

# ALLY McBEAL

## “Compromising Positions”

*(Season One/Production #AM01)*

*Story #2001*

Written by:

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### FIRST DRAFT

June 24, 1997

- Rev. July 16, 1997 - Full Blue
- Rev. July 17, 1997 - Pink
- Rev. July 21, 1997 - Green
- Rev. July 25, 1997 - Yellow
- Rev. Aug. 11, 1997 - Goldenrod
- Rev. Aug. 12, 1997 - Salmon
- Rev. Aug. 22, 1997 - 2<sup>nd</sup> White

ALLY McBEAL - "Compromising Positions" - 7/17/97 - Pink

ALLY McBEAL

"Compromising Positions"

CAST LIST

ALLY McBEAL  
BILLY ALAN THOMAS  
RICHARD FISH  
GEORGIA THOMAS  
ELAINE VASSAL  
RENEE

VONDA SHEPARD  
D.A. FRANK SHEA \*  
JOHN CAGE  
JUDGE DENNIS BOYLE  
RONALD CHEANIE  
WHIPPER CONE

Bob  
Man  
Man #2 (Greg Stone)

ALLY McBEAL - "Compromising Positions" - 7/17/97 - Pink

ALLY MCBEAL

"Compromising Positions"

SET LIST

INTERIORS:

ALLY'S BATHROOM - MORNING \*

ALLY'S BEDROOM - MORNING

ALLY'S SHOWER - DAY

ALLY'S KITCHEN - MORNING

CAGE AND FISH LAW OFFICE COMPLEX - MORNING & DAY

    BATHROOM - DAY

    BILLY'S OFFICE - MORNING & DAY

    ALLY'S OFFICE - DAY

    FISH'S OFFICE - MORNING & DAY

JASPER'S RESTAURANT - NIGHT

BAR - SIXISH & NIGHT

RESTAURANT - NIGHT

BOSTON MUNICIPAL COURT - DAY

WHIPPER'S CHAMBERS - DAY

BAR - DAY \*

EXTERIORS:

BOSTON - DAY

BOSTON STREET - DAY & NIGHT

RESTAURANT - NIGHT \*

ALLY McBEAL

"Compromising Positions"

ACT I

BUZZING over BLACK.

FADE IN:

1 INT. ALLY'S BEDROOM - MORNING

1

ALLY asleep, her hand reaches for the radio/clock, tries to hit the snooze button in vain. After several futile whacks, her eyes crack open, she tries again to find the fucking button that will shut the damn thing off. It continues to BUZZ, almost taunting her. She whacks harder at the clock... BUZZ BUZZ BUZZ. Finally, she reaches under her pillow, pulls out an automatic assault gun and begins FIRING at the clock blowing it to bits, finally, killing it.

BACK TO PRESENT REALITY

ALLY lurches upright awake. Looks at the CLOCK, RINGING not buzzing.

Then realizes... it's not the clock, it's the PHONE.

ALLY  
(answering)  
Hello? What?  
(trying to wake herself)  
Okay. I'll be right down.

2 INT. OFFICE COMPLEX - MORNING

2

ELAINE is present. Ally and FISH on a quick walk--

FISH  
The arraignment is at nine, I really appreciate your jumping to.

ELAINE  
(pouncing)  
Judge Mack is sitting, even-handed, a little--

ALLY  
(annoyed)  
Not now, Elaine.

3 INT. FISH'S OFFICE - CONTINUOUS

3

JOHN CAGE, late twenties, sits, mortified, as Fish and Ally enter.

(CONTINUED)

3 CONTINUED:

3

FISH

John, Ally McBeal, John Cage, co-founder.

ALLY

Hi.

FISH

He's loathe to meet you under these circumstances,

(to Cage)

Ally will handle the arraignment, with any luck we can dispose of it quick.

ALLY

Let me get some of the facts.

FISH

Facts, you know them, he pulled over to help her out, she looked upset, it wasn't until after he inserted his pride that he realized she was a hooker. \*

ALLY

Is that the argument you want me to make?

FISH

You're the litigator, I'm just spitballing.

CAGE

Do I get to talk here, Richard?

FISH

Correct me if I'm wrong, John, but I believe you've spoken.

ALLY

Richard.

FISH

Go get 'em Ally. Believe this, first trial, senior partner, caught with his pants down. Oral arguments at ten, ha ha, that'd be funny if it weren't so humorous. I told you it would be good here, didn't I? \*

He chortles. OFF Ally, not so damn amused, we:

CUT TO:

(CONTINUED)

3 CONTINUED: (2) 3

MAIN TITLES

4 INT. FISH'S OFFICE - TWENTY MINUTES LATER 4

Ally, Fish and Cage.

CAGE

(mortified)

Look. The main thing is the publicity. Boston Magazine profiled me last year, so... I've got a profile, I can't have this thing come to light.

ALLY

Well... the arraignment will be in the light. \*

CAGE

I know, that's why... we have to argue it was all a giant misunderstanding. \*

ALLY

But they sort of... caught you in the act. \*

FISH

We could argue she just came out of nowhere and attacked him with her esophagus. Seriously.

ALLY

What's the goal here? To keep this under wraps or to beat the rap, 'cause they're two very different things. \*

CAGE

How so?

ALLY

Well, we can argue the elements and we might very well win. If you didn't know she was a professional, there's no mens rea. But that would mean an open trial.

VOICEOVER

You pig.

(CONTINUED)

4 CONTINUED:

4

ALLY

But if it's secrecy we're after, I say we plead to the facts, get it continued without a finding which we should be able to do if you have no record. It would basically be an admission of guilt, but far less public.

(correcting)

Public.

A beat.

CAGE

I'm dead.

(then)

I don't believe this, yesterday I'm one of the hottest lawyers in town. Today...

FISH

Game of inches. Think about what you want to do, the arraignment's in forty-five.

Fish ushers Ally to:

5 INT. OFFICE COMPLEX - CONTINUOUS

5

FISH

Ally on another matter, do you have plans tonight, I'm sure you don't.

ALLY

Why?

FISH

I got a dinner meeting with Ronald Cheanie, Gaddum Publishing, big ticket. I'd love you there. Two can sell better than one.

ALLY

I'm not so great at landing accounts, Richard.

FISH

That's what you said with the airline client, I popped a cork, remember?

Suddenly, Elaine steps up.

(CONTINUED)

5 CONTINUED:

5

ELAINE  
Just got word, Mack isn't sitting.  
It's Boyle.

FISH  
Boyle?

ELAINE  
Boyle.

FISH  
Billy.

ELAINE  
Billy?

FISH  
Where is he? Page him, see if he  
can get down to the courthouse.

ALLY  
What's going on?

As Cage emerges--

FISH  
New strategy, John, Happy Boyle is  
sitting your arraignment,  
(to Elaine)  
tell Billy to meet Ally, BMC--

ALLY  
What--

FISH  
(to Ally; rushed)  
If you're called, just plead not  
guilty, file Billy's appearance,  
then ask for a conference.

ALLY  
What is going on?

FISH  
Billy knows Boyle, this is good,  
this is good, good, good.

ELAINE  
(head swelling)  
Here's the police report, I also  
ran probation on the prostitute,  
here's a copy of her sheet, none of  
her crimes reflect on credibility  
which is either good or bad  
depending on which way you plan to  
go.

\*  
\*

(CONTINUED)

5 CONTINUED: (2)

5

ALLY  
Thank you, Elaine.

And Elaine's HEAD SHRINKS to normal size.

FISH  
Let's go let's go, let's really go,  
we may have caught a big break  
here, file Billy's appearance, ask  
for a conference, let's go.

6 EXT. BOSTON - DAY

6

Ally and Cage heading for court.

VOICEOVER  
This suit cost me seven hundred  
dollars. I didn't buy it to  
represent prostitution Johns in  
BMC. It's an expensive outfit I  
bought it...  
(looks at Cage)  
God, to work for prostitution  
Johns.

7 INT. BOSTON MUNICIPAL COURT - DAY

7

Ally and Cage sit among the dregs of the Earth. Drunks,  
hookers, drug dealers, wife beaters.

VOICEOVER  
I hate the BMC.  
(as she looks around)  
It's always filled with criminals  
who want to kill me. Especially  
the women.

ANGLE a menacing looking woman.

VOICEOVER (CONT'D)  
She wants to snap me like a twig.

CLERK (O.S.)  
Case number six-oh-two-one,  
Commonwealth versus Cage.

Cage goes to the microphone as Ally steps up towards the bench.  
FRANK SHEA, D.A., is present. JUDGE BOYLE, eighty, shriveled,  
presides.

\*  
\*

ALLY  
Ally McBeal for the defendant, Your  
Honor. Would plead not guilty and--

(CONTINUED)

7 CONTINUED:

7

Suddenly--

BILLY  
(charging)  
Billy Thomas also for the  
defendant, Judge, waive reading,  
could we side bar for a second?

They all step up under--

BILLY (CONT'D)  
(to the D.A.)  
How ya doing, Frank? \*

FRANK  
Hanging. \*

BILLY  
(humble)  
Your Honor. John Cage is a good  
guy. He just got a little stupid.  
If we could just make this go  
away... we'll take some court  
appointed. Community service,  
whatever you want.

JUDGE BOYLE  
(to Frank)  
You care? \*

FRANK  
Nope. \*

ANGLE Ally, befuddled.

RESUME

JUDGE BOYLE  
(to Billy, lascivious)  
Who's your little friend?

ALLY  
Excuse me?

BILLY  
(cut the shit)  
Your Honor, Ally Mcbeal is an  
associate at my firm.

JUDGE BOYLE  
Uh huh. Good lawyer?

BILLY  
Very.

(CONTINUED)

7 CONTINUED: (2)

7

JUDGE BOYLE  
(to Ally)  
Let me see your teeth.

Billy pinches the bridge of his nose, he knows this guy's a loon.

ALLY  
I beg your pardon?

JUDGE BOYLE  
Hygiene is important to this court.  
Show me your teeth.

Ally, incredulous, looks to Billy. Billy stares back "Show the guy your teeth". Ally does. Then--

JUDGE BOYLE  
Uh huh.  
(back to Billy)  
Court costs and you'll owe me.  
Have him work out a schedule with probation. See ya.

As they step back--

JUDGE BOYLE (CONT'D)  
Case dismissed. Next.

VOICEOVER  
What the hell was that?

8 EXT. BOSTON STREET - DAY

8

Ally and BILLY on a clipped walk.

ALLY  
The only thing I know about what just went on is that I don't know what just went on.

BILLY  
Judge Boyle doesn't have it in for consensual sex offenders.

ALLY  
Are you friends with this judge?

BILLY  
I'm friendly a little, I wouldn't say we're friends.

(CONTINUED)

8 CONTINUED:

8

ALLY

I don't see why he would just kick  
a case so quickly, and what  
relevance my teeth--

BILLY

Honey.

ALLY

Honey?

But Ally then sees that Billy is referring to--

GEORGIA

Hi.

GEORGIA is present.

VOICEOVER

Oh, that Honey.

GEORGIA

Hi. Ally. What a nice...  
surprise.

BILLY

(slightly defensive)

We just had a case together, we  
were in court.

GEORGIA

What kind of case?

ALLY

(Freudian)

Consensual sex.

(quickly)

I mean...

BILLY

Prostitution. Anyway, sorry I'm  
late.

(to Ally)

We're picking out some fabric for  
our living room.

VOICEOVER

Fabric?

ALLY

Oh. Okay. Well... good to see you  
again Georgia.

GEORGIA

You too.

(CONTINUED)

8 CONTINUED: (2)

8

ALLY  
(to Billy)  
See you back at the office.

BILLY  
Okay.

ALLY  
(to Georgia)  
Bye again.

GEORGIA  
Bye.

And Ally continues on, marching toward her office destination.

VOICEOVER  
Fabric. They're picking out  
fabric. City's got over a million  
people, I can't walk down a street  
without bumping into her. Fabric.

CUT TO:

8A INT. OFFICE COMPLEX - DAY

8A \*

Cage heads for his office, Fish is coming up behind him.

FISH  
John. A second of your time.

Cage stops, closes his eyes with dread, waiting for the  
inevitable. He never turns to look at Fish throughout--

FISH (CONT'D)  
We started this firm with the same  
dream, did we not?

CAGE  
(strained patience)  
Money.

FISH  
And in pursuit of the dream we  
agreed I would be the shark, the  
hammer, the ass, and you would be  
the pillar of dignity, this was the  
deal, have I not been every bit the  
ass you envisioned?

CAGE  
And more.

(CONTINUED)

8A CONTINUED:

8A

FISH

It escapes me as to how soliciting hookers fits into your scheme but instead of belaboring it I'd like to focus on the positive, the fact that when a person reveals a flaw, he often does so by digging deeper into himself, what happened to you can only build character, John, you're a stronger man today than you were yesterday, I can even feel it standing next to you, I feel strength. Well done.

And Fish continues on. OFF Cage, registering no reaction to Fish's spiel, we:

CUT TO:

9 INT. JASPERS'S RESTAURANT - NIGHT

9

Fish, Ally, RONALD CHEANIE, thirties, great-looking, and WHIPPER CONE, female, fifties. She oozes sex appeal.

WHIPPER

I'm not endorsing prostitution, I'm just saying it's a waste of tax dollars trying to enforce it. And by the way, it's okay for a woman to demand a diamond ring before sex. But not money.

FISH

Ah. Whipper likes to say "diamond ring" to torture me.

And Whipper and Fish nuzzle their noses, then kiss. Ally blanches. Fish and Whipper are a couple.

CHEANIE

The double standard is everywhere. Sex is currency, let's face it.

FISH

You don't mean to endorse that from a moral standpoint do you?

(CONTINUED)

9 CONTINUED:

9

CHEANIE

Richard, would I waste my breath coming at you from a moral standpoint?

FISH

Ouch, that would hurt if I cared.

CHEANIE

Ally, truthfully... have you ever used your sexuality to gain a business advantage?

ALLY

Me? No.

FISH

I had a secretary once, she offered me an easement on her left breast if I gave her Fridays off.

WHIPPER

Don't tell that one yet, I've got to go to the little girl's room first.

CHEANIE

I've got to make a visit myself.

And they both head off.

ALLY

So Richard. What's with you and Whipper?

FISH

She's my girlfriend.

ALLY

Your girlfriend?

FISH

(insecure)  
You don't like her?

ALLY

No, she's great. I just thought she just seems a little... blond for you.

FISH

(unapologetic)  
I like older women. Always have.

ALLY

Oh.

(CONTINUED)

9 CONTINUED: (2)

9

Ally just stares back.

FISH  
Problem, there a problem?

ALLY  
No.  
(then)  
So... Whipper is here as your date.

FISH  
Yes.

The nickle drops.

ALLY  
By any chance, would this whole evening... be kind of a... double date?

FISH  
(ridiculous)  
Oh, don't be...  
(admitting)  
Kinda.

ALLY  
This man, Mr. Cheanie... he thinks I'm here as his... escort?

FISH  
Ally, he's a shy man, I believe in being generous when it doesn't cost you. That's a Fishism, you can use it. He'll be happy with just a smile.

ALLY  
You brought me here to smile at him.

Ally rises.

FISH  
And up she goes.

ALLY  
I'm going to the bathroom, Richard.

FISH  
Is that where you make all your big decisions in life? The bathroom?

ALLY  
Well, I'm sure you'd never make yours in any room with a mirror.

(CONTINUED)

9 CONTINUED: (3)

9

FISH

Ouch, stung again, it tingles.

Ally holds a look. Heads for the bathroom. We STAY WITH her.

VOICEOVER

I can't believe it, I'm here as a skirt. I'm involved in the very thing we're having a conversation about, I'm basically a call girl.

As she rounds the bend, she freezes seeing...

Whipper and Cheanie, over by the phone booth. Kissing. OFF  
Ally, we:

VOICEOVER (CONT'D)

Look at that. Whipper and the shy man.

FADE OUT.

END OF ACT I

ACT II

FADE IN:

10 INT. ALLY'S KITCHEN - MORNING

10

Ally and RENEE.

RENEE

Are you sure they were kissing?

ALLY

Am I sure? Hello, she was licking his tonsils.

(then)

I have to tell Richard.

RENEE

No. The messenger always gets shot.

ALLY

He's my boss.

RENEE

Maybe he told her to kiss him to help land the account.

ALLY

(ridiculous)

Oh that's...

(considering)

possible.

RENEE

Look, here's a simple rule of thumb. Stay out of it.

ALLY

What thumb made that rule?

RENEE

Little Jack Horner after he plunged his into somebody else's pie, stay out of it, Ally. Or at least get some other busybody to do your dirtywork.

A light bulb goes off with Ally.

CUT TO:

CLOSE ON Elaine.

ELAINE

Why are you being so nice?

(CONTINUED)

10 CONTINUED: 10  
REVEAL

11 INT. ALLY'S OFFICE - DAY 11  
Elaine and Ally.

ALLY  
Have I not been nice to you?

ELAINE  
No, actually, you've been rather snappish.

ALLY  
I haven't been snappish.

ELAINE  
Yes, you have. Whenever I ask how you are or inquire about your welfare, you get short. Just last night, I asked how you were,...

ALLY  
Elaine, you asked if I was ovulating. \*

ELAINE  
And you answered snappish. Anyway, I like it when you're sweet, is it because you want something?

ALLY  
Well. You seem to know a lot about what goes on around here.  
(then)  
Are Richard Fish and... Whipper... are they... serious?

ELAINE  
Oh, that. He says she's the one but she could be just the latest relic of the month.

ALLY  
Um. You think... would Richard ever y'know... use Whipper to help land a client? Like y'know... have her flirt with somebody or who knows kiss... a person?

Off Elaine's stare--

(CONTINUED)

11 CONTINUED:

11

ALLY (CONT'D)

I'm just trying to familiarize myself with firm strategies, that's all.

ELAINE

This is about Judge Boyle letting John Cage off, isn't it?

ALLY

Um. No, but... is there a story to that?

ELAINE

None of my business but the judge was at Billy's bachelor party last year. And y'know they had one there.

ALLY

One what?

ELAINE

A hooker. For Billy. And after Billy, some of the guests indulged too and Judge Boyle was one of them. Eeech, can you picture it?

CUT TO:

FANTASY

A well-endowed stripper is leading a shriveled up Judge Boyle, wearing only boxers, shoes and socks - (he uses a walker) - to a room. \*

BACK TO REALITY

ALLY

No.

ELAINE

Anyway, -- it left him with some compassion for these kinds of cases, you never heard it from me.

Ally holds a look, exits to:

12 INT. COMPLEX - CONTINUOUS

12

She heads toward Billy's office, but she's intercepted by Cage.

CAGE

Ally. Listen uh...  
(humbly)

Thank you for your help, I...

(CONTINUED)

12 CONTINUED:

12

ALLY

I really didn't do much, it was  
Billy and Judge Happy.

CAGE

Yeah.

(then)

Listen uh... I feel a little funny  
in that... my way of introduction,  
given... well, if I could prevail  
upon you not to form that first  
impression in stone.

ALLY

No problem.

WHIPPER

(passing)

Bad boy, John. Hi, Ally.

ALLY

Hi.

(to Cage)

What do you know about her?

CAGE

(as he watches her)

Whipper? Enough to want to lick  
her naked till my tongue blisters  
into the size and shape of her --

Cage catches himself, suddenly realizing he's talking to Ally,  
not one of the boys.

CAGE (CCNT'D)

(correcting)

She's a good person.

OFF Ally, fighting off that first impression, we:

\*

CUT TO:

13 INT. BILLY'S OFFICE - A MINUTE LATER

13

Ally has charged in to confront him.

BILLY

It's none of your business!

ALLY

A hooker! How in God's name--

BILLY

It wasn't in God's name and--

(CONTINUED)

13 CONTINUED:

13

ALLY

Does Georgia know?

BILLY

No! Of course she doesn't know,  
and despite your sudden deep  
friendship, I'd appreciate your not  
telling her.

ALLY

Billy--

BILLY

I don't want to talk about it.

ALLY

Well, you're going to talk about  
it, as an ex-girlfriend I have a  
right to know. \*

BILLY \*

Ex-girlfriends don't have rights.

ALLY \*

This one does.

They hold a look.

BILLY

(quietly copping)  
We'd all been drinking and... I was  
a drunk idiot, what else can I say?  
(off Ally's look)  
You're acting like I betrayed you.

ALLY

In a way you did.  
(off his look)  
'Cause if it had been me you were  
marrying, I assume the same thing  
would've...  
(a beat; softening) \*

this just doesn't sound like you.

BILLY

It was nothing, it meant nothing.

ALLY

Yeah, and what if Georgia had been  
with a male hooker, it wouldn't  
upset you?

BILLY

It's not the same.

(CONTINUED)

13 CONTINUED: (2)

13

ALLY

How is it not the same?

BILLY

Forgive me for being gender-biased, but women don't have the same sex drive thing, I don't care what the editors at Cosmopolitan say.

ALLY

I see. You know this for a medical fact.

BILLY

And so do you.

(points to his groin)

This makes men stupid.

(points to his heart)

This makes women stupid. And, I might add, it's more of a betrayal when a women cheats 'cause with women sex is more mental. There's a cerebral thing going on. With men, a lot of the time it's just body parts and that's all it was that night.

She holds a look.

ALLY

I can't believe I'm hearing these things come out of your mouth. But given the places it's been, maybe I shouldn't be so shocked.

She holds a look, starts to leave. Turns back.

ALLY (CONT'D)

Did you ever cheat on me?

BILLY

Ally, if I'd cheat, I'd also lie about it, wouldn't I?

(off her look)

But the answer is no. I never cheated on you.

A beat. Upon which Fish enters with Ronald Cheanie, last night's "dinner date".

FISH

Ally, just looking for you, you remember Ronnie.

ALLY

Oh yes. Hello.

(CONTINUED)

13 CONTINUED: (3)

13

VOICEOVER

Pig number two.

CHEANIE

Hi.

FISH

Ronnie's thinking of hiring us, he just has a few inquiries about our litigation department, maybe you could sit down with him.

ALLY

Um. Sure.

CHEANIE

I thought we could grab a drink downstairs at the Bar. Sixish?

ALLY

Well, I...

Ally looks to Fish, he commands her with a return look.

ALLY

Sounds good.

Who's the prostitute now?

CUT TO:

14 INT. SHOWER - DAY

14

Ally showering.

VOICEOVER

Just saying yes to a drink... it made me have to run home and shower. I'm going to go smile at a man over drinks to get ahead.

A beat.

VOICEOVER (CONT'D)

It doesn't matter that I'm not involved with anybody-- sometimes I feel I'm just being unfaithful to love itself.

CUT TO:

15 INT. BAR - SIXISH

15 \*

Ally sits by herself at the bar, waiting for Cheanie.

(CONTINUED)

15 CONTINUED:

15

VOICEOVER

I wonder which one of my body parts  
Billy would think of. God, I hope  
it wasn't my ankle. I hate my  
ankles.

A man, anonymous to Ally, we'll call him BOB--, approaches.  
Horny investment banker, thirtyish. There's a reason he's  
alone.

BOB

Hey.

VOICEOVER

(dread)  
Oh, great.

BOB

Come here often?

VOICEOVER

That's his line?

ALLY

No, actually.

ANGLE Bob. He has a pink rubber hat on his head now, making it  
look like a giant circumcision.

BOB

I figured you didn't 'cause I  
would've noticed somebody as pretty  
as you.

BACK TO PRESENT REALITY, the rubber hat is gone.

ALLY

Thank you. Truth is, I'm only here  
'cause the doctor told me I had to  
do this.

BOB

Doctor?

ALLY

Yeah. I gotta go out in public,  
wearing the clothes and make-up and  
all for a full year before they'll  
go ahead and give me the operation.

Bob holds a look. Departs. Cheanie approaches behind her.

CHEANIE

Ally?

(CONTINUED)

15 CONTINUED: (2)

15

Startled, she lets out a yelp.

ALLY

I'm sorry, I'm quick to scream.

CHEANIE

Listen, I thought we could get a bite, I'm a little hungry. I made reservations at Biba's, if you feel like it.

ALLY

Well... uh...

CHEANIE

I got a car waiting outside.

He's one of those men who just takes control. Which Ally likes a little, however much she'd deny it.

ALLY

Uh... actually--

FISH

(appearing)

Hey, look at this, what a coincidence.

ALLY

Coincidence, you knew we were coming here, Richard.

FISH

You're right. I'm meeting Whipper, have you seen her?

ALLY

No.

(slightly accusatory to Cheanie)

Have you?

CHEANIE

No. I'm gonna have them pull the car up.

And Cheanie heads off.

ALLY

(panic)

It's turned into dinner now, he wants dinner.

FISH

Teamwork, Ally, teamwork.

(CONTINUED)

15 CONTINUED: (3)

15

ALLY  
Forget teamwork, if this guy--

WHIPPER  
(arriving)  
Nuckie.

Fish and Whipper kiss under--

VOICEOVER  
Nuckie? It's Whipper and Nuckie?

WHIPPER  
Hi, Ally.

ALLY  
Hi... Whipper.

FISH  
Whip, Honey, excuse us just one  
second.

He pulls Ally aside, under--

FISH (CONT'D)  
I'm crazy about her.  
(then)  
You have to go.

ALLY  
Richard--

FISH  
(urgent)  
It's just a dinner. We're this  
close. You were ready to have  
alcohol with him, what's the big  
deal about food?

ALLY  
The problem is I feel like a whore.

FISH  
Nonsense, if you looked like a  
whore do you think I would've hired  
you?

As she stares back--

VOICEOVER  
It's hard to argue with Richard  
sometimes.

CUT TO:

16 EXT. RESTAURANT - NIGHT

16

Ally and Cheanie at dinner.

ALLY

So... what are the questions you  
have about our litigation  
department?

CHEANIE

Well... you want the truth?

ALLY

Would you be the person to go to if  
I did?

(off his startled look)

I'm sorry. You were saying?

CHEANIE

I don't really have questions about  
the litigation department, that was  
a pretext.

VOICEOVER

I knew it. Pig.

CHEANIE

My question goes more to the  
integrity of the firm in general.

ALLY

I beg your pardon?

CHEANIE

I know about John Cage and the  
prostitute. And we all know  
Richard Fish. Is this firm... I  
dunno... moral? \*

She holds a look. Then--

ALLY

I saw you kissing Whipper.

He's thrown.

CHEANIE

Oh.

(CONTINUED)

16 CONTINUED:

16

ALLY

Yeah "oh". What ethical pulse was throbbing there?

CHEANIE

Well...

VOICEOVER

Here comes the big male sex drive speech.

CHEANIE

That... that was kind of spur of the moment whim thing that just sorta happened.

A beat.

ALLY

Is there more or do you feel you've explained it?

CHEANIE

Well I can't really defend it, but... it certainly isn't as despicable as what John Cage did.

\*

ALLY

You think what he did was despicable?

CHEANIE

Don't you?

\*

ALLY

He's a man. Boys will be boys.

\*

CHEANIE

(surprised and disappointed)

You really think that?

\*

\*

ALLY

It's no different than... say, take a bachelor party. Are you saying if guys have a little fun with a hooker at a bachelor party they should be hauled into court?

CHEANIE

Well... yeah.

\*

(CONTINUED)

16 CONTINUED: (2)

16

VOICEOVER  
(hopefully)  
Really?

ALLY  
What's the big deal?

CHEANIE  
Ally, it's a crime. And it's  
immoral, if somebody's about to  
marry somebody, how can they fool  
around with anybody else, a  
bachelor party is no excuse.

VOICEOVER  
This guy's okay.

ALLY  
You really believe that?

He considers. "Why shouldn't I believe it?"

CHEANIE  
Yes.

VOICEOVER  
I like him.

CUT TO:

16A INT. ALLY'S APARTMENT - NIGHT

16A \*

Ally is home from dinner.

\*

RENEE  
(disbelief)  
You kissed him?

\*

ALLY  
Not really I just, it was just half  
a kiss.

\*

RENEE  
Half a kiss.

\*

16B FLASHBACK

16B \*

of Cheanie kissing her.

\*

ALLY (O.S.)  
I didn't kiss back, my lips just  
kinda held their ground.

\*

16C BACK TO PRESENT

16C \*

RENEE

Ally. Last night the guy is tongue waggling Gipper, how--

ALLY

Whipper.

RENEE

Whatever, what, does this guy just go around kissing everybody?

ALLY

(defending him)

He had a reason for kissing Whipper.

RENEE

What?

ALLY

(escalating)

He said he was kinda angry at Richard for bringing me as window dressing and and and he bumped into Whipper at the bathroom and and she looked all nice and she was flirting and he suddenly thought if I'm gonna kiss anybody it'll be Richard's girlfriend and a whim took over.

Renee stares back.

ALLY (CONT'D)

He made it sound better.

RENEE

I'm telling you, going to work with Billy has made you--

ALLY

It has nothing to do with Billy!

RENEE

You're kissing a guy you don't even like according--

(CONTINUED)

16C CONTINUED:

16C

ALLY  
He looked good!  
(off Renee)  
Where does it say women can't act  
like men sometimes, I saw a piece  
of cute meat and I said to myself  
"you only live once, be a man" is  
that so wrong?

OFF Renee, we:

17 OMITTED

17

FADE OUT.

END OF ACT II

ACT III

FADE IN:

18 INT. ALLY'S BATHROOM - MORNING

18 \*

Ally and Renee.

RENEE

What were you thinking?

ALLY

I didn't really kiss him.

RENEE

Two nights ago he was all over  
Whipper.

ALLY

I know, I know, I know, I'm not  
happy about it, it just... God.

RENEE

Do you like this guy?

ALLY

How could I like him, like you say,  
he's with Whipper then he, y'know  
with me, how could I possibly,  
(then copping)  
maybe.

RENEE

This must've been some kiss.

ALLY

It was. And he had a fat juicy  
tongue too.

(shocked at herself)

Did I just say that?

CLOSE ON a champagne bottle being POPPED.

REVEAL

19 INT. FISH'S OFFICE - MORNING

19

Fish has just uncorked the bottle, Ally and Billy are there too.

FISH

I don't usually drink in the  
morning but good news should never  
go uncelebrated.

BILLY

Way to go, Ally. Again.

(CONTINUED)

19 CONTINUED:

19

ALLY

Thanks.

FISH

Truth is, I thought this guy would spit the hook. I don't know what you did last night, Ally, but whatever it was, it did the trick.

And Ally's face plunges. Just hearing it put that way,

FANTASY

She stands there, dressed like a prostitute.

BACK TO REALITY

She looks at Billy, which only makes her feel worse. Then--

ALLY

Richard could I speak with you a second? In private.

FISH

Sure. Billy, do you mind, I'll fill you in later.  
(to Ally)  
Kidding.

BILLY

I'm gone.  
(to Ally)  
Congratulations again.

ALLY

(weakly)  
Thank you.

And Billy leaves. Ally goes to close the door.

ALLY (CONT'D)

I don't think we should accept this client.

FISH

Ha. Seriously.

ALLY

(harder)  
I'm not comfortable representing him, I don't even want him in these offices, it's a problem if we take his business.

(CONTINUED)

19 CONTINUED: (2)

19

FISH  
(the law)  
"Problem" is just a bleak word for  
"challenge", Ally, this account is  
a potential cash cow, you don't  
have to do the actual milking but  
we will take this client. Anything  
else?

ALLY  
Yes. He kissed Whipper.

A beat.

FISH  
I beg your pardon?  
It kills her to tell him but...

ALLY  
The other night at dinner by the  
bathroom. I saw it.

A beat.

FISH  
Seriously.

ALLY  
This is serious, Richard. They  
were kissing. And if you're crazy  
about this woman like you say...  
and he's very engaging, he... I  
don't think it's a good idea to  
have him around.

FISH  
In the restaurant.

ALLY  
Yes.

FISH  
They were kissing.

ALLY  
Yes.

FISH  
Each other.

ALLY  
Yes.

The guy is crushed. Destroyed. A beat.

(CONTINUED)

19 CONTINUED: (3)

19

ALLY (CONT'D)  
I'm sorry, I felt I just had to  
tell you.

FISH  
(covering his hurt)  
No, no, I'm glad you did.  
(then)  
Well. Uh... there are... it wasn't  
on the cheek? On the lips?

ALLY  
It was a heavy duty kiss.

FISH  
Uh huh.  
(covering)  
Well, no big deal.

The poor guy is destroyed. He takes a swig of champagne.

FISH (CONT'D)  
Winnie Churchill would drink  
champagne every day, he said "in  
victory I deserve it and in  
defeat... I need it".

He takes another swig.

FISH (CONT'D)  
Well. Not a big thing. I'll uh...  
I'll give consideration as to  
whether we take on the client.  
Thank you, Ally, that'll be all.

She feels terrible for him.

ALLY  
You okay?

FISH  
Me? Fine. Bygones.

ALLY  
Okay.

And Ally opens the door to exit. Cage enters.

CAGE  
Richard. I feel I've lost the  
confidence of the office. If you  
don't mind, I'd like to address all  
personnel at noon.

(CONTINUED)

19 CONTINUED: (4) 19

FISH  
(distracted)  
Fine.

CAGE  
Thanks. I'll circulate a memo.

And he leaves. Ally holds a look at Fish, then exits to:

20 INT. OFFICE COMPLEX - CONTINUOUS 20

As she heads for Billy's office--

VOICEOVER  
Renee was right, I probably  
should've stayed out of it. \*

And as she enters into--

21 INT. BILLY'S OFFICE - CONTINUOUS 21

Georgia is there. Ally lets out another one of her startled muted yelps. Billy is over by the window. \*

ALLY  
Georgia, hi, are you always here?  
(then) \*  
I didn't mean that the way it came \*  
out. \*

She really didn't.

BILLY  
You need me? \*

ALLY  
Yes, just for one second, \*  
(to Georgia) \*  
it'll be completely platonic. \*  
(oops)  
I didn't mean that either.

Georgia just holds a look, exits to: \*

21A INT. COMPLEX - CONTINUOUS 21A \*

Elaine reads her befuddled look. \*

ELAINE  
(ever so helpful) \*  
She has a few detachment disorders. \*  
Inside she's warm and giving. \*

(CONTINUED)

21A CONTINUED:

21A

OFF Georgia, we:

CUT BACK TO:

21B INT. BILLY'S OFFICE - CONTINUOUS

21B

BILLY  
So you told him?

ALLY  
(second-guessing herself)  
Was it wrong? God, you should've  
seen his little face, he was so  
hurt, was it wrong for me to... I  
just thought he should know.

He considers.

BILLY  
You did the right thing.

ALLY  
Really?

BILLY  
(wrestling with it)  
Well... he's got to know, right?  
I mean this is his girlfriend he...

A beat as they hold a look.

BILLY (CONT'D)  
Should I tell Georgia? About the  
other?

ALLY  
Um. No.

BILLY  
She's my wife. Maybe I owe it to  
her to be honest if... I mean if  
it's right to tell Richard the  
truth, why shouldn't Georgia...  
what's the difference?

ALLY  
Um. The difference is telling  
Richard the truth saves him from  
future hurt. But you and Georgia,  
it's past tense and...

BILLY  
And what?

(CONTINUED)

21B CONTINUED:

21B

ALLY

I dunno. Sometimes there's no point in the truth if the only thing it'll do is cause pain. There is a difference.

Billy's not so convinced, his racking guilt compounds.

ALLY (CONT'D)

One person who does need to hear a few things is Whipper. You know where I could find her?

BILLY

Did you try the courthouse?

ALLY

The courthouse? Why?

BILLY

'Cause that's where she works, at Suffolk.

ALLY

She does?

BILLY

She's a judge, Ally. Judge Cone, you didn't know that?

No she didn't know and the news pains her.

ALLY

(weakly)

No.

CUT TO:

22 EXT. BOSTON STREET - DAY

22

As Ally heads for the courthouse.

VOICEOVER

A judge. It always hurts more when good people do rotten things. I must be the last naive romantic on Earth. I'd smarten up but then the species would be extinct.

(then)

A judge.

CUT TO:

23 INT. WHIPPER'S CHAMBERS - DAY

23

Whipper, wearing the robe, paces, disturbed. Ally is there.  
After a beat--

WHIPPER

And you saw fit to tell him.

ALLY

How could I not?

WHIPPER

How could you not? Because you hurt him.

ALLY

I hurt him?

WHIPPER

Yes. What happened outside that bathroom had no meaning. Until now, you've given it meaning.

ALLY

Do you expect that to sound right just because you're wearing a robe?

WHIPPER

Truth isn't always the best thing, Ally, especially when the only consequence is pain.

Sounds familiar.

ALLY

What a crock. But I'll certainly remember that if I ever have a case in your courtroom.

WHIPPER

Is he okay?

ALLY

No, he's not okay, that's why I'm here-- do you have another name by the way, Whipper seems just a little informal for me.

WHIPPER

I have to go see him.

She hurriedly takes off her robe, getting ready to leave.

ALLY

Y'know, somebody who wears that thing is supposed to avoid even the appearance of impropriety.

(CONTINUED)

23 CONTINUED:

23

Whipper holds a glare at Ally. Then--

WHIPPER

You're going to pass judgement on me Ally?

ALLY

I suppose first I should walk a mile in your lips.

(correcting)

Pumps.

(correcting again)

Shoes.

WHIPPER

All you know... is what you saw. Sometimes there's more to it.

ALLY

Yeah. Like Richard's feelings.

Whipper holds another look, offended that this twenty-something waif would lecture her.

WHIPPER

Thank you for your wisdom and concern. But try to remember. For you, this is the "young and pretty" time of life.

ALLY

Yes and for you it's not.

VOICEOVER

Things keep coming out in ways I don't mean them.

OFF Whipper, we:

CUT TO:

24 INT. OFFICE COMPLEX - DAY

24

Ally on the move with Fish, under--

FISH

And what did she say to that?

ALLY

Nothing. She walked past me to leave, I thought she was coming to see you.

(CONTINUED)

24 CONTINUED:

24

FISH

Yeah, well, it won't do her any good.

Fish heads off as Ally meets up with Elaine.

ELAINE

We're having quite the intrusive morning so far.

ALLY

Yes, Elaine, I'm feeling what it must be like to be you.

As Ally heads into her office--

ELAINE

Snappish.

25 INT. ALLY'S OFFICE - CONTINUOUS

25

Ally nearly collides with Cheanie, she lets out one of her startled yelps.

CHEANIE

(wounded)

I don't understand.

ALLY

I'm sorry. Things just aren't going to work out here.

CHEANIE

I thought we were getting along. Next thing I know, Richard Fish is turning down my business, threatening to sue me for tampering and you won't return my calls.

ALLY

Ronnie. You're just going to have to accept my word on this, it won't work out.

(then)

I'm going to have to ask you to leave.

VOICEOVER

Stay anyway.

CHEANIE

You want me to just... leave?

VOICEOVER

No.

(CONTINUED)

25 CONTINUED:

25

ALLY

Yes.

He holds a look. Then he complies, exits. A beat, as Ally stands there facing her window.

VOICEOVER

What are you doing? He's cute,  
he's a good guy with a juicy  
tongue. Go get him.

She wheels, exits to:

26 INT. OFFICE COMPLEX - CONTINUOUS

26

Where she collides with Georgia. Ally lets out another yelp.

ALLY

Georgia.

We HEAR the SOUND EFFECTS of the "Psycho" shower scene.

GEORGIA

I'm sorry. Ally, I was thinking,  
you and I should...

Ally's looking beyond her for Cheanie, no sight of him.

ELAINE

He took the stairs. Gone.

ALLY

(laced)

You could catch him for me if you  
took the window. \*

Elaine holds a look. Departs. \*

GEORGIA

This is silly, you and me. How  
'bout we go for lunch, just the two  
of us.

ALLY

Um. Sure. It's probably a good  
idea.

CAGE (O.S.)

If I could have everybody's  
attention.

They turn to see John Cage on the stairs, the moment of his address is at hand. The office personnel has gathered, waiting for his statement.

(CONTINUED)

26 CONTINUED:

26

CAGE

I think most of you know... nothing matters more to me than this firm and the people who work here. So it's with a lot of humility that I apologize for what I've done, for the embarrassment I've caused... and I feel I owe it to you to explain.

VOICEOVER

My stomach is telling me I'm not going to like this.

CAGE

It's difficult to be a single working man in today's world.

Ally and Georgia exchange a look.

CAGE (CONT'D)

With the fourteen hour days... it's not easy to meet women. Oh sure, I could walk into a bar, buy a lady a drink and under the pretext of perhaps a budding relationship, seduce her into satisfying my sexual needs. But it goes against my grain... to deceive another person no matter what the physical gratification.

Ally and Georgia both squint with utter disbelief at the bullshit.

CAGE (CONT'D)

So I thought it more honest... to solicit a prostitute. No lies, no deception, no potential for somebody with a vulnerable heart to rely falsely to her detriment. What I did was technically illegal, of course. But morally, I believe I was on higher ground.

(a beat)

The irony is I got arrested... because I have too much respect for a woman, any woman, to lie. And for that, I will never be ashamed. I can never prioritize a law over my sense of honor. Maybe I should apologize for that.

A beat. Then spontaneous bursting applause. Even the women are applauding, Elaine too. Ally and Georgia, however, cannot quite fathom it. It's a bonding moment for them.

(CONTINUED)

26 CONTINUED: (2)

26

Billy, across the room, sheepishly applauds, probably to go with the flow... but upon meeting Georgia's eye he stops as the room continues to applaud. The APPLAUSE GROWS LOUDER as Billy suddenly, purposely starts to approach.

ANGLE ALLY, she can read him, he's made some sudden decision.

RESUME

BILLY  
Georgia. We need to talk about something.

And he leads her off.

VOICEOVER  
(panic)  
Oh god he's gonna be honest.

26A INT. BILLY'S OFFICE - CONTINUOUS

26A

They enter, he closes the door.

GEORGIA  
What's the matter?

BILLY  
There's something you gotta know.  
It happened a while ago, it had no meaning whatsoever but...

GEORGIA  
What? You're kind of scaring me.

This is hard.

BILLY  
Georgia... um...

Upon which Ally charges in.

ALLY  
(forced)  
Hey, how's it goin', good speech out there, huh?

BILLY  
Ally this is private. Could you excuse us?

ALLY  
Absolutely, what part did I come in on?

(CONTINUED)

26A CONTINUED:

26A

GEORGIA  
What is this?

Ally tries to shoot a "don't tell" look to Billy.

BILLY  
Ally. Would you excuse us please?

ALLY  
I think I should tell.

GEORGIA  
Tell me what?

BILLY  
Out.

ALLY  
No. It involves me, I'll tell.

BILLY  
What?

GEORGIA  
Somebody better start telling real fast.

ALLY  
Georgia.

BILLY  
Ally.

ALLY  
(sharp)  
Billy. I'm telling.

A beat. Okay. Now that she's decided to save him from himself, she has to come up with something. Fast.

ALLY  
(to Georgia)  
Okay. Billy uh... he didn't want to tell you this because it didn't mean anything, and I agree it doesn't mean anything but being a woman I know how women react to things even when they don't mean anything and--

BILLY  
Ally--

ALLY  
Would you excuse us please?

(CONTINUED)

26A CONTINUED: (2)

26A

BILLY  
Will I excuse you?

ALLY  
You see Georgia... before you were  
married... well, the day Billy  
first laid eyes on you he saw your  
um... thigh.

Billy is staring at Ally with disbelief, is she on drugs?

GEORGIA  
My thigh?

ALLY  
And um... he thought it was me. He  
always loved my thighs and, well  
when he first saw you, I mean your  
thigh, 'cause he wasn't looking up,  
he felt all nostalgic... see how  
our thighs are similar? Anyway he  
was captured by your thigh and then  
his eye went up to your face and it  
wasn't my face and the rest is  
history, he fell in love with you  
madly and your thigh, but... well,  
he felt guilty about not telling  
you this 'cause he thought it would  
upset you and that's what he was  
about to tell you now and well...  
since it involved my thigh as well  
I thought I should tell.

GEORGIA  
(to Billy)  
That's what you were about to tell  
me?

ALLY  
Yes.

Billy just glares at Ally.

ALLY  
And he thought you would be mad but  
of course I should be the one  
who... he says your thighs are  
much better.

TIME CUT TO:

26B INT. BATHROOM - DAY

26B

Billy and Ally.

(CONTINUED)

26B CONTINUED:

26B

BILLY

What kind of medication are you taking?

ALLY

Billy, trust me, if you had told her about that bachelor party--

BILLY

Your thigh? Where the hell did you come up with that?

ALLY

I don't know I... I'm not a good liar, I was thinking about that thing you said before about body parts, I suddenly thought of that and I dunno, "thigh" seemed pretty innocent, as parts go.

A beat.

BILLY

You are something.

ALLY

You would've destroyed her, Billy. It may have unburdened you but the clear conscience wouldn't have been worth it, it would've killed her. She doesn't have to know.

Billy just looks back, this time appreciatively.

BILLY

Okay.  
(then)  
Thanks.

Upon which we hear a sneeze from within a stall. Both Ally and Billy could shoot themselves, how could they not have checked this time?

BILLY

Son of a bitch.

ALLY

Richard.

The door opens, out comes Elaine.

ELAINE

Not to worry. Only me.

She rinses her hands. Billy looks to Ally.

(CONTINUED)

26B CONTINUED: (2)

26B

ALLY

She knew anyway. Well, I'm off to  
lunch with your wife.

BILLY

Yeah. Have fun.

Ally starts to go.

BILLY

Ally?

She turns back.

BILLY (CONT'D)

Thank you.

ALLY

What are friends for?

And Ally exits. Billy looks to Elaine.

ELAINE

I liked my job before. But God do  
I love it now.

OFF Billy, we:

FADE OUT.

END OF ACT III

ACT IV

FADE IN:

27 INT. BAR - LUNCHTIME

27 \*

Ally and Georgia sit at the bar, drinking martinis.

GEORGIA

I just don't know why he would feel so guilty.

ALLY

Well. He was scared it would hurt you. Most women don't want to remind a man of another woman's leg.

GEORGIA

I guess.

ALLY

Do you think... you think men go for body parts, while with women it's more mental?

GEORGIA

I don't know. But I do know... if I were going to fantasize... y'know--

ALLY

Yeah.

GEORGIA

I couldn't leaf through a magazine and lock onto some anonymous model no matter how amazing his body was. If I can't attach a personality to him, then I can't make it happen.

ALLY

So it is more mental.

GEORGIA

Now a guy, he could open Playboy, see the body, not even look at the face, then go make himself happy. They don't even care if we have heads, except for...

ALLY

You might be overstating it a little.

(CONTINUED)

27 CONTINUED:

27

GEORGIA

I doubt it.

(then)

See that guy over there?

She indicates a great-looking male hunk.

GEORGIA (CONT'D)

How gorgeous is he?

ALLY

Very.

GEORGIA

Yeah. Now if he marched up to you and said he had a hotel room, would you follow?

ALLY

(thinking it over)

Um...

GEORGIA

(laughing)

You would not.

ALLY

Well that's just general common sense, he could be a whacko.

GEORGIA

So could I. Watch this.

Georgia taps a different MAN on the shoulder, kind of a schlub.

GEORGIA (CONT'D)

I'm sorry I've never done this in my life before. But... I see you've got a ring so I know you're married but... I don't even want to know your name. I don't even want to talk. I live across the street, I'd just like to be naked with you for an hour, pretend it never happened and remember it forever.

MAN

(a beat)

Let me just pay my check first.

GEORGIA

Oh excuse me, I thought you were somebody else, my mistake.

(more)

(CONTINUED)

27 CONTINUED: (2)

27

GEORGIA (Cont'd)  
(back to Ally)  
You see? Men will throw away their whole lives for sex, it's like a drug.

ALLY  
I think you might be the drug, Georgia. You're kind of... curvy.

GEORGIA  
It isn't me. You try it, pick somebody, anybody.

She thinks about it.

ALLY  
Alright.

And she approaches ANOTHER MAN.

ALLY (CONT'D)  
(to the Man)  
Don't even speak. I live across the street, I want to take your clothes off, do bad things, I'll have you back in an hour.

A beat, as Man #2 squints. Then--

MAN #2  
Ally? Ally McBeal? Greg Stone, I was your brother's roommate at Bates.

ALLY  
(mortified)  
Oh. Hello.

MAN #2  
What a coincidence, I was just thinking of him. Could you pass along my business card, I'd love to hear from him.

ALLY  
Sure. I gotta go.

She takes the card. And she goes back to Georgia.

GEORGIA  
You took his card?

CUT TO:

27A INT. ALLY'S OFFICE - DAY

27A \*

Ally sits at her desk, head in her hands. After a beat, Cage pokes his head in. \*

CAGE  
Ally. You have a second? \*

ALLY  
Sure. \*

CAGE  
I just want to drop off a questionnaire for you to fill out at your convenience, about my speech, it'll just take a few seconds. \*

As he gives it to her-- \*

ALLY  
A questionnaire on your speech? \*

CAGE  
Feedback is very important, I actually lend great import to test scores. Rate one to five, five being the highest, for each category, pace, sincerity, overall performance. I never trust the applause, it can be disingenuous since I'm a founding partner. I thank you in advance for your candor. \*

And he leaves. Ally is now certain she has landed on another planet. As she looks at the questionnaire in disbelief, Elaine enters. \*

ELAINE  
Ally, I have Whipper Cone here, she can't find Richard, she thought you might have an idea as to where he might be physically as opposed to just emotionally. Maybe you could tell her where to go. \*

OFF Ally, we: \*

CUT TO: \*

28 INT. BATHROOM - DAY

28

Billy is washing his face as Ally and Whipper enter.

BILLY  
Hey.

(CONTINUED)

28 CONTINUED:

28

ALLY

Hi.

(then to a stall)

Richard, are you in there?

(nothing)

I know you're in there, you said  
this is where you go to think. The  
Whip is here with me.

Still nothing.

WHIPPER

If you're in there, Nuckie...  
please come out.

BILLY

Nuckie?

ALLY

Ssssh.

Whipper looks under the doors, sees nothing.

WHIPPER

He's not in there.

(CONTINUED)

28 CONTINUED:

28

ALLY  
He lifts his feet up. Richard, are  
you there?

FISH (O.S.)  
No.

WHIPPER  
For God's sake Richard, come out.  
We need to talk.

A beat. He then emerges.

ALLY  
C'mon, Billy.

FISH  
No. Whatever she says I want  
witnesses and if she convinces me  
to take her back I want you both to  
talk me out of it.

WHIPPER  
I think we should talk alone,  
Richard.

FISH  
No. Anything you have to say, say  
it, and briefly.

WHIPPER  
I'm sorry.

A beat. Fish looks to Ally, "that's it?"

ALLY  
That was too brief.

WHIPPER  
I've never done anything like that  
before.

ALLY  
Why'd you do it this time?

Whipper shoots her a look, under--

WHIPPER  
You're here as a witness.

FISH  
No, I want to hear the answer to  
that, why'd you do it?

WHIPPER  
I don't know.

(CONTINUED)

28 CONTINUED: (2)

28

FISH

That's a lie.

It is. A beat.

WHIPPER

I could tell you. But I'm not sure you'd understand it.

ALLY

(can't help herself)

Try.

(off her look)

Sorry.

WHIPPER

(humbly)

A handsome man I barely knew just stepped up and said... "you're a very beautiful woman. I know it's a ridiculous question but would you mind terribly if I kissed you?" And I thought...

(quietly)

No, I wouldn't mind. It would be nice. Twenty years ago I would've slapped his face 'cause that kind of thing happened a lot, people would see me and... But now... I thought... how wonderful. And I kissed him.

(then)

And I'm sorry. Because it wasn't about you or us. And because I do love you.

A beat.

ALLY

But if this is you loving him...

WHIPPER

Witness.

ALLY

Sorry.

FISH

What of that, Whip? I mean if you'd do this now, I'm not even thirty, what about when I'm old and gray, if not bald.

WHIPPER

Well... I can mature, too, Richard, by then I hope I'd be in a different place.

(CONTINUED)

28 CONTINUED: (3)

28

ALLY  
Heaven.  
(quickly)  
Sorry.

\*

\*

BILLY  
Richard. I think anybody could be  
guilty of an indiscretion. One.

\*

And Fish just bolts the room.

WHIPPER  
Great.

ALLY  
Let me talk to him.

\*

Ally then bolts to:

29 INT. OFFICE COMPLEX - CONTINUOUS

29

She nearly runs into Cheanie and of course, she yelps.

CHEANIE  
Ally, we have to talk.

ALLY  
I can't talk to you now, I have to  
talk to Richard, I'll talk to  
you... how 'bout never, is never  
good?

As she blows by him she crosses Cage.

ALLY (CONT'D)  
I hated your speech.

And she keeps going, passing Elaine. Cage and Cheanie look at  
Elaine, "What the hell?"

ELAINE  
(explaining)  
Snappish.

CUT TO:

30 INT. FISH'S OFFICE - CONTINUOUS

30

Fish is there, brooding, as Ally enters. A beat.

ALLY  
(quiet)  
You have to give her another  
chance.

(CONTINUED)

30 CONTINUED:

30

FISH

Why?

ALLY

Because I think you love her. And because whoever said that "plenty of fish in the sea" thing was lying. Sometimes there's only one fish. Trust me.

A beat. She turns to close the door for more privacy, Billy is standing right there.

ALLY (CONT'D)

Hey. Private.

And she quickly shuts the door in his face.

ALLY (CONT'D)

You think he heard that?

FISH

I can't see how, he had to be at least a yard away.

A beat.

ALLY

(gently)

Do you love her, Richard.

FISH

(considering)

I'm not sure. I think so but it could be... maybe it's just the wattle.

ALLY

Excuse me?

FISH

(candor)

On her neck. That's what I go for with older women, that loose skin on the neck, the hint of a wattle.

ALLY

I see.

FISH

There's nothing more arousing for me. The way it gently hangs there. And Whipper's... her neck is pretty tight now but you can see the potential. It'll be perfect.

(more)

(CONTINUED)

30 CONTINUED: (2)

30

FISH (Cont'd)

So perfect, I wonder, do I really love her or is it the impending wattle that just makes me crazy.

ALLY

Well, that's always the question.

(then)

But if there's even a possibility that you might love her, or that in time you...

(then)

those are the chances you have to take.

FISH

(quiet)

Yeah.

ALLY

She uh... she said she was going to wait in the bathroom.

FISH

Okay.

(then)

Thank you.

And Fish exits. Ally stands there a beat. Cheanie steps in.

CHEANIE

(quiet sincerity)

I don't care if my company is represented by this law firm. But I would like to see you again.

She holds a look. Then--

ALLY

You have no idea what you'd be getting into.

CHEANIE

That's the fun part.

A beat.

ALLY

I uh... I can't uh...

(then)

Maybe next week?

CHEANIE

Next week would be fine.

(then)

I'll call.

(CONTINUED)

30 CONTINUED: (3)

30

And without more, Cheanie leaves. Ally is again frozen in her tracks. Cage then enters. \*

CAGE  
(devastated)  
A two. \*

ALLY  
Excuse me? \*

CAGE  
My questionnaire. You gave me a two. Total. \*

ALLY  
You asked me for candor.  
(off Cage's continued  
disbelief)  
"More honest to solicit a hooker",  
please, what score would you give  
that in sincerity? \*

CAGE  
Five. \*

ALLY  
Five? \*

CAGE  
Under general comments you wrote...  
"imp". \*

ALLY  
Look, John... I'm... I didn't mean  
to hurt your feelings but I was  
offended by what you said. How can  
you possibly maintain... forget it. \*

CAGE  
Ally. Can I ask you something? \*

ALLY  
Anything. \*

CAGE  
How often do you have sexual  
relations? \*

ALLY  
Not that, you can't ask me that, I  
don't even know you. \*

(CONTINUED)

30 CONTINUED: (4)

30

CAGE

My point is, . . . I'm a single man who works all the time, I've gone years sometimes without . . .

She stares back a beat. Then--

ALLY

(incredulous)

Do men just have to have it?

CAGE

On occasion, yes. . . . maybe my sincerity score should be docked to a four because I suggested I could go into a bar and hit on a woman for a one night stand sort of thing. Truth is, that's not an option for me. Whatever a woman's vision for an evening of passion may be, I rarely find myself in the picture.

ALLY

That still doesn't excuse . . .

A beat. He closes the door.

CAGE

When I was in high school I picked up a nickname that still follows me to this day. Know what they call me?

She doesn't want to know.

ALLY

Um. No.

CAGE

"The little biscuit."

(then)

Know what it feels like to be called food?

ALLY

Actually, yes.

(admitting)

They called me the popsicle.

CAGE

That's at least more exotic than "biscuit".

(CONTINUED)

30AA CONTINUED: (3)

30AA \*

As the CAMERA STARTS TO PULL BACK--

REVEAL

31 INT. BAR - NIGHT

31

VONDA (CONT'D)

(singing)

Pearl's a singer/She sings songs  
for the lost and lonely.

Finally, we FIND Ally, sitting alone, a little lost in the song.

VOICEOVER

Maybe it's because they say love is  
about learning to compromise.  
That's why they all get themselves  
into compromising positions, they  
can call it research. Whatever the  
secret is I don't think I'm gaining  
on it.

And then... there they are. Standing before her... the dancing  
twins. With a simultaneous head motion, they signal the dance  
floor.

ALLY

Sure.

Vonda's song is picking up tempo as Ally and the twins go to the  
dance floor and begin to dance. She's starting to have fun.

VOICEOVER

If you can end your day dancing,  
then you can't complain.

(then)

I don't need the answers. I've got  
friends. I've got hope. I've got  
twins.

As they continue to dance and Vonda sings, we finally

FADE OUT.

THE END