**

Go on. Take a look. See how  
beautiful you are?

Mary Ann opens her eyes. There's her reflection. She is beautiful. It's okay. She smiles. What was she afraid of? And then, the mirror shifts to find --

230 OMITTED  
230

231 INT. HOSPITAL ROOM - DAY  
231

Pam -- A monster (EFX) -- her features horribly transformed in the glass and --

232 INT. HOSPITAL ROOM - DAY  
232

Mary Ann rears back -- her head smashing into Pam's face so hard that the MIRROR SHATTERS -- Pam, blind for a moment, staggering back -- Mary Ann on her feet and fighting and Pam suddenly pushed and --

**CUT TO:**

233 INT. HOSPITAL HALLWAY - DAY  
233

Pam standing there, holding her face in pain, as the glass door slams shut and --

**MRS. LOMAX**

What's going on?

Mary Ann THROUGH the glass, jamming a chair up under the doorknob --

**MRS. LOMAX**

Kevin!

Kevin jogging down the hall -- trying the door --

**(CONTINUED)**

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126.

**233 CONTINUED:**

**233**

**KEVIN**

(it won't open)

Mary Ann. Hey. Hey!

(still no luck)

Omigod... Get somebody! Go!

Pam doesn't move.

**234 OMITTED**

**234**

**&**

**&**

**235**

**235**

**236 INT. HOSPITAL ROOM - DAY**

**236**

Mary Ann, kneeling on the floor, picking up a broken  
shard of mirror and --

**CUT TO:**

**237 INT. HOSPITAL HALLWAY - DAY**

**237**

**KEVIN**

Mare! -- Look at me! -- Stop! --  
right now -- Mare! --

**CUT TO:**

**238 INT. HOSPITAL ROOM - DAY**

**238**



Mary Ann raising the glass/blade to her throat.

**KEVIN**

(through  
the glass)  
Mary Ann, no! No! No!

**CUT TO:**

239 **OMITTED**  
239

240 **INT. HOSPITAL HALLWAY - DAY**  
240

**MRS. LOMAX**

-- Help! -- Help! -- Somebody! We  
need help --

**CUT TO:**

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127.

241 **INT. HOSPITAL GLASS DOOR/HALLWAY - DAY**  
241

Kevin banging like mad on the glass but --

**KEVIN**

-- Mare! -- No! -- Look at me! --

Mary Ann raising the blade to her throat and --

**KEVIN**

-- Stop! -- No! -- Mare! --

Kevin grabbing a folding chair -- swinging it --

**CUT TO:**

241A **OMITTED**  
241A  
thru  
thru  
243  
243

**243A INT. HOSPITAL ROOM - DAY**  
**243A**

SMASH! -- GLASS SHATTERING over the floor, but Kevin still can't get in -- wire mesh embedded in the window is bent but unbroken and he's tearing at it and --

**KEVIN**

-- Mare! -- Hang on! -- I'm almost there! -- Look at me!

And she does. Watching him claw at the wire --

**MARY ANN**

I loved you.

Pulling the blade across her neck --

**KEVIN**

Nooooooooooooo!

**CUT TO:**

**243B OMITTED**  
**243B**  
thru  
thru  
**243D**  
**243D**

**244 INT. HOSPITAL HALLWAY - DAY**  
**244**

Kevin kicking full force against the door and --

**CUT TO:**

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128.

**244A INT. HOSPITAL ROOM - DAY**  
**244A**

The door buckles -- the chair wedged in there sent flying -- Kevin stumbling over broken glass --

**KEVIN**

Oh, God, Mare, what've you done? -- no...

Mary Ann falling to the floor -- her bloody hand still

holding the blade deep in her neck --

**ORDERLY #1**

-- why? -- Oh God, Mare, why?  
(over his shoulder)  
We need a doctor in here!

**CUT TO:**

**244B INT. HOSPITAL HALLWAY - DAY**  
**244B**

Patients out of their rooms -- standing at their doorways --  
sedated, bovine expressions watching --

**MRS. LOMAX**

(running through)  
-- please -- somebody -- help  
her! -- What are you all doing?  
Somebody! --

ORDERLY #1 turning the corner up ahead --

**ORDERLY #1**

What's the hell's going on down  
here?

**CUT TO:**

**244C INT. HOSPITAL ROOM - DAY**  
**244C**

Kevin cradling Mary Ann -- his hand trying to staunch the  
wound in her neck -- blood flowing -- she isn't moving --  
her eyes are starting to fix and --

**KEVIN**

-- no, Mare -- hang on -- please,  
Mare, I'm right here, it's gonna  
be okay, baby -- oh, God, Mare,  
why did you do this? --  
(screaming now)  
Where's the fucking doctor?!

**ORDERLY #1 (O.S.)**

Oh shit, man...

**(CONTINUED)**

129.

**244C CONTINUED:**  
**244C**

Kevin turns -- Orderly #1 in the doorway --

**KEVIN**

What are you doing? Help her!

**ORDERLY #1**

Hey, look, I ain't no doctor...  
(backing away)  
Hang on -- lemme --

YELLING in the hall now, and faces in the doorway. Mrs. Lomax crying and two weird patients from the next staring and...

Pam. And only we can see it, but she's smiling...

**KEVIN**

-- please, baby, stay with me...  
it'll be okay -- it's gonna be fine  
just, just stay with me -- Oh God,  
Mare... please, baby...

Kevin holding her, but she's gone, as we --

**DISSOLVE TO:**

**245 OMITTED**

**245**  
thru  
thru

**246**  
**246**

**247 INT. HOSPITAL - BACK STAIRWELL - DAY**  
**247**

Empty. But someplace completely different. Older. Dark.

Echoey. A fluorescent bulb sputtering out.

FOOTSTEPS approaching...

It's Kevin. And we know instantly that Mary Ann is dead.  
There's blood on his shirt. His eyes are raw. At his

side, a small suitcase containing her personal effects. More than grief, more than shock, what we notice most is his frighteningly grim determination.

Up ahead, a bench. Mrs. Lomax huddled here. Cried out. Empty. Holding herself more tightly as he sets down the suitcase.

**MRS. LOMAX**

I could've packed that up for you.

Kevin sits. If he loses his steel he'll drown.

**(CONTINUED)**

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**247 CONTINUED:**

**247**

**MRS. LOMAX**

I wish you'da let me help you.

**KEVIN**

Finish the story.

(off silence)

Nineteen-sixty-four. You're in New York. There's a waiter in a restaurant.

(waiting)

Finish the story.

**MRS. LOMAX**

He talked to me. Nobody'd ever really talked to me before. Sixteen years old, a thousand miles away from home, somebody takes an interest... Working so hard, putting himself through school, I'd never met anybody like that. Knew the Bible, every word, just knew it by heart. Every meal, there he was, at my ear and I just... I didn't want that week to ever end. But it did. He came to say goodbye, it was late, and I started to cry and he said not to worry, 'Behold, I send you out as sheep amidst the wolves.' And that just stopped me cold because we'd spent that whole day at Bible study reading Matthew Ten and there was

just no way for him to know about that, so I was... I took it as a sign. I let him in. And then everything was different. He was cruel. He was so cruel and I was so ashamed, I thought I'd die...

Kevin's eyes settle on the suitcase. Mary Ann...

**MRS. LOMAX**

I promised right there if God would let me back into His grace I would never leave again. I prayed there was a reason this terrible thing had happened. There had to be a reason. And there was. It was you. You were my blessing. You were reason enough to endure anything. How much I love you.

**KEVIN**

I want to hear you say it.

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 1/18/97

131.

247 CONTINUED: (2)  
247

**MRS. LOMAX**

His face -- that night -- I knew it was him and the same time I was confused -- and you were so proud you'd come to New York and done all this on your own, I didn't have the heart to tell you --

**KEVIN**

Say it.

**MRS. LOMAX**

(desperate  
to finish)  
-- you wondered yourself -- the apartment, the money, all this attention, everything out of nowhere...

(pause)

Milton. He's your father.

(there it is,  
out loud)

Somehow he found us. Tracked you down.

**KEVIN**

No.

**MRS. LOMAX**

What do you mean?

**KEVIN**

He's always been there. I know that now. Watching. Waiting. He's been playing us like a game. Jerking us around. Destroying Mary Ann...

Kevin stands.          Quiet fury.          A machine.

**MRS. LOMAX**

What are you doing?

**KEVIN**

I gotta go.

**MRS. LOMAX**

No... let it alone! Stay with me.  
(panicked)  
Forget about him! We can leave here. We can go home! We don't ever have to see him again!

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 1/18/97

132.

247 **CONTINUED:**          (3)  
247

**KEVIN**

I can't do that. You go home.  
(backing away)  
Pray for Mary Ann.

**MRS. LOMAX**

Kevin, please... Honey!  
(calling  
after him)  
I love you!

Kevin disappearing down the stairs. Mrs. Lomax dropping to her knees as his FOOTSTEPS ECHO away, and we --

CUT TO:

248 EXT. HOSPITAL EXIT AND STREET - DAY  
248

As Kevin explodes through a fire door. Pam standing there, having a smoke.

PAM

There you are...  
(all smiles)  
Look at you... you're terrified.  
Not to worry. He'll take that fear  
away. You don't ever have to be  
frightened again. Go on, he's  
waiting...

Kevin turning and something is very wrong --

249 EXT. HOSPITAL EXIT AND STREET - DAY  
249

Fifty-seventh Street is empty. No cars. No people.  
Just the building and the silence. Turning back and  
Pam is gone, and then --

And then a WIDER ANGLE -- it goes on and on... He's alone.  
Just now realizing the scale of Milton's power. Starting  
to walk, as we --

CUT TO:

250 INT. MILTON'S APARTMENT - NIGHT  
250

The room's only light coming from the huge bas relief.  
Kevin steps off the elevator, into the room.

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 1/18/97

133.

250 CONTINUED:  
250

MILTON (O.S.)

You're right about one thing... I  
have been watching. Couldn't help  
myself. Watching, waiting, holding



my breath. But I'm no puppeteer,  
Kevin...

Milton appears out of nowhere.                      Walking past Kevin.

**MILTON**

... I don't make things happen.  
Doesn't work like that. Free  
will -- it's like butterfly wings --  
one touch and it never gets off the  
ground. I only set the stage. You  
pull your own strings.

Kevin has a gun -- Cullen's gun, in his hand --

**KEVIN**

What did you do to Mary Ann?

**MILTON**

A gun?    In here?

**KEVIN**

What did you do to my wife?

**MILTON**

On a scale of one to ten, ten  
being the most depraved acts of  
sexual theater, one being an  
average Friday night run-through  
at the Lomax household, I'd say...

(beat)

Six.

Kevin FIRES the GUN -- BANG! BANG! BANG! -- bullets pass  
right through him -- into the wall --

**MILTON**

Whoa... Got me! Damn!

(laughing)

That's my boy. Step on up! Stay  
angry! Keep hold to that great  
fury! Hang on tight, Kevin, because  
it's the final fig leaf.

Kevin lowers the gun to his side.

**KEVIN**

Who are you?

(CONTINUED)

250 CONTINUED: (2)  
250

**MILTON**

Never lost a case. Why? Why?  
Because you're so fucking good?  
Yes. But why?

**KEVIN**

Because you're my father.

**MILTON**

Well, I'm a little more than that.  
Awful hot in that courtroom, wasn't  
it? 'What's the game plan, Kevin?'  
(reporter's voice)  
'It was a nice run, Kevin. Had to  
close out someday.'

**KEVIN**

Who are you?

**MILTON**

I have so many names.

**KEVIN**

Satan.

**MILTON**

Call me Dad.

**KEVIN**

Mary Ann, Barzoon, Weaver...

**MILTON**

Come on. You're not listening.  
Blaming me for Mary Ann? I hope  
you're kidding. You could've saved  
her any time you liked. She only  
wanted love. But you knew it  
wouldn't really work out, didn't  
you? Mary Ann in New York? Face  
it, you started looking to better-  
deal her the minute you got here.

**KEVIN**

That's a lie.

**MILTON**

Hey, it's not that you didn't care  
for her, it's just you were a

little bit more involved with  
someone else. Yourself.

**KEVIN**

What the hell do you know about  
love?

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 1/18/97

135.

250 CONTINUED: (3)

250

**MILTON**

Bio-chemically no different than  
eating large quantities of chocolate.

(sharply now)

Don't be such a fucking chump.  
There's only one real sickness in  
all of creation and that is self-  
delusion. I told you to take care  
of your wife -- that the world  
would understand. And you made a  
choice. 'You know what scares me,  
John? I leave the case, she gets  
better and I hate her for it...'  
Remember?

**KEVIN**

You set me up. It's entrapment.

**MILTON**

Who told you to pull out the stops  
for Mr. Gettys? And Moyez -- the  
direction you took -- Snake  
handlers, Popes and swamis all  
feeding at the same trough -- whose  
ideas were those? And then  
Cullen -- knowing he's guilty --  
seeing those pictures -- putting  
that lying bitch on the stand...  
What did I say, Kevin? Maybe it was  
time to lose, right? You didn't  
think so.

**KEVIN**

That's my job. That's what I do!

**MILTON**

Exactly!

(gotcha)

Vanity is definitely my favorite

sin. Self love. It's so basic.  
What a drug. Cheap, all-natural,  
and right at your fingertips.  
Pride. That's where you're  
strongest. And believe me, I  
understand. Work for someone  
else? -- Hey, I couldn't hack it.  
'Better to reign in Hell than  
serve in Heaven.'

**KEVIN**

What do you want from me?

**MILTON**

What do I want? I want you to be  
yourself!

DEVIL'S ADVOCATE - Rev. 1/18/97

136.

251 **OMITTED**

251

&

252

252

&

253 **INT. MILTON'S APARTMENT - NIGHT**

253

(EFX) The Bas Relief -- that wall of bodies swirling in  
marble clouds -- it's going to come to life --

254 **INT. MILTON'S APARTMENT - NIGHT**

254

**MILTON**

I've had many children, Kevin. So  
many disappointments. Neurotic,  
indecisive wannabes. Over-eager,  
ham-handed butchers. Strung-out,  
priapic losers. And then there's  
you. Your mother, I'll tell you,  
she outstripped my wildest fantasy.  
That church she dragged you to?  
Every day? What training. What  
a challenge! It's awesome what  
you've done. How far you've come.  
Both of you... You and your sister.

Christabella emerges from behind the bar --

**MILTON**

Half-sister to be exact.

**CHRISTABELLA**

Surprise.

**MILTON**

What do you think, Kevin?      What a scene, huh?

**CHRISTABELLA**

(passing Kevin)

Don't let him scare you.

**MILTON**

Wait till you meet her mother.

**KEVIN**

It is a test, isn't it? The whole game, you sitting there, keeping score.

**MILTON**

No. That's the other guy. I don't judge anybody. As far as I'm concerned, everyone's a winner.

**(MORE)**

**(CONTINUED)**

DEVIL'S ADVOCATE - Rev. 1/18/97

137.

254 CONTINUED:  
254

**MILTON (CONT'D)**

God's your prankster, my boy. Think of it. He gives man instincts. He gives you this extraordinary gift and then, I swear to you -- for his own amusement -- his own private, cosmic gag reel -- he sets the rules in opposition. It's the goof of all time. Look but don't touch. Touch but don't taste. Taste but don't swallow. And while you're jumping from one foot to the other he's laughing his sick fucking ass off! He's a tight-ass. He's a sadist. He's an absentee landlord!

(incredulous)  
Worship that? Never.

255 INT. MILTON'S APARTMENT - NIGHT  
255

(EFX) The Bas Relief getting stranger and more seductive  
by the moment -- bodies spinning and spawning --

256 INT. MILTON'S APARTMENT - NIGHT  
256

**MILTON**

I'm here, on the ground, my nose  
in it since the whole damn thing  
began. Why? Because I worship  
man himself. And it's my time  
now. Our time.

**CHRISTABELLA**

Anybody want a drink? I'm having  
a drink.

**KEVIN**

This is some pitch. You must need  
me pretty bad. What do you want?

**MILTON**

Eddie was right. Your name is on  
the partnership charter. I want  
you to take over the firm. You  
and your sister.

**KEVIN**

Is that it?

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 1/18/97

138.

256 CONTINUED:  
256

**MILTON**

No.

(letting his hand  
brush her cheek)  
She's ovulating. Right now.

**KEVIN**

What?

**MILTON**

Your vanity is justified, Kevin,  
you're the seed to a new future.  
Your son will sit at the head of  
all tables. You hold a special  
place in the history of all things.

**KEVIN**

You want a child.

**MILTON**

I want a family.

**KEVIN**

The Antichrist.

**MILTON**

Whatever...

**KEVIN**

But I have to volunteer.

Christabella begins to strip.

**MILTON**

Free will. It's a bitch.  
(beat)

I need a family. I command an ever  
larger presence on the board. I'm  
busy and I need some help. There's  
a plan here. I've been conserving  
my energy. Synergy. Prioritize.  
It's the millennium, Kevin. Title  
fight. Round twenty. I'm ready  
to work.

**KEVIN**

So what are you offering?

**MILTON**

Are we negotiating?

**KEVIN**

Always.

**(CONTINUED)**

256 CONTINUED: (2)  
256

**MILTON**

Yes!

**KEVIN**

What are you offering?

**MILTON**

Everything. Anything. All of it!

(he's got him)

What am I offering? I'm offering  
bliss. Instant bliss. Bliss by  
remote control. Bliss on tap.

That first line of cocaine. That  
walk into a strange girl's bedroom.

The jury coming back in thirty-  
eight minutes. Freedom.

Revolution! Viva la causa!

257 OMITTED

257

thru

thru

259

259

260 INT. MILTON'S APARTMENT - NIGHT

260

(EFX) The Bas Relief transforming into real clouds and  
bodies and the frame of it disappearing and --

261 INT. MILTON'S APARTMENT - NIGHT

261

**KEVIN**

You're right, aren't you? About  
me. I mean, I made all the  
choices, didn't I? Gettys.  
Cullen. Mary Ann. I did kill her,  
didn't I?

**MILTON**

Don't be too hard on yourself.

Christabella passing Kevin, handing him her bra.



**CHRISTABELLA**

It's done. Forget it. It's all  
for us now.

**MILTON**

God, she's just fucking stunning,  
isn't she?

Christabella lingering and Kevin leaning in... kissing  
her... just a moment before she pulls away --

(CONTINUED)

DEVIL'S ADVOCATE - Rev. 1/18/97

140.

261 **CONTINUED:**  
261

**KEVIN**

You're right. I wanted to fuck  
her from the minute we met.

**MILTON**

Like that's wrong. Like there's  
anything wrong with that. That  
there could be laws preventing  
something so natural. That's  
our ticket in.

(excited now)

Did you know there were more  
students in law school right now  
than lawyers walking the Earth?

262 **INT. MILTON'S APARTMENT - NIGHT**  
262

(EFX) The Bas Relief has become an orgy, bodies coming to  
life in a swirling, narcotic haze and --

263 **INT. MILTON'S APARTMENT - NIGHT**  
263

**MILTON**

We're coming out, guns blazing.  
The two of you -- all of us --  
acquittal after acquittal until  
the stench of it reaches so high  
into heaven it chokes the whole  
fucking lot of them! What we  
cannot legislate we will buy. What

we cannot buy we will degrade. We will blow every fuse of enlightenment until it looks like a vandalized, neon sign! And while God is busy at his peephole -- as he deigns us with his disapproval -- as he lumbers around his empty kingdom like some overfed colonial governor -- as God sleeps late, we will win. We've got a winner here, kids!

**KEVIN**

In the Bible you lose. You're destined to lose.

**MILTON**

Consider the source.

Christabella -- her hands -- moving over her body --

**CHRISTABELLA**

Stop talking. Both of you.  
(reaching out)  
Kevin, please...

DEVIL'S ADVOCATE - Rev. 1/18/97

141.

**264 INT. MILTON'S APARTMENT - NIGHT**  
**264**

(EFX) The bodies craning to watch as they roll by.

**265 INT. MILTON'S APARTMENT - NIGHT**  
**265**

**CHRISTABELLA**

(urgently now)  
Kevin, really, please...

**MILTON**

She's right, my son. It's time to step up and take what's yours.

**KEVIN**

You're right. It's time.

Kevin raises the GUN to his temple -- quick and simple -- SNAP! -- he's blown his brains out --

Milton stunned -- disbelieving for a moment and then an aura of fire and heat explodes around him --

**MILTON**

Nooooooooo...!

**CUT TO:**

266 OMITTED  
266  
&  
267  
267

&

142.

268 INT. MILTON'S APARTMENT - NIGHT  
268

(EFX) Kevin starting to fall in SUPER SLOW MOTION and --

**CUT TO:**

269 INT. MILTON'S APARTMENT - NIGHT  
269

(EFX) The room consumed with fire as the heat explodes around Milton's body and --

**CUT TO:**

270 INT. MILTON'S APARTMENT - NIGHT  
270

(EFX) Kevin still falling and --

**CUT TO:**

271 INT. MILTON'S APARTMENT - NIGHT  
271

(EFX) Christabella beating at the flames that now cover her body and --

**CUT TO:**

272 INT. MILTON'S APARTMENT - NIGHT  
272

(EFX) Kevin still falling and --

**CUT TO:**

**273 INT. MILTON'S APARTMENT - NIGHT**

**273**

(EFX) The Bas Relief. The clouds are now fire -- the bodies now burning and --

**CUT TO:**

**274 INT. MILTON'S APARTMENT - NIGHT**

**274**

(EFX) Kevin still falling and --

**CUT TO:**

**275 INT. MILTON'S APARTMENT - NIGHT**

**275**

(EFX) Milton as his clothes burn away -- as the heat eats away his features --

**143.**

**276 INT. MILTON'S APARTMENT - NIGHT**

**276**

(EFX) as he becomes younger and younger and younger, until suddenly --

**277 INT. MILTON'S APARTMENT - NIGHT**

**277**

(EFX) For a moment. He is an angel. An instant of exquisite perfection amidst the flames. And then, just as --

**278 INT. MILTON'S APARTMENT - NIGHT**

**278**

(EFX) suddenly -- HE EXPLODES! -- and we --

**CUT TO:**

279 INT. MILTON'S APARTMENT - NIGHT  
279

(EFX) The Bas Relief freezing instantly back into stone  
-- trapped in tortured, agonizing finality.

280 INT. MILTON'S APARTMENT - NIGHT  
280

(EFX) And then, the whole thing just crumbling. Stone  
raining down in tiny pieces and --

CUT TO:

281 INT. MILTON'S APARTMENT - NIGHT  
281

(EFX) Kevin in SUPER SLOW MOTION as he falls the final  
few inches to the floor and at the moment of impact we  
hear the sound of THUNDER and we --

CUT TO:

282 INT. FLORIDA COURTHOUSE - MEN'S ROOM - DAY  
282

The mirror. And Kevin's face. As THUNDER ECHOES AWAY  
and becomes nothing more than a FLUSHING URINAL.

We're back in Florida. Where we started. Kevin touches  
his face. His body. His head. He's alive. He touches  
the mirror. He's insane. He's here. It's now. WATER  
RUNNING in the sink.

(CONTINUED)

144.

282 CONTINUED:  
282

REPORTER (O.S.)

(behind him)

It was a nice run. Kev. Had to  
close out someday. Nobody wins  
'em all.

The Reporter exits. Kevin alone with the mirror and his

reflection.

And then it's over. He's made his decision. Replacing his wedding ring. Reaching for his jacket, as we --

**CUT TO:**

**283 INT. FLORIDA COURTHOUSE - HALLWAY - DAY**  
**283**

Kevin walking through. His game face. A court officer opening the doors and --

**CUT TO:**

**284 INT. FLORIDA COURTROOM - DAY**  
**284**

Kevin entering. Standing there a moment. Searching for Heath in the back of the courtroom. He's not there. A single empty seat.

Kevin moving quickly down the aisle.

Mary Ann standing there, completely unprepared as Kevin comes in behind her. Embracing her. Holding her tightly to him with a fervor that we alone will understand.

**MARY ANN**

Honey, what are you doing?  
(quietly)  
Are you okay?

Kevin nods. Smiles. Backs away. Into his seat. Gettys there beside him. Kevin will not look at him.

**BAILIFF**

All rise for the honorable Justice  
Garson Deeds.

The Judge enters. Takes his seat.

**JUDGE**

(to Barbara)  
You're still under oath, young  
lady.

**(MORE)**

**(CONTINUED)**

284 CONTINUED:  
284

**JUDGE (CONT'D)**

(to Kevin)  
Your witness, Mr. Lomax.

**KEVIN**

Your Honor, I'm terribly sorry,  
but I can no longer represent my  
client. I need to be replaced as  
counsel.

Another silence. But this one isn't very long. There  
will be chaos in the courtroom. Gettys will freak out  
and the press will start running for the phones and the  
Judge will be banging that gavel, as we --

**CUT TO:**

285 INT. FLORIDA COURTHOUSE - HALLWAY - DAY  
285

As the doors open and the chaos begins to spill into the  
hallway. Kevin trying to rush away with Mary Ann but  
right behind them --

**REPORTER**

Kevin! -- Hey!  
(catching up)  
Listen, this story -- this is the  
one, pal -- this is the one you  
dream about --

**KEVIN**

There is no story.

**REPORTER**

Bullshit. A lawyer with a crisis  
of conscience? You gotta be  
kidding. It's huge!

**KEVIN**

They're gonna disbar me, Larry.  
You can cover that.

**MARY ANN**

Can they do that?

**REPORTER**

Not when I get through with the story.

(still walking)

You gotta talk, Kevin. You gotta gimme an exclusive.

**(MORE)**

**(CONTINUED)**

146.

285 **CONTINUED:**  
285

**REPORTER (CONT'D)**

This is wire service. This is  
'Sixty Minutes'. This is a story  
that needs to be told. It's you!  
You're a star!

**KEVIN**

Call me tomorrow.

**REPORTER**

You got it. First thing.

Kevin nods. Holding Mary Ann's hand as they escape.

286 **INT. FLORIDA COURTHOUSE - HALLWAY - DAY**  
286

The Reporter watching them go for a moment. Then turning  
back.

287 **INT. FLORIDA COURTHOUSE - HALLWAY - DAY**  
287

(EFX) And as he does, his features change, transforming -- like  
that -- into Milton.

288 **INT. FLORIDA COURTHOUSE - HALLWAY - DAY**  
288

It's Milton.

Always there.



And he smiles.      And we FREEZE FRAME.

**FADE OUT.**

**THE END**