

Executive Producer: David E. Kelley
Co-Executive Producer: Jeffrey Kramer
Supervising Producer: Jonathan Pontell
Producer: Mike Listo
Co-Producer: Bob Breech
Co-Producer: Pam Wisne
Co-Producer: Steve Robin
Director: Sandy Smolan

Ally McBeal

"The Blame Game"

Written by:
David E. Kelley

**FOR EDUCATIONAL
PURPOSES ONLY**

FIRST DRAFT
Nov. 21, 1997
Rev. Nov. 24, 1997 - Blue
Rev. Dec. 1, 1997 - Full Pink

ALLY MCBEAL

"The Blame Game"

CAST LIST

ALLY McBEAL
BILLY ALAN THOMAS
RICHARD FISH
GEORGIA THOMAS
ELAINE VASSAL
RENEE RADICK
JOHN CAGE

Vonda Shepard
The Twins *
Glenn
Attorney Larry Ballard
Kevin Flynn
Judge Walter Stoller
John Hoverless
Jeffrey Katz
Michael Lamb
Cynthia Pierce *
Bar Patrons
Jury
News Reporter *
Ikettes
Man
Forperson *
Bailiff *

SONG LIST:

"Hooked On A Feeling" ("Voices" & Vonda)
 "Na Na Na Na, Hey, Hey, Hey, Goodbye" (Vonda)
 "Baby That Is Rock And Roll" (Vonda)
 "Tell The World" (Vonda)
 "Theme From Rocky"

ALLY McBEAL - "The Blame Game" - 12/1/97 - Pink

ALLY McBEAL

"The Blame Game"

SET LJST

INTERIORS:

757 AIRPLANE - DAY *

STARBUCK'S - MORNING

CAGE AND FISH LAW OFFICE COMPLEX - DAY & NIGHT

CONFERENCE ROOM - DAY

ALLY'S OFFICE - DAY

FISH'S OFFICE - DAY

COURT - DAY

CORRIDOR - DAY

SCULPTING CLASS - DAY

ALLY'S APARTMENT - NIGHT

BEDROOM - DUSK

BAR - NIGHT

GLENN'S CAR - NIGHT

ALLY'S CAR - NIGHT

OMITTED: UNISEX BATHROOM - DAY *

EXTERIORS:

TREE-LINED STREET

ALLY MCBEAL

"The Blame Game"

ACT I

FADE IN:

A1 INT. 757 AIRPLANE - NIGHT

A1

ALLY is sitting in coach, sandwiched between GEORGIA and a large Man who reads a paper, holding it up. He's half in her seat.

ALLY
I hate flying coach.

GEORGIA
Wanna switch seats?

The passenger turns the page of the newspaper, the paper completely encroaches into Ally's seat, covering her. Then--

ALLY
It's okay. You would think since the client pays, we could go first class.

GEORGIA
Well, it's Richard Fish paying, I guess.

Suddenly there's a "BANG" sound, the plane jolts a little. Followed by a RATTLING VIBRATION.

ALLY
What... what was that?

GEORGIA
I don't know.

There's nervousness if not fear on the face of every passenger. Followed by:

PILOT'S VOICE (O.S.)
(calm)
Ladies and Gentlemen we apologize for the bumpiness. We're experiencing some trouble with one of our engines, it should be corrected momentarily. There's no reason for--

(CONTINUED)

A1 CONTINUED:

A1

BANG.

PILOT'S VOICE (O.S.) (CONT'D)
What the...

And without more, this thing is going down. Oxygen masks drop,
passengers are screaming. It's over. It's fucking over.

CUT TO:

B1 CLOSE ON ALLY

B1

Screaming, blood curdles.

REVEAL

C1 INT. ALLY'S BEDROOM - NIGHT

C1

She's sitting up. It was a dream. Just a bad dream. Renee
comes charging in.

RENEE
What?

Ally just gulps air.

RENEE (CONT'D)
Ally? What.

ALLY
Dream. Plane. Crash.

RENEE
(holding her)
Calm down. Easy.

ALLY
It was so real.

RENEE
It's 'cause of this trial you're
about to start.

ALLY
Oh... Renee.
(from her depths)
What a horrible way to go.

RENEE
You actually crashed?

(CONTINUED)

C1 CONTINUED:

C1

ALLY

Yes. And... and... it was in water, so somehow I survived, I came floating up on a seat. But Georgia. She didn't make it.

RENEE

Georgia didn't survive?

ALLY

No.

RENEE

Dead?

ALLY

Yes.

Renee giggles a little.

ALLY (CONT'D)

It isn't funny.

RENEE

(trying harder not to laugh)

I know, but--

ALLY

Her head just got chopped right off.

And Renee explodes with laughter.

ALLY (CONT'D)

You are sick. Sick, Renee.

RENEE

You killed her.

ALLY

Sick!

SMASH CUT TO:

MAIN TITLES

1 INT. STARBUCK'S - MORNING

1

As GEORGIA and ALLY, getting their cappuccinos.

ALLY

I just don't want you to take it personally.

(CONTINUED)

1 CONTINUED:

1

GEORGIA
Ally. It was a dream.

ALLY
Even so, on some unconscious level,
I killed you.

As Ally takes her first orgasmic sip.

GEORGIA
I'm sure it's more about the trial.

ALLY
I still can't believe they haven't
settled, why would the airline
really risk--

She then bumps into some guy. Some guy we know... GLENN.

GLENN
Sorry.

ALLY
(surprised)
Glenn.

GLENN
(surprised)
Ally.

Oops.

ALLY
You're here? Still in the country?

GLENN
(embarrassed)
Oh yeah. Something came up. I
couldn't leave.

ALLY
Oh. Gee.

Awkward.

GLENN
You're looking great.

ALLY
You too.

2 FANTASY

2

With a machete. She slices him into four pieces with three crisp swings. Kicks his head like a soccer ball.

3 REALITY

3

ALLY
Georgia, Glenn, Glenn, Georgia.

GEORGIA
We met. At class. Hi.

GLENN
Hi.

A beat. Awkward.

ALLY
So.

GLENN
So. We should get together again.

ALLY
Yeah. Why don't we?

GLENN
I'll call.

ALLY
You do that.

GLENN
Great. See ya.

ALLY
See ya.

Glenn heads off, exits. Georgia easily picked up on the awkwardness.

ALLY
Said he was leaving the country.

GEORGIA
Bastard.

OFF Ally, seething a little, we:

CUT TO:

4 INT. CONFERENCE ROOM - DAY

4

FISH, CAGE, Ally, and Georgia.

FISH

They offered zero?

CAGE

Zero.

FISH

Zero as in nothing?

CAGE

As in.

FISH

What am I missing? Killed in a plane crash, big airline, how can it be zero?

ALLY

Causation is tough--

FISH

The plane crashed.

ALLY

But the cause of the crash is unknown.

FISH

Well, it had to be the airline's fault. What's their defense, missile? Ricky Jewell?

GEORGIA

The burden is on us to prove negligence. Legal liability requires--

FISH

Don't bring the law into this, if somebody's dead there's money. John. Speak.

CAGE

I'm troubled.

FISH

Yes, speak more.

CAGE

We have our jury consultants, they have theirs. After opening statements, I think we should be able to push the settlement up.

(CONTINUED)

4 CONTINUED:

4

FISH
So you're ready?

A beat. We HEAR THE ROCKY BELLS.

CAGE
Oh, yes.
(then)
Indeed.

CUT TO:

5 INT. ALLY'S OFFICE - DAY

5

Ally and RENEE.

RENEE
Ally. What's the harm? The sex
was great. You didn't expect to
ever see him again. And now you're
mad 'cause he didn't call?

ALLY
It's the principle. He used a
line. Flashed me a little "gather
ye rosebud" look and I bit his
hook, line and swallowed his
sinker.

GLENN (O.S.)
Ally.

Seeing Glenn at the door, Ally screams.

GLENN
Can I steal a second, it won't take
long.

RENEE
Don't you have a plane to catch?

ALLY
Renee.

Ally motions her to leave. Renee does, shooting Glenn a look.
Renee closes the door as she goes.

GLENN
That was weird, huh? Running into
each other.

ALLY
Yup. Weird.

(CONTINUED)

5 CONTINUED:

5

A beat.

GLENN

It wasn't a line. I was planning
to leave the country, something did
actually come up.

ALLY

Fine, bygones, door.

GLENN

The reason I didn't call...

(a beat)

You're a lawyer, Ally. We have
about as much in common as...

A beat.

VOICEOVER

Just give him the chill.

ALLY

(coldish, but pleasant)

Oh. Don't worry about it Glenn, no
problem.

5A FANTASY

5A

As a cold windstorm blows across him--

GLENN

It's just... well I really was
planning to call.

(then)

Look. I may be out of line... but
I had this feeling you slept with
me because I was leaving the
country.

And the storm stops.

5B REALITY

5B

GLENN (CONT'D)

I felt like this cheap one night
stand.

That surprises her. Puts everything in a totally different
light.

ALLY

You... what?

(CONTINUED)

5B CONTINUED:

5B

GLENN

Let's face it. You could've asked me to stay the night. We made love in the living room, I didn't even see your bedroom. And afterwards... I could read your face. "Time for you to go now".

ALLY

That's why you didn't call? 'Cause you felt like a one-night-stand?

GLENN

Wasn't I?

ALLY

No.

GLENN

Great. Then let's go out again.

A beat.

VOICEOVER

He's tricked me.

OFF Ally, standing there, staring back we:

CUT TO:

6 INT. COURT - DAY

6

Ally sits next to Georgia, sitting next to MICHAEL LAMB and CYNTHIA PIERCE, brother and sister, late-thirties as Cage approaches the JURY. ATTORNEY LARRY BALLARD, fortyish, sits at the defendants' table, with JEFFREY KATZ, Vice-President of Transatlantic Airlines. JUDGE WALTER STOLLER presides.

CAGE

My name is John Cage. I along with my colleagues Ally McBeal and Georgia Thomas represent the children of Joshua Lamb, a seventy-year-old pharmacist who died in the crash of Transatlantic Flight One-Eleven.

(a beat)

We cannot prove what caused this plane to crash. Some theories suggest fuel tank, others a faulty wire, truth is we don't know.

(a beat)

Res Ipsa Loquitor.

(more)

(CONTINUED)

6 CONTINUED:

6

CAGE (Cont'd)

What that means basically is "the thing speaks for itself". The plane crashed. It speaks for itself. Would you repeat after me? Res Ipsa Loquitor.

JURY

Res Ipsa Loquitor.

BALLARD

Objection.

CAGE

Your Honor, since I'll be asking them to apply this doctrine I only want to be satisfied that they're capable of pronouncing it.

JUDGE STOLLER

(doesn't like it, but...)
Alright.

CAGE

Res Ipsa Loquitor. To be sure you just didn't mimic the sound, I'd like you to think about it for a few seconds, then say it again when I point.

Ally conceals her smile. Ballard shrugs "what the hell...?"
Cage pinches his nose. A beat. Another beat. Then he points.

JURY

(like school children)
Res Ipsa Loquitor.

CAGE

Excellent.
(to the Judge)
This jury pleases me.

CUT TO:

7 INT. COURT BATHROOM - DAY

7

Ally and Georgia, combing hair.

GEORGIA

So you're going out with him again?

ALLY

Well, when I thought about it, he sort of had a point.
(more)

(CONTINUED)

7 CONTINUED:

7

ALLY (Cont'd)

If I had considered him boyfriend material I would've held him up to the boyfriend test which he would've failed in a second. But since he was leaving the country, I didn't consider him boyfriend material so I didn't hold him up to any test, which means he didn't fail any test, so I slept with him.

GEORGIA

I guess that makes sense.

(then; covert)

So. Aside from the...

ALLY

(knows where she's going)

Meat.

GEORGIA

Yeah. How was he?

ALLY

Georgia. Believe me. You have no idea.

GEORGIA

(girlish laugh)

Really?

Then. As Georgia thinks about that... was Ally referring to Billy? And Ally reads her look.

ALLY

I didn't mean it like that. I promise.

GEORGIA

We should get back in.

8 INT. COURT - DAY

8

Georgia is questioning JOHN HOVERLESS from the National Transportation and Safety Board.

HOVERLESS

All we know for sure is that the fuel tank exploded. Whether it was an electrical fire or a mechanical failure or, well, a supervening act, we don't know.

(CONTINUED)

8 CONTINUED:

8

GEORGIA

Will you learn more about this
crash in time, Sir?

HOVERLESS

No. The FBI study, CIA, National
Transportation Safety Board, ... all
the studies are in and nothing is
conclusive.

GEORGIA

But you can rule out missile?

HOVERLESS

Yes.

GEORGIA

Bomb?

HOVERLESS

Yes.

GEORGIA

Lightning?

HOVERLESS

Yes.

GEORGIA

Mr. Hoverless, as chief
investigator for the NTSB, what's
your opinion as to what brought
that plane down?

HOVERLESS

Mechanical failure.

Cage gestures discreetly to Ally. She leans in.

CAGE

(sotto)

The witness.

ALLY

(sotto; knowing)

He pleases you.

Cage nods.

TIME CUT TO:

9 INT. COURT - LATER

9

BALLARD

Mister Hoverless.

(CONTINUED)

9 CONTINUED:

9

HOVERLESS
Mister Ballard.

BALLARD
You didn't find any evidence of
mechanical failure, did you?

Hoverless SHRINKS SLIGHTLY.

HOVERLESS
No we did not.

BALLARD
Any evidence of human error?

SHRINKING MORE.

HOVERLESS
No.

BALLARD
Anybody at Transatlantic been fired
or suspended as a result?

SHRINKING MORE.

HOVERLESS
No.

BALLARD
As far as the National
Transportation and Safety Board has
determined... nobody here has done
anything negligent?

SHRINKING MORE--

HOVERLESS
That's correct.

BALLARD
Did you ever claim you were
abducted by aliens?

He SHRINKS TO A DOT.

HOVERLESS
I had a vivid dream once. I
adjusted my position on the alien
thing.

Ally and Georgia drop their heads into their hands.

CUT TO:

10 MEDIUM SHOT OF THE DANCING BABY

10

Dancing to Vonda's "Hooked On A Feeling". PAN UP TO REVEAL:

INT. ALLY'S BEDROOM - DUSK

Ally and Glenn are being carnal again.

DISSOLVE TO:

11 INT. BAR - NIGHT

11

VONDA is singing the same song. Renee, Georgia, and ELAINE, at a table.

RENEE

You sure she's not up there?

GEORGIA

I just left, she isn't.

RENEE

(pulling out her Star Tac)
She said six-thirty. Maybe she--

ALLY

(arriving)
Hey. Sorry I'm late.

RENEE

Where were you?

ALLY

Oh I... couple errands.

RENEE

Couple errands?

ALLY

Yeah.

Renee looks at Ally. Then--

RENEE

You've had sex.

ALLY

What?

RENEE

I see it, look at your cheeks, you got that sex afterglow.

ALLY

Are you on drugs?

(CONTINUED)

11 CONTINUED:

11

ELAINE
I see it too.

ALLY
That's... that's crazy.

12 FANTASY

12

Ally turns beet red.

13 REALITY

13

ELAINE
It's a true thing y'know, women get
an actual redness in the cheeks
from sex.

GEORGIA
You are a little flush.

ALLY
(sotto)
Will you all please shut up?

There was something of an admission in her tone.

GEORGIA
Glenn?

Ally doesn't deny it. Her FACE FLASHES RUDOLPH RED.

RENEE
You slut.

ALLY
I think it must be like some
quarter-life crisis. I just... he
called to see if I wanted to get a
drink, I told him to meet me at
home. And I'll deny ever having
said that.

As BILLY returns with drinks.

BILLY
Hey, Ally. Where've you been?

ELAINE
Out climbing Jack's Beanstalk.

ALLY
(covering)
Ha ha ha. Such a kidder. She's a
stitch.

(CONTINUED)

13 CONTINUED:

13

Billy looks at Ally, he gets the entendre. He knows her. Ally, feeling a little busted by Billy's stare, goes--

14 FANTASY

14

Beet red again.

ALLY

How 'bout those Celtics?

OFF the beetface, we:

FADE OUT.

END ACT I

ACT II

FADE IN:

15 OMITTED

15

16 INT. COURT - DAY

16

Ballard has Jeffrey Katz on the stand.

KATZ

We combed through that aircraft piece by piece. It wasn't static electricity. It wasn't faulty wiring. The air conditioning didn't overheat.

BALLARD

You sound a little annoyed.

KATZ

Well I don't mean to sound that way. My heart goes out to this family as well as to all the other victims on that plane. This was a horrible horrible tragedy. If I sound... well "annoyed"... it's been a tough two years for us too.
(building)

The people at my airline... they've been blamed for killing people. And they didn't. There is no evidence of any negligence. We did nothing wrong.

TIME CUT TO:

16A INT. COURT - LATER

16A

CAGE

When a person chooses his or her air travel, he or she probably considers various factors. Where to go, this would be one of the first considerations, don't you think?

KATZ

I suppose.

CAGE

First Class, business, or coach. Another decision to be made.

(CONTINUED)

16A CONTINUED:

16A

KATZ

Yes.

CAGE

Some people request special meals.

KATZ

Yes.

CAGE

Do any of your customers inquire
"will the plane be blowing up?"

Laughter. Katz isn't amused.

CUT TO:

17 INT. FISH'S OFFICE - DAY

17

Fish, Billy, Georgia, and Ally, all watching the television,
featuring Fish.

17A ANGLE THE MONITOR

17A

FISH

(on screen)

A case like this... it's why I
started this firm. To answer the
call to human anguish. To perhaps
make air travel safer for all
people in the process. Too often
today... we hear the adage "law is
a business". Well it's not just a
business to me or the fine
attorneys of this firm. It's a
calling.

ANCHOR

The defense expects to be resting
its case by Tuesday--

And Fish CLICKS OFF the TELEVISION.

17B RESUME

17B

FISH

This case is putting us on the map.
Win or lose, it's profit. We will
win, won't we?

GEORGIA

Richard--

(CONTINUED)

17B CONTINUED:

17B

FISH
Deus ex machina.

GEORGIA
Res Ispa Loquitor. And even if we
win, we have no shot at punitives,
and compensatories for death of a
parent are miniscule.

CAGE
(entering)
Ally. The settlement conference.
I want you to be me.

ALLY
I'm sorry?

CAGE
Opposing Counsel has a beat on me.
And he's laying wait for me. I
want you to be me.

A beat. Then--

ELAINE
(entering)
Ally. There's a human sun dial
here to see you.

ALLY
Thank you, Elaine.

Ally goes to the doorway, Georgia and Elaine with her.

17C THEIR P.O.V.

17C

Glenn stands by Elaine's desk.

17D ANGLE THE WOMEN - FANTASY

17D

Their tongues go out.

17E BACK TO REALITY

17E

Billy and Fish exchange looks. The shoe is definitely on the
other foot now.

BILLY
Let's try to grow up a little.
Shall we?

ELAINE
Yes, let's try.

(CONTINUED)

17E CONTINUED:

17E

FISH
(to Ally)
Do you two actually find things to
talk about?

ALLY
I don't like to attach anything
audio to him, Richard.

FISH
(touche)
Toosh.

OFF Billy, privately annoyed, we:

CUT TO:

18 INT. ALLY'S OFFICE - MINUTES LATER

18

Ally and Glenn entering.

ALLY
What's up?

GLENN
Just stopping by, I'm on my way to
class. I was wondering whether you
might be hungry later.

ALLY
(a little naughtily)
Definitely.

GLENN
Great. Dinner?

ALLY
Sure.

GLENN
Good. I'll pick you up.

He gives her a little kiss. Then goes to exit. As he goes, we
go to:

ALLY'S P.O.V.

She's watching his butt. As he turns out of frame, there... in
frame, five yards hence... is Billy, looking back at her.
Disapproving.

(CONTINUED)

18 CONTINUED:

18

RESUME

OFF Ally, feeling his disapproval, we:

CUT TO:

18A INT. COURT CORRIDOR - DAY

18A

Ally with Renee.

RENEE

Oh, he'll get over it, ex-boyfriends still get jealous, why--

ALLY

That's not what I'm worried about.

RENEE

What is it, then?

Ally pulls Renee into:

18B INT. COURT - DAY

18B

It's an empty courtroom.

ALLY

(this is serious)
I think I like him.

RENEE

Billy?

ALLY

Glenn. I think I might really like the guy.

RENEE

Oh no. This means... God, Ally, you might have to smile.

ALLY

Renee, c'mon, you know what I mean. We're complete opposites, the man spends his days sliding down mountains,--

RENEE

While you jump off cliffs, you can meet at the bottom for cocoa.

(CONTINUED)

18B CONTINUED:

18B

ALLY

Please just once, don't get cute on me here. You know what I mean. This is what the plane crash dream was all about. I've met somebody. And I could be setting myself up for...

RENEE

Ally. You say you're opposites like it's a negative. Suppose you met somebody just like you.

ALLY

Ick.

RENEE

Right. And would you really want to be with a lawyer?

ALLY

No. But...

RENEE

You know what you're looking for. Good-looking. Good sense of humor. Good father. Good sex.

ALLY

Yes, but... what would we really have to talk about?

RENEE

Alright. I know you have this great idealism when it comes to marriage. But... and please don't shoot the messenger here.

ALLY

What?

RENEE

(like it's a trade secret)
Married couples. They don't talk.

ALLY

They don't?

RENEE

The first year they do. But after that?

(more)

(CONTINUED)

18B CONTINUED: (2)

18B

RENEE (Cont'd)

If you took a jelly bean and put it in a jar every time a couple has a meaningful discussion in the first year of marriage... and then after the first year, you take a jelly bean out of the jar every time they talked, experts say the jar will never become empty.

ALLY

Experts measure marriages with jelly beans?

RENEE

Okay, you don't like that truth, here's another one. The biggest one.

ALLY

Let's have it.

RENEE

So long as he's cute, smart, sexy, and decent... who cares what else he is? 'Cause after you marry him, you spend the rest of your days trying to change him.

ALLY

Oh--

RENEE

You're gonna re-dress him, change his haircut, hand-pick the friends of his that he'll still get to be friends with--

ALLY

I won't do that.

RENEE

Don't you lie to me girl. That's the fun in life. Finding the perfect guy; then trying to change him. Give this Glenn a chance. Any man is what you make of him.

CUT TO:

19
thru OMITTED
20

19
thru
20

20A INT. CONFERENCE ROOM - DAY (FORMERLY SC. 47)

20A

Georgia, Cage, Ally, and Ballard.

GEORGIA

Standards of proof aside, you know
the jury could infer negligence.
It was your plane.

BALLARD

That's why we upped it to three-
seventy-five. But anything more,
come on.

GEORGIA

What come on, a man lost his life.

BALLARD

An older man, Georgia, the payoff
on senior citizens is lousy.

ANGLE CAGE as he nods discreetly to Ally.

The ROCKY BELLS BEGIN. As Ballard and Georgia go back and forth
in the b.g., the CAMERA MOVES IN ON Ally. She tugs at her
collar. The Bells tell us. It's Biscuit Time. The BELLS, the
MUSIC, it all suddenly STOPS as Ally's hand grasps the water
pitcher. The other lawyers can almost feel the grasp. They
turn to look at her. She pours. Cage is impressed. Then--

ALLY

(Biscuit-like)

Mr. Ballard. You've put on an
admirable defense so far. With a
judge, persuasive. With a jury?

(a beat)

This could come down... not to what
the jury wants to do. But what
they need to. And what they
need...

(he rises)

is to believe that airplanes don't
just fall from the sky for no
reason. They need...

(moves toward him)

to believe it was a screw-up.

INTERCUT - CAGE

As he seemingly mouths the words.

ALLY (CONT'D)

They fly as do you and I. And like
you and I, to them, the idea that
sometimes planes crash because they
just do... unacceptable. There
has to be a reason.

(more)

(CONTINUED)

20A CONTINUED:

20A

ALLY (Cont'd)
 Somebody had to have made a mistake there. That had to be a bad pilot or a bad plane.
 (he sits in front of him)
 'Cause these things... they can't just happen. They just can't.
 (a beat)
 Consider what we want, Mr. Ballard, consider what you want and consider what the jury wants. Then consider what they need.

A beat. Cage's nose WHISTLES. OFF this, we:

CUT TO:

21 INT. BAR - NIGHT

21

Vonda is singing "Baby That Is Rock And Roll". PAN TO FIND Ally and Glenn eating dinner at the bar.

ALLY
 Y'know. I've never done what I did yesterday. Run home from work and...

GLENN
 Me neither.

ALLY
 Really? You?

GLENN
 Why do you say it like that?

ALLY
 You seem like you were built for... running home from work.

A beat.

GLENN
 I still feel like a sexual object with you.

ALLY
Glenn...

VOICEOVER
 I see a brain surgeon.

GLENN
 I think I'm still battling the one-night-stand feeling.

(CONTINUED)

21 CONTINUED:

21

ALLY

Really?

GLENN

That could be the reason I wanted
to make love twice. To prove to
myself it wasn't a one-night-stand.

(then)

Ally. You and I. I can't see you
and I... really having a future.
Can you?

VOICES

Na na na na...

Ally looks around. Who sang that? Must be her imagination.
Back to Glenn.

ALLY

Excuse me?

GLENN

You're a great girl. But I feel
like... some kind of boy-toy.

VOICES

Na na na na...

Ally's head jerks around, sees nothing.

ALLY

Boy-toy.

GLENN

It's not you, it's me, I've got
some kind of complex with
successful working women.

VOICES

Hey hey hey...

Ally looks to see:

22 FANTASY

22

Every patron looking at her.

PATRONS

(singing)

Good-bye.

23 BACK TO REALITY

23

The patrons are just drinking, eating, going about their business.

ALLY

Glenn, it's not like we've really explored a relationship here.

GLENN

I know but...

By now Vonda is singing the song.

VONDA

(singing)

She'll never love you/ The way that I'll love you...

GLENN

I have to be honest. And I think it would be dishonest to pretend that we could ever work out. And given that...

ALLY

You know this on two dates?

GLENN

I do.

(then)

I'm sorry.

She just stares back.

ALLY

So now what?

GLENN

Maybe... maybe I should go.

ALLY

Sure. I'll pay, I'm a successful working woman.

GLENN

Bye, Ally. You're a great lady.

He gives her a peck on the cheek. Walks out.

24 FANTASY

24

All the patrons are now on their feet, singing "Na na na na, hey, hey, hey, Goodbye". As they point and wave at Ally, we finally,

FADE OUT.

END ACT II

ACT III

FADE IN:

25 INT. ALLY'S APARTMENT - NIGHT

25

Ally's eating ice cream, Renee's there. They're actually laughing about it.

ALLY

Twice. He actually got me twice.

(then)

You know what really bothers me?

RENEE

There won't be a third?

ALLY

It's... he's one of those men who can't handle not being thought of as a nice guy. When I bumped into him, he felt busted, and he just couldn't bear the thought I might think him a dirtbag. That's why he asked me out again.

Besides that--

RENEE

You okay?

ALLY

I'm fine.

(off Renee's concern)

I am.

(delicious evil)

I would like to get a little even though.

Renee reads Ally's smile.

RENEE

What are you thinking?

ALLY

Go back a little in time.

RENEE

The penguin?

ALLY

Will you do the honors?

RENEE

Ally. We're adults. We're lawyers. We don't do that penguin thing anymore.

(CONTINUED)

25 CONTINUED:

25

ALLY

Y'know, Renee, we never officially
retired the penguin. And this guy.
The perfect finale.

RENEE

Well you do it.

ALLY

He'd see me coming. Plus... this
needs your special nasty touch.
Pleeeeeease?

Renee thinks.

RENEE

Foot rubs for a week, including a
reflexology on my left bunion.

ALLY

Deal.

CUT TO:

26 INT. CONFERENCE ROOM - DAY

26

Fish, Ally, Georgia, and Cage.

GEORGIA

Three-seventy-five.

A beat as Fish paces about.

ALLY

On paper, it's more than the case
is worth.

GEORGIA

But there's no counting for
emotion.

FISH

What do the parents want?

GEORGIA

They'll go however we advise them.

FISH

John?

CAGE

It's a lot to turn down, Richard.
This could be our squeal point.

(CONTINUED)

26 CONTINUED:

26

GEORGIA
Especially since we haven't shown
negligence.

A beat. Fish is visibly disturbed. He takes a couple of deep
breaths.

GEORGIA (CONT'D)
You okay?

FISH
It's just...
(from his depths)
You know... I've never been a
particularly religious person. Nor
have I been politically or socially
conscious to any form of extreme.
But when I think of a an elderly
man, his life suddenly cut off.
When I think of his children and
their inconceivable pain... I just
have to believe to my deepest
core,... we should be able to profit
big.

A beat. Another beat as they stare back at him.

CAGE
Richard. On that altruistic
note,... I need an extended moment.

ALLY
Me too.

Ally and Cage pinch their noses. Fish follows. OFF them,
standing there in silence, we:

CUT TO:

27 INT. SCULPTING CLASS - DAY

27

Renee with Glenn, he's wearing a robe.

GLENN
I'm really not comfortable being
sculpted by you. Since I was
intimate with your roommate...

RENEE
I didn't drop by to sculpt, and I'm
not here to stick up for a
roommate. I'm here... 'cause while
you might not enjoy being a one-
night-stand... I do.

(CONTINUED)

27 CONTINUED:

27

GLENN
Excuse me?

RENEE
I want you. I've been holdin' your
clay self in my hands and now it's
time for me to chisel the real
thing.

A beat.

GLENN
Does Ally know about this?

RENEE
She told me to help myself.

GLENN
She did?

CUT TO:

28 INT. OFFICE COMPLEX - DAY

28

Ally and Georgia, over by the conference room, a little giggly.

GEORGIA
What's a penguin?

ALLY
It's a little hard to describe.
You'd have to see it.

GEORGIA
Can I?

ALLY
Sure. We're aiming for tonight.
(as Billy approaches)
Ssssh.

Billy detects the "sssh".

BILLY
(arriving; suspicious)
What's going on?

GEORGIA
Nothing.

ALLY
Just talking about the case.

(CONTINUED)

28 CONTINUED:

28

BILLY

Oh yeah. I forgot how much fun a plane crash can be.

GEORGIA

Billy, Ally and I are gonna go out tonight, girls' night out kind of thing. That's okay, isn't it?

Billy's not sure. Shoots a look at Ally.

BILLY

Sure.

GEORGIA

Great.

(to Ally)

Well, we better get ready, closings are in an hour.

ALLY

Okay.

Georgia kisses Billy. Heads off. Billy holds another look at Ally.

ALLY

What?

BILLY

You having a good time?

ALLY

Excuse me?

BILLY

This thing with the model. It's a little... disappointing. I suppose it's none of my business.

ANGLE ELAINE

sitting at her desk, earphones hooked to one of those dish-like listening devices; pointed at Billy and Ally.

RESUME

ALLY (CONT'D)

Yeah, but since you've wedged your nose right into it, go ahead.

BILLY

You think this looks good, you running around with...

(CONTINUED)

28 CONTINUED: (2)

28

ALLY

With what?

BILLY

All I'll say is this. When a lawyer walks into a courtroom, he or she goes in with her reputation. Promiscuity undermines that reputation.

ALLY

Are you serious?

BILLY

Yes I am.

ALLY

No promiscuity. Okay. And how 'bout hypocrisy? Did you give John Cage this speech when he was busted for solicitation?

BILLY

I didn't have to and besides it's different for a woman.

ALLY

Oh, right a woman--

BILLY

--is subject to a double standard, it may not be fair but it's sure as hell true. You wanna go have your fun, fine, but be more discreet. If you don't care about the firm's credibility, I should think you'd at least think about your own.

He starts off.

ALLY

(livid)

Hey.

He turns back. She's angry.

ALLY

Who I date doesn't concern this firm, it doesn't concern you. And if you have a problem don't come at me with any "firm reputation" pretext.

Billy's about to give it right back, but Elaine's listening device makes a squeal, giving her away.

(CONTINUED)

28 CONTINUED: (3)

28

ELAINE
(hushed)
Damn it.

Billy fixes on Elaine, then on Ally. Then--

BILLY
Fuckface.

ALLY
Shithead.

And he heads off.

29 OMITTED

29

30 CLOSE ON CAGE

30

CAGE
Money.

INT. COURT - DAY

Cage is up for his closing argument.

CAGE
They have it. We want it. We need you to make them give it to us. And we want a lot.
(a beat)
Their plane went up. And it went down. Their father died. Not that you can really compensate my clients. But... if you spank Transatlantic hard enough, you can make it in their economic interest not to ever ever ever let another plane go down. Maybe you could make them so obsessed with safety, they'll hire more mechanics, maybe they'll do more testing, maybe they'll limit the number of years an aircraft can fly, maybe maybe maybe... who knows what that kind of obsession could achieve? What we do know... that kind of obsession, it won't come from conscience. It won't be motivated by good will. For that kind of commitment to humanity... it can only come from one thing. Let's all say it together.

JURY/CAGE
Money.

(CONTINUED)

30 CONTINUED:

30

BALLARD

Objection.

OFF Ally, concealing her smile, we:

CUT TO:

31 INT. CAR - NIGHT

31

Glenn driving, Renee riding shotgun.

GLENN

So she doesn't have any hard feelings?

RENEE

Nah. She thought you were a good guy, actually.

GLENN

The truth is... I don't think Ally's really a sexually aggressive person. I think she just gets itches sometimes and y'know...

RENEE

What makes you say that?

GLENN

Just gut. She's like one of those girls who gets her ears pierced, then sticks a ring in once in a long while just to keep the hole from filling in.

Renee's eyes bulge, this guy is a creep.

RENEE

(covering)

Maybe. Pull over here.

And he pulls over. We are on a remote tree-lined wooded street.

GLENN

What are we doing?

RENEE

You're not one of those "gotta have a bed" guys, are you?

And she gets out.

32 EXT. STREET - NIGHT

32

He follows.

GLENN

It's cold, Renee.

RENEE

Oh, I know it's cold, Glenn. I'm just a wee bit on the experimental side.

GLENN

By experimental you mean what, frostbite?

RENEE

Have you ever had a penguin?

GLENN

A penguin?

RENEE

Yeah. Takes place in the cold. But it is very very hot.

We SEE them through BINOCULAR SCOPES.

ALLY (O.S.)

This is stage one.

33 INT. ALLY'S CAR - NIGHT

33

Ally's car is parked about forty yards away, it's pretty hidden in darkness. Ally and Georgia are watching the above with infra-red binoculars.

GEORGIA

I can't believe we rented these infra-red things.

ALLY

It'll be worth it.

34 EXT. STREET - NIGHT

34

Renee is with Glenn, who's getting turned on by now.

GLENN

You're making me real curious.

RENEE

Just curious? Is that all I'm making you?

(CONTINUED)

34 CONTINUED:

34

They kiss a little. Her hands start to roam. Glenn's getting aroused.

GLENN

Here? Right here in the street?

RENEE

What, you feeling cold?

GLENN

What if a car comes?

RENEE

If a car comes, baby, I promise you won't notice.

She plants a big kiss on him as her hands go for the belt buckle. He starts to go for her but--

RENEE (CONT'D)

Uh uh uh. For a penguin, you're just a recipient.

And the belt comes out. She kisses him again.

ANGLE HIS FEET

as pants fall to his ankles.

35 INT. ALLY'S CAR - CONTINUOUS

35

GEORGIA

God, he's got speedos.

ALLY

No, they're an Italian knock-off. Wintergreen scented.

Georgia shoots Ally a look.

36 EXT. STREET - CONTINUOUS

36

Glenn can't stand it, he's fighting off his bulging enthusiasm.

RENEE

Alright now, baby...

And Renee takes a few steps back.

GLENN

Where you goin'?

(CONTINUED)

36 CONTINUED:

36

RENEE

I gotta look at you first. Lower those shorts now. The penguin is on the way, lower those shorts.

He does to his knees.

RENEE (CONT'D)

All the way to your ankles, baby.

As he does so--

37 INT. ALLY'S CAR - NIGHT

37

GEORGIA

I don't believe this.

38 EXT. STREET - CONTINUOUS

38

Glenn's pants and shorts are around his ankles now.

RENEE

Okay, baby, now come to me.

He starts moving toward her as she back-pedals.

RENEE (CONT'D)

That's right. That's right. Now a little faster, baby.

She back-pedals slightly faster and he moves toward her faster.

RENEE (CONT'D)

That's it. It's almost show time. You are so hot. Faster now, faster.

And she trots back, he trots after her. But with trousers and shorts at the ankles, he waddles like a penguin.

RENEE (CONT'D)

There you go, Glenn. You're doing it. You're doing it. That's the penguin.

(she runs)

Bye-bye, penguin.

GLENN

Hey!!

He starts to run, only looking more like a penguin. She throws her hands up, the high-beams of Ally's car light up Glenn in all his glory. The car then speeds forward. Renee hops in. The three girls quack at Glenn and then speed off.

39 INT. ALLY'S CAR - CONTINUOUS 39
Laughing. Laughing.

40 EXT. STREET - CONTINUOUS 40
Glenn stands there, quickly going to half-mast. OFF him, we:

FADE OUT.

END ACT III

ACT IV

FADE IN:

41 OMITTED

41

41A INT. OFFICE COMPLEX - NIGHT

41A

Billy approaches Ally's office, Elaine is at her desk.

BILLY

She in?

ELAINE

Yes.

And Billy goes in. Elaine whips out her little radar dish.

41B INT. ALLY'S OFFICE - CONTINUOUS

41B

Ally works at her desk.

BILLY

Hey.

ALLY

(not looking up)

Hey.

BILLY

Sorry.

(now she looks up)

I had no right to be so...

ALLY

Holy?

BILLY

Holy? I was about to say I was an
ass.

ALLY

Yeah. Ass-Holy.

BILL

Ah.

(then)

Listen. The reason I
overreacted... I think part of who
I am... my esteem... is that you
used to be with me. And maybe that
gets threatened or I should say
diluted a little if you've been
with everybody.

(CONTINUED)

41B CONTINUED:

41B

ALLY
(offended)
Billy, I haven't been with
everybody, I haven't nearly had
time.

BILLY
(re her tone)
Hey. I came in to apologize.

ALLY
Oh yeah, and you're good at that.
Men are so good at swooping in with
apologies the day after. First the
pain then the big sorry swoop.

BILLY
What the hell are you talking
about?

ALLY
I'm sick of being a casualty
everybody swings by to apologize
to.

We HEAR Elaine's radar SQUEAL.

BILLY
Then I'm not sorry. Happy?

ALLY
Very.

BILLY
Fine.

ALLY
Anything else?

BILLY
No, that's all.

ALLY
Well, if you think of anything
else, come right back, won't you?

BILLY
I will.

ALLY
Maybe I could give you a list of my
upcoming dates, you could run
background checks to save the firm
from embarrassment.

(CONTINUED)

41B CONTINUED: (2)

41B

BILLY
Bitch.

ALLY
Prick.

And he's gone. That didn't go well.

CUT TO:

42 INT. COURT - DAY

42

Ballard is delivering his closing.

BALLARD
Nobody's denying that a tragedy occurred. Nobody's trivializing their pain. But there's also another tragedy going on in this country. It's our legal system. It's all about blame. You get hurt? File a claim, collect your money. The idea that a plane could crash, people could be killed and an airline could be held not liable... that shocks our legal conscience, doesn't it? Of course they should pay.

Cage picks up his model plane, handles it.

BALLARD (CONT'D)
A person gets cancer, there's gotta be a doctor to sue. Somebody skids in the snow, go after the government, they're the ones with the plows. Last year, a man's house was destroyed by hurricane it was called an Act Of God, so he sued his church. And he won.

And Cage drops his model plane, it falls to the floor.

CAGE
I apologize.

BALLARD
If you've been hurt then there's gotta be a bad guy. Pain doesn't just happen. There's gotta be somebody to blame.

OFF Ally, considering that, we:

CUT TO:

43 INT. OFFICE COMPLEX - DAY

43

Ally heads for her office as Fish dogs her.

FISH
Are we winning?

ALLY
The jury is out.

FISH
But we're winning, right, we're
going to win, this is a win-win--

ALLY
The jury is out, Richard. If
you'll excuse me,--

FISH
Ally, I'd like to talk about--

ALLY
(trump card)
Cramps.

FISH
Later.

And he's off.

BILLY
(charging)
Ally.

ALLY
Go away.

And she goes into:

43A INT. ALLY'S OFFICE - CONTINUOUS

43A

Glenn is there. Ally yelps.

ELAINE
(popping her head in)
Glenn's here.

ALLY
Thank you, Elaine.

BILLY
(entering)
Ally.

ALLY
Go.

(CONTINUED)

43A CONTINUED:

43A

Billy, seeing Glenn turns to leave.

ALLY

Stay.

She closes the door. In one breath-- (sorry, Calista)--

ALLY

Alright, I've got time for only one apology scene per... life, so since you're both here...

(to Billy)

I'm sorry, I know you were in here offering the olive branch this morning, I just wasn't in the mood to be forgiving since I'm still angry at men which is

(to Glenn)

because of you and that's why we gave the penguin to you last night and I'm sorry for that too, it's just that I guess you hurt me and just like the lawyer for the airlines said when people get hurt they feel the need to blame and I was blaming you even though you didn't do anything wrong, in fact I'm glad you told me you were leaving the country I wouldn't have slept with you otherwise and I really did want to sleep with you which is hard for me to say in front of him 'cause I slept with him forever, I apologize to you both for that, of all the two people to bring together for a combined apology, I'm sorry, you're both really good guys,

(to Glenn)

but you stung a little 'cause I looked at you as a "could be",

(to Billy)

and you can still sting without trying 'cause you were a "meant to be", but it really isn't about blame, I was wrong and I haven't finished yet but I need to breathe.

She sucks in a huge gulp of air. Then--

ALLY

Where was I?

As Elaine charges in--

(CONTINUED)

43A CONTINUED: (2)

43A

ELAINE
You're needed in the conference
room.

CUT TO:

44
thru OMITTED
47

44
thru
47

48 INT. CONFERENCE ROOM - MINUTES LATER
Ally, Cage, Georgia and the clients.

48

ALLY
Six-eighty-five?

MRS. PIERCE
That's good?

GEORGIA
It's great. The jury could give us
more but they could also rule
against us. My advice is to take
it.

The clients exchange a look. Then--

MRS. PIERCE
No.

CAGE
Da da da da da da da.

MRS. PIERCE
Mr. Cage. When we first met you,
you told us, emotion aside, this
case is about money. And we
accepted that. But... listening to
your closing, which was
brilliant... where you so
effectively reduced it all to
economics... my brother and I... we
felt ashamed. Our father is dead.
And we're in here trying to win a
lottery.

GEORGIA
You can't look at it that way.

MRS. PIERCE
How can we not?

GEORGIA
What you're doing with this
lawsuit...

(CONTINUED)

48 CONTINUED:

48

MR. LAMB

Is trying to somehow satisfy
ourselves that dad didn't die for
nothing. And he certainly didn't
die for money.

MRS. PIERCE

We'd like a verdict. A judgement
against that airline.

CAGE

You might not get it.

MRS. PIERCE

We know that.

MR. LAMB

And we apologize for... I know law
is a business, it's your business
and us springing this on you now...
I'm sorry.

ALLY

Mr. Lamb. Mrs. Pierce. We're your
lawyers. If you want to go to
verdict, we go to verdict. You
don't have to convince us of
anything. You don't have to
apologize.

MRS. PIERCE

Thank you.
(then)
Thank you.

OFF this, we:

CUT TO:

48A INT. FISH'S OFFICE - MINUTES LATER

48A

Fish, despondent, head in hands. Ally, Cage, and Georgia have
delivered the news.

FISH

Where did it all go wrong?

ALLY

It's what they want, Richard.

FISH

This is what happens when you let
the justice system be perverted by
principle.

(more)

(CONTINUED)

48A CONTINUED:

48A

FISH (Cont'd)
(then)
And you three. You're suppose to
be lawyers.

CAGE
It's a lawyer's job to make sure
their decision is an informed one.
And it was.

FISH
Oh, go take a moment.

CAGE
That was uncalled for.

Upon which--

ELAINE
(entering)
Oh people. There's a certain jury
coming back. With a certain
verdict.

CUT TO:

49 OMITTED

49

49A INT. COURT - DAY

49A

All parties present. The jury is indeed filing back in,
including a FOREPERSON. Fish has come as well. As the BAILIFF
brings the verdict to the judge--

GEORGIA
(sotto)
Richard, are you sure you can
handle this?

FISH
(sotto)
Everything happens for a reason,
Georgia, even lunacy. We're gonna
win. And get even more than that
offer.

GEORGIA
And if we lose?

FISH
(sotto; simply)
I vomit then dive into it.
(off her look)
I brought my snorkel.

(CONTINUED)

49A CONTINUED:

49A

JUDGE STOLLER

Has the jury reached its verdict?

FOREPERSON

We have, Your Honor.

JUDGE STOLLER

What say you?

FOREPERSON

In the matter of Lamb versus Transatlantic Airlines, we find in favor of the plaintiff... and order the defendant to pay damages in the amount of one point one million dollars.

A SHRIEK from Fish. The clients embrace each other, then their lawyers.

MRS. PIERCE

(to Ally)

Thank you. Thank you so much.

ALLY

Congratulations.

The Judge dismisses the jury.

GEORGIA

(to the clients)

Congratulations.

The Bailiff arrives, holding the verdict.

BAILIFF

You want the verdict? Souvenir?

MRS. PIERCE

Yes. I would.

FISH

Please. May I... touch it?

Fish takes the piece of paper. Holds it as he would a precious stone. As he looks lovingly at it:

VONDA (O.S.)

(singing)

You're the reason I want to live/
I swear you're the reason...

50 INT. BAR - NIGHT

50

VONDA, singing "Tell The World". Band, horn section, Ikettes singing backup. Fish is dancing with Elaine. The way he occasionally holds his heart, we know that verdict in his inside pocket. Cage dances with Renee. It's a party.

ANGLE GEORGIA by the bar, getting champagne.

FIND Billy AND Ally at the table.

BILLY

I have to admit... I thought you'd gone crazy again.

ALLY

I did a little. I'm comfortable there.

(off Billy)

Just need to let the air out sometimes, please don't take it personally.

BILLY

This blame thing. Y'know, you said you had to blame Glenn 'cause you were hurt and... I assume I got a healthy dose of it a few years ago.

ALLY

(the understatement of a lifetime)

Ooooh... some.

Billy measures her. She seems healthy.

BILLY

(realizing)

You like your life right now, don't you Ally?

ALLY

Me? Never.

As Georgia arrives with champagne and glasses--

GEORGIA

Here we go. Should we toast now or wait for the others?

BILLY

Wait. Why don't we dance first?

GEORGIA

I could do that.

(CONTINUED)

50 CONTINUED:

50

BILLY
(to Ally)
Want me to round up a Twin?

ALLY
No, I'm fine, thanks.

And Georgia and Billy head up to the floor.

IKETTES
You're the only love I'll ever
know/ that's why I'll never let you
go...

And Ally watches them dance. A man approaches.

MAN
(to Ally)
Would you like to dance?

ALLY
Oh. Thanks. But I think I'm gonna
just sit and watch my friends for
a minute. Maybe later?

MAN
Sure.

And he departs. Ally returns her gaze to the dance floor.
Renee and Cage, Fish and Elaine, Billy and Georgia. A party.

ANGLE ALLY

She picks up the bottle of champagne, who needs a glass? Sips
it. Smiles. Watches the people in her life. Dancing. She's
got it good. OFF them, THEN her, we finally:

FADE OUT.

THE END