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Ally McBeal

“Theme Of Life”

WRITTEN BY:
David E. Kelley

FOR EDUCATIONAL
PURPOSES ONLY

FIRST DRAFT
Feb. 4, 1998

ALLY McBEAL

"Theme Of Life"

CAST LIST

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

Vonda Shepard
Judge Whipper Cone
Janet Reno
Jeanette Robbins
Dr. Tracy Clark
Dr. Greg Butters
Hanna Goldstein
Dr. Wayne Hilden
Atty. Henry Lane
Jury
Tour Guide
Foreman

SONG LIST:

"Tell Him" (Vonda)
"Tracy" (The Cufflinks)
"Young At Heart" (Vonda)
"Searchin' My Soul" (Ally)

ALLY McBEAL - "Theme Of Life" - 2/4/98 - First Draft

ALLY McBEAL

"Theme Of Life"

SET LIST

INTERIORS:

KICK-BOXING GYM - DAY & NIGHT

CAGE AND FISH LAW OFFICE COMPLEX - DAY

FISH'S OFFICE - DAY

UNISEX BATHROOM - DAY

ALLY'S OFFICE - DAY

COURT - DAY

CORRIDOR - DAY

WHIPPER'S CHAMBERS - DAY

DR. TRACY CLARK'S OFFICE - DAY & NIGHT

ALLY'S APARTMENT - MORNING

EXTERIORS:

STREET - DAY & NIGHT

COURTHOUSE - NIGHT

ALLY MCBEAL

"Theme Of Life"

Act I

FADE IN:

1 INT. GYM - DAY

1

A dozen women, including ALLY, GEORGIA and RENEE, all in a kick-boxing class, led by JEANETTE ROBBINS, kick-boxer/ guru/ rapper/ Leeza. The women kick and move, all perfectly synchronized, ... except Ally... she's a little off the rhythm.

JEANETTE

(backed up by a boom box)
Three six nine/ The goose drank
wine/ The monkey chewed tobacco on
the street car line/ The line
broke/ The monkey got choked/ They
all went to heaven in a little row
boat. Jab/ Jab/ ...Jab/ Cross/ Axe
kick kick kick...

Everybody is good, crisp... perfect unison... except... well...
hooks, kicks, crosses... the others seem to get stronger.

JEANETTE (CONT'D)

Right hand, cross your left,...

ALLY

(dying)
This is supposed to relieve stress?

RENEE

Just keep jabbin'.

JEANETTE

(to the music)
Bob/ bob... jab/ Hook. Cross-kick,
kick kick...

ALLY

I'm gonna have a stroke.

RENEE

Well don't have it on me.

GEORGIA

This is great.

As they continue to jab and cross--

JEANETTE

Everybody together.

(CONTINUED)

1 CONTINUED:

1

ALL
My mother told me/ If I was goody/
That she would buy me/ A rubber
dollie/ My Auntie told her/ I
kissed a soldier/ Now she won't buy
me/ A rubber dollie...

But there's no more kick in Ally. Down she goes, flat on her back. The others continue.

SMASH CUT TO:

MAIN TITLES

2 INT. OFFICE COMPLEX - DAY

2

Ally and Georgia head for the conference room, as CAGE comes from the other direction.

ALLY
I am so sore.

GEORGIA
I feel good actually.

ALLY
You would.

GEORGIA
I'm sorry?

CAGE
Ally.

ALLY
(snappish)
What, damnit.

Cage holds. Smiles, pursuant to therapy, under--

CAGE
That hurt my feelings.

ALLY
(softening)
I'm sorry, John.
(more)

(CONTINUED)

2 CONTINUED:

2

ALLY (Cont'd)
(admitting)
I'm really scared about this trial
coming up and... Renee said the
kick-boxing would help,
(escalating)
I've been doing it three weeks, it
doesn't help, it just makes me feel
like kicking people which of course
is the wrong way to go into a
trial, so instead of kicking I just
stomp.

And she stomps her foot. Georgia and Cage stare.

ALLY (CONT'D)
How weird is that?

A beat.

CAGE
Ally.

He motions for privacy, they move. He looks right, left...
covertly pulls a business card from his vest pocket.

CAGE (CONT'D)
(proffering it)
My therapist. Go to her.

ALLY
This is the same woman... where you
go for smile therapy?

CAGE
Yes.

As Ally searches for the response that won't insult him--

CAGE (CONT'D)
I won't stand to be disparaged.

ALLY
I didn't disparage you.

CAGE
You took a moment. I saw it.

ALLY
I'd like to give the kick-boxing a
real chance. Plus this woman...

CAGE
She's unconventional. But she gets
results.

(CONTINUED)

2 CONTINUED: (2)

2

GEORGIA
(returning)
Excuse me. What is this Eva Curry
depo?

ALLY
Oh. I asked Richard to reassign
that.

GEORGIA
So you fobbed it off on me?

ALLY
I didn't fob it, Georgia, Richard
said--

GEORGIA
(annoyed)
Well I've got it.

FISH arrives.

FISH
What's the matter?

GEORGIA
The Curry case. I don't want it.
Ally drew it, let her--

ALLY
I'm in trial.

FISH
Just meet with her.

ALLY
I'm not taking on another case--

FISH
I'm the senior
partner here
last time I
checked, this
case has
special fem-
inine needs.

ALLY (CONT'D)
I'm already way
overloaded, I'm
barely ready for
this trial, I'm
not about to
compromise--

CAGE
Bickering troubles
me. My follicles
swell when people
bicker.

BILLY
Alright,
calm down.
Hold on.

ALLY (CONT'D)
Cramps!

FISH
That won't work this time!

(CONTINUED)

2 CONTINUED: (3)

2

FISH (CONT'D)	GEORGIA	CAGE
Just meet with the	You're not the	Bicker, bicker bicker,
woman, maybe set up	only one to have	bicker, fight, fight,
a conference with	a caseload Ally,	fight, fight, I need
the guy's counsel.	I've got trials	Ibuprofen for my hair.
	coming up too.	

And suddenly seemingly, everybody's talking to Ally. At Ally.
It's noise. White noise. She backs away from it. Then--

3 FANTASY

3

Ally's swimming through the complex underwater, she breast-strokes toward her office. Swimming. Swimming. Swimming. Until--

REALITY

4 INT. ALLY'S OFFICE - DAY

4

She closes her office door, shutting the world out. Gulps some air.

GREG (O.S.)

Ally?

And she yelps and falls. REVEAL DR. GREG BUTTERS, thirtyish, rugged good looks.

GREG

I'm sorry,
(helps her up)
you okay?

ALLY

Yeah.

GREG

You asked me to come here first,
remember? To go over my testimony.

ALLY

Oh yeah. I just...
(rubbing the soreness out
of her butt)
I just want to go over... God, I
think I have a hematoma.

GREG

Let me see.
(as he checks her)
Probably just a little charley
horse. Put some ice on it. Keep
rubbing.

(CONTINUED)

4 CONTINUED:

4

As the doctor continues to rub.

ALLY

The plaintiff is testifying today.
Just so you know, I don't plan to
cross her tough. I don't want to
be beating up on an older woman.

GREG

Okay.

REVEAL Cage at the door watching.

ALLY (CONT'D)

(noticing)

Oh, John. We were just going over
my strategy.

CAGE

Ah. I actually have a classmate
from school who considers it good
luck to rub his client's buttocks
before trial.

ALLY

I hurt myself, John. That wasn't
for luck.

CUT TO:

5 INT. OFFICE COMPLEX - DAY

5

Billy dogs Fish as he heads for his office.

BILLY

Richard... I'm having a
philosophical problem with the way
we do our business.

Fish stops. Looks at him.

FISH

Okay. I'm glad you told me, I
appreciate your honesty there.

And Fish then continues on, into his office. Billy holds a
beat, then goes into:

6 INT. FISH'S OFFICE - CONTINUOUS

6

BILLY

I was thinking I might tell you the
problem--

(CONTINUED)

6 CONTINUED:

6

FISH

Oh. Okay.

BILLY

We take cases that have no legal merit. I just went over this Eva Curry file, she has no cause of action.

FISH

Of course she does, res ipsa retainer.

BILLY

This woman has gotten nothing but good treatment from her boss and we're gonna sue for sexual harassment--

FISH

Billy. It is not our place to play judge or jury, we don't decide the merits. We are advocates, we are fighters to fight the fights of the client, we do not decide right or wrong, we do not decide who shall win or lose. And let me say this... I am offended by the notion that the boundaries of the law--

The PHONE RINGS--

FISH (CONT'D)

Excuse me--

As he answers the phone, he turns on a tape recorder to finish his speech to Billy. Fish motions to Billy to listen as he tends to his call.

FISH (O.S.)

(on tape)

--shall be our limitation. I'm offended by the notion that we would deny our duty to blaze new trails in law. Where would civil rights be today without the lawyer's willingness to take the law into uncharted territory? To carve out rights where once oppression ruled?

Billy shakes his head and walks out.

(CONTINUED)

6 CONTINUED: (2)

6

FISH (O.S.) (CONT'D)
(on tape)
The just lawyer doesn't look at the
law and say "okay". He looks at
unfairness, and uses the law to say
"not okay".

Fish has finished his call, turns to see Billy has gone.

FISH
Billy?

He shrugs. Turns off the recorder.

CUT TO:

7 INT. COURT CORRIDOR - DAY

7

Ally and Renee.

RENEE
What do you mean, a day terror?

ALLY
Well, the opposite of a daydream,
I guess. Suddenly, I'm just
underwater.

RENEE
How long has this one been going
on?

ALLY
Not too long. But...

RENEE
You're feeling overwhelmed that's
all. You're in trial.

ALLY
I've been in trial before, I've
never gone deep-sea diving. You
said the kick-boxing would help.

RENEE
Maybe if you took one in the head.

ALLY
What? It's just... this is kind of
a real case Renee with a real
client, I'm representing a doctor.
I think I'm afraid of being exposed
as a fraud, like I'm not a real
attorney, I really think I'm losing
my mind, I can't lose my mind now.

(CONTINUED)

7 CONTINUED:

7

RENEE
I agree. Talk about looking for a
needle in a haystack.

ALLY
What?

RENEE
Nothing.

ALLY
You insulted me twice inside twenty
seconds.

As Cage approaches--

CAGE
We ready?

RENEE ,
(to Ally)
I'll catch you later. Good luck.

And Renee heads off.

CAGE
I understand Henry Lane is
representing the plaintiff.

ALLY
Yeah, why?

CAGE
He's a former D.A., he's very good,
forboding. May I make a
suggestion?

ALLY
What?

CAGE
Try to limit the hand movement.
It's distracting and I think it
also connotes weakness, that's not
a criticism just a pre-trial
constructive advisory.

A beat.

ALLY
What... what do I do with my hands?

CAGE
You swish them.

(CONTINUED)

7 CONTINUED: (2)

7

ALLY
I swish them?.

CAGE
(demonstrating)
As you make your arguments they
tend to go back and forth. Often
in unison, sometimes in alternating
patterns. It's distracting,
there's even some anecdotal
evidence it could in some observers
trigger a seizure though there's
nothing scientific to substantiate
it.

Ally stares back. Then--

ALLY
John. Don't you think what I do
with my hands would be an
unconscious kind of thing?

CAGE
Yes.

ALLY
(escalating)
Here I am, in a trial where I may
very well be overmatched and you
tell me to watch the hands, how
effective will I be in my Q and A
if I'm concentrating on mitigating
the hand swish, how focused can I
be if I'm worried about triggering
somebody's seizure,
(to a staring bystander)
stare at me one second longer I'll
chop your knee cap, I'm a trained
kick-boxer.

The man heads off. Cage pulls out his therapist's card again.

ALLY (CONT'D)
(re the card)
No.

And she heads off.

CUT TO:

8 INT. COURT - DAY

8

Trial in progress. HANNA GOLDSTEIN, fifties, big, sits in the
witness chair. JUDGE WHIPPER CONE presides.

(CONTINUED)

8 CONTINUED:

8

HANNA

They never got my consent. One second I'm being wheeled in the emergency room... next thing.. I'm in a room, they tell me he did an operation.

LANE

But it was an emergency, Ms. Goldstein.

HANNA

It doesn't matter. You don't do that to a person. They stuck part of a big fat hog in me.

LANE

They'll say you authorized them to.

HANNA

I authorized medical treatment. I never authorized big fat hog.

LANE

But let's be fair, your own liver was failing you. Without a transplant--

HANNA

You don't just open somebody up and stick a big fat hog liver inside her.

WHIPPER

Even if it possibly saves our life?

HANNA

They could've put me on dialysis or some machine. They could've done something stop-gap. But he's young, he wants to make a name for himself and he's got this big handy. Next thing I know wake up. Big fat--

WHIPPER

Yes, Ms. Goldstein. So it is your testimony, you would not have consented to the transplant, am I right?

HANNA

It's not even Kosher.

TIME CUT TO:

9 INT. COURT - THIRTY MINUTES LATER

9

Ally is crossing.

ALLY

How do you feel today, Ms.
Goldstein?

HANNA

Truth be told I'm still
traumatized. I keep thinking of
them cutting into that big fat hog,
taking out that big fat hog liver
and sticking it in me.

ALLY

And two days after that, you had a
human liver transplant to replace
the big fat hog liver, right?

HANNA

Yes.

ALLY

And your health today, it's pretty
good, isn't it?

HANNA

I've been better. Metza metza.

ALLY

Ms. Goldstein.
(hands swishing)
Do you make room for the
possibility that Doctor Butters did
what he had to do under extreme
pressure, exigent circumstances--

She catches her swishing hands. Puts them behind her back.

ALLY (CONT'D)

--to prevent your dying. Isn't
that possible?

HANNA

He could've kept me alive on
machines, he could've asked me once
I regained consciousness. Doctors
today... they look at us like
we're just a piece of meat. I'm
nobody's meat.

10 EXT. BOSTON STREET - NIGHT

10

Ally and Greg walking.

(CONTINUED)

10 CONTINUED:

10

ALLY

I won't say it went great, but it went pretty well.

GREG

The problem is I wasn't authorized by the hospital. That's the part we have to handle.

ALLY

I think we'll be able to. As long as we show you saved her life, no jury...

And suddenly the DANCING BABY skates by on roller blades, he has a hockey stick. Ally freezes.

GREG

Ally?

ALLY

Huh?

GREG

What's the matter?

ALLY

What? Nothing. What were you saying?

GREG

I wasn't. You were talking.

ALLY

Oh. Right. The fact that you saved her is going to count, more than anything else.

And there's the baby again, playing defense. Daring Ally to move around him.

GREG

Ally? What's the matter?

ALLY

Nothing. Nothing... I'm just thinking about my baby. My cross. Cross-examination.

GREG

Okay. Well. Here's my car.

ALLY

Okay.

(CONTINUED)

10 CONTINUED: (2)

10

GREG

Are you sure you won't let me drive
you home?

ALLY

I'm sure. I'm only three blocks
away, I enjoy the walk.

He turns away to open his car door.

11 FANTASY

11

Ally's tongue comes way out, almost licks the back of his neck.

12 REALITY

12

GREG

Can I walk you, then?

ALLY

No, I'm fine.

They hold a look. Chemistry?

GREG

Okay. Well. See you in court.

ALLY

Yup. Tomorrow.

She takes one step, falls over the curb.

GREG

You okay?

ALLY

Yes. This is why I like to
practice my walking.

(then)

'Night.

GREG

'Night.

And Ally continues walking.

VOICEOVER

Why do I have to always fall down?

And as she walks, a cab pulls up to an apartment building. Two
giggly grown-ups emerge.

(CONTINUED)

12 CONTINUED:

12

ANGLE ALLY'S FACE

Her jaw drops.

HER P.O.V.

Fish and JANET RENO scurry up the steps and enter into the apartment building.

OFF Ally, we:

FADE OUT.

END ACT I

ACT II

FADE IN:

13 INT. OFFICE COMPLEX - MORNING

13

Ally briskly dogs a fleeing Fish.

ALLY

I saw you.

FISH

It's certainly none of your business.

ALLY

You know me well enough by now to know everything's my business, especially when it comes to relationships.

FISH

Go have your own relationship!

ALLY

Hey, if I could, I...

And down she goes again. She's up in a flash, pulling off her shoes.

ALLY (CONT'D)

It's the shoes!

She hurls one.

ALLY (CONT'D)

The stupid fashion people make us wear these ridiculous shoes!!

And she hurls another. It hits Cage in the forehead.

ALLY (CONT'D)

(mortified)

Oh God. John are you alright?

(rushing to him)

Are you okay?

Cage extracts the business card. Holds it out. She snatches the card, under--

ALLY

Oh alright!

(wheeling)

Richard!

(CONTINUED)

13 CONTINUED:

13

FISH

Bygones.

And he closes the door.

ALLY

Richard!

BILLY

What is wrong with you?

ALLY

It's the shoes! It's... Can I talk
to you

(as Georgia arrives)
two in private?

14 INT. ALLY'S OFFICE - SECONDS LATER

14

Ally, Georgia, and Billy.

BILLY

You're positive?

ALLY

Yes, they got out of a cab, Richard
and Janet Reno. And they both had
the love giggle.

BILLY

What's the love giggle?

ALLY

The love giggle, you know--
(she giggles quickly;
returns to serious)
and they were going into some
apartment. Should I tell Whipper?

BILLY

What?

GEORGIA

Tell her?

ALLY

She's become our friend. Don't we
owe something to her?

BILLY

Ally. Don't you--

ALLY

By not telling--

(CONTINUED)

14 CONTINUED:

14

BILLY

You're in trial with her, on the off-chance the messenger gets shot you cannot tell her. Give Richard the chance.

CAGE

(entering)

Ally?

ALLY

What?!

CAGE

(snappish)

We're late for trial and stop snapping at me!

Ally sighs, then goes and dives into:

15 INT. OFFICE COMPLEX - (FANTASY) - DAY

15

She swims toward the elevator.

CUT TO:

16 INT. COURT - DAY

16

Lane has DR. WAYNE HILDEN on the stand.

HILDEN

A pig liver transplant is certainly experimental.

LANE

And was it appropriate for Dr. Butters to perform this procedure?

HILDEN

It certainly was not authorized.

LANE

So he was violating hospital policy when he performed the big fat hog liver transplant without approval from the transplant committee.

HILDEN

Well it was an emergency so he has to be allowed some discretion.

(more)

(CONTINUED)

16 CONTINUED:

16

HILDEN (Cont'd)
But technically, yes, he should
have gotten approval from the
transplant committee.

TIME CUT TO:

17 INT. COURT - LATER

17

ALLY
But if he had waited to convene a
committee, Ms. Goldstein could have
died.

HILDEN
That is certainly possible.

ALLY
And as president of Brigham Health
Management, you're glad he
performed that operation.

HILDEN
I am.

ALLY
And one of the reasons you're quick
to point out that there was no
hospital authorization is to
insulate yourself from any
liability.

HILDEN
Of course.

CUT TO:

18 INT. COURT CORRIDOR - DAY

18

Ally and Greg.

GREG
So I'm up next?

ALLY
Just tell the truth. Be yourself.

GREG
Okay.
(then)
Ally. You're a terrific lawyer.

(CONTINUED)

18 CONTINUED:

18

ALLY
(flattered)
Thank you.

GREG
Should we get lunch or something?

ALLY
Actually, I'm... I do my exercise
thing at lunch.

GREG
Maybe after this is over you'll say
yes to lunch. Or a ride home.

ALLY
Oh...

VOICEOVER
And maybe we could lick each
other's tonsils.

ALLY
For now let's stay focused on the
trial.

CUT TO:

19 INT. KICK-BOXING GYM - DAY

19

They're all going strong this time, Ally included.

ALL
My mother told me/ If I was goody/
That she would buy me a rubber
dollie/ My Auntie told her/ I
kissed a soldier/ Now she won't buy
me/ A rubber dollie.
(then)
Three six nine/ The goose drank
wine...

They continue and all finish together. Crisply.

RENEE
We were good.

GEORGIA
We were.

ALLY
Even me. I think just knowing
mental help is around the corner...
it's relaxed me.

(CONTINUED)

19 CONTINUED:

19

RENEE

If you're gonna go to a therapist,
Ally, which you know I'm in favor
of... why not pick a real one?

ALLY

John thinks she'll help me. And I
trust him.

JEANETTE

You guys ready for a match?

GEORGIA

A match?

JEANETTE

Tomorrow's intermediate match day,
one two-minute round. Renee you're
advanced intermediate. I'll hook
you up. Ally, Georgia, you two
could actually fight each other if
you want?

GEORGIA

Oh. I guess. Ally?

ALLY

Um... well...

VOICEOVER

She'll try to kill me.

ALLY

Sure.

CUT TO:

20 INT. WHIPPER'S CHAMBERS - DAY

20

Fish and Whipper are getting ready to go to lunch.

FISH

If we were to move for a directed
verdict.

WHIPPER

You can't talk to me about the
case, what's wrong with you?

FISH

It's just... y'know I'm trying to
plan my week, if the trial were
over soon and we didn't have to put
on an actual defense you and I
maybe could take Friday off--

(CONTINUED)

20 CONTINUED:

20

WHIPPER

Richard.

FISH

It's all rhetorical, bygones,
lunch, let's go.

And as she's about to go through the door. She stops. Stares
at him.

FISH (CONT'D)

What? I didn't do it. Whatever it
is.

She continues her stare. Then--

WHIPPER

(icy)
Give me your hand.

FISH

What? Why?

WHIPPER

Give me your hand.

Fish proffers his left hand.

WHIPPER (CONT'D)

The other one.

FISH

Whipper.

WHIPPER

Give me the other hand.

He proffers it. She sniffs his index finger. And she's
shocked.

FISH

What's the matter?

WHIPPER

I have a nose for two things,
Richard. The truth. And perfume.
Your finger smells like Janet Reno.

FISH

What, oh come on.

WHIPPER

I remember what she was wearing.
I know she's in town. This finger
has been on her wattle.

(CONTINUED)

20 CONTINUED: (2)

20

She sniffs it again.

WHIPPER (CONT'D)

You've been fingering the Attorney
General's wattle again.

He knows he's busted.

FISH

I passed her on the street I went
to wave hello, I might've nicked
it.

WHIPPER

(icy)

Get out, Richard.

FISH

Whip.

WHIPPER

Get out.

A beat. And Fish exits. OFF Whipper, we:

CUT TO:

21 CLOSE ON

21

ALLY

It's been happening more and more.
He just jumps out at me.

REVEAL

22 INT. DOCTOR TRACY CLARK'S OFFICE - DAY

22

Ally finally, is in therapy. Clark just looks down, making
notes.

TRACY

From where?

ALLY

Anywhere. Usually, I hear it
first.

TRACY

(simply)

"Ooga chucka".

(CONTINUED)

22 CONTINUED:

22

ALLY

Yeah,

(imitating)

"ooga chucka, ooga chucka". Last week he threw a spear at me, and now he's playing hockey.

TRACY

Mmm. Seems like you're nuts.

ALLY

I didn't think therapists are supposed to call their patients "nuts".

TRACY

Ally. You got a little see-through baby ooga chuckin' spears at you, you're doing the Lloyd Bridges thing through your office, you're a cracker. But that's why you're here, I'm gonna fix you. Stand please.

Ally does.

TRACY (CONT'D)

Lift your left knee up as high as you can, touch your nose with your right index finger--

What the hell? But Ally does so.

TRACY (CONT'D)

Whistle if you can.

Ally does.

ALLY

What kind of therapy is this?

TRACY

It isn't therapy, I just need to know you trust me. If you'd do that you must. Alright, sit. Tell me more about this Billy guy.

OFF Ally, we:

CUT TO:

23 INT. COMPLEX - DAY

23

Fish, Billy, Georgia, and ELAINE.

(CONTINUED)

23 CONTINUED:

23

BILLY
It's your own fault.

GEORGIA
It certainly is.

FISH
Thank you.

ELAINE
What if Kenneth Starr finds out?

GEORGIA FISH
Elaine. Quiet.

BILLY
So she dumped you again?

FISH
Yes. One little finger strays, out
I go with the bath water, Georgia,
Elaine, you two are women, tell
me... what kind of lie works here?

GEORGIA
Lying seems to be what got you into
this, maybe you should try a little
truth.

FISH
Seriously, Elaine, what do you
think?

ELAINE
Well I could tell you how to get
back with me but I'm... y'know...

FISH
A slut.

ELAINE
Exactly.

BILLY
Richard. I think you've been
trying to get caught. Deep down,
I think you want out and you want
Whipper to catch you and show you
the door.

FISH
I don't. Whipper's right for me.

(CONTINUED)

23 CONTINUED: (2)

23

BILLY
Well, some guys run from the woman
they're in love with, the free-fall
scares them. They're afraid of
losing control.

And now Georgia is staring right at Billy. "Really"?

BILLY (CONT'D)
(off her look)
I read that.

24 INT. COURT - DAY

24

Ally has Greg on the stand.

GREG
She had gone into a hepatic coma.

ALLY
That's serious?

GREG
Very. She was in severe liver
failure, her enzyme count was so
high I thought we were going to
lose her.

ALLY
So what did you do?

GREG
I knew she needed a new liver,
which we didn't have. And I didn't
think she'd last. So I instructed
them to get me a pig.

ALLY
A pig's liver is compatible with
Ms. Goldstein?

GREG
It's close enough.

HANNA
I object to that.

WHIPPER
Ms. Goldstein.

HANNA
He just compared me to a giant King
Kong hog.

As Lane settles her--

(CONTINUED)

24 CONTINUED:

24

WHIPPER

He's talking about liver
compatibility, please sit, Ma'am.

ALLY

Dr. Butters. What about this bio
artificial liver?

GREG

In my opinion it wouldn't have
worked. We were desperate, we
needed desperate measures.
Otherwise she would've died.

TIME CUT TO:

25 INT. COURT - THIRTY MINUTES LATER

25

LANE

There were other doctors who
thought the BAL machine could've
worked for a while, right?

GREG

There's always differing opinions.

LANE

Yes there are. And your opinion
was... get the pig.

GREG

Yes.

LANE

In fact, you've been wanting to do
a pig liver transplant for some
time, haven't you, Dr. Butters?

GREG

(offended)

I performed the transplant that was
indicated by the patient's
condition.

LANE

Yes, let's accept that. But true
or false... you received a Federal
grant to study this particular type
of transplant.

GREG

True.

(CONTINUED)

25 CONTINUED:

25

LANE

And if you didn't actually perform a pig liver transplant by the year end of nineteen ninety-seven, you would lose that Federal funding.

GREG

I take offense to your implication.

LANE

Fine. But you would lose your Federal funding if you didn't actually perform a pig liver transplant by the end of nineteen ninety-seven, true or false?

GREG

True. But--

LANE

Thank you, Dr. Butters.

TIME CUT TO:

26 INT. COURT CORRIDOR - MINUTES LATER

26

GREG

(annoyed)

Don't you think you should have objected to that line of questioning?

ALLY

I didn't want to look like I was protecting you.

GREG

Well he made me seem like Doctor Frankenstein.

ALLY

Greg. I must say... you should have told me about that little Federal grant thing.

GREG

(livid)

She needed a transplant, it had nothing to do with funding.

ALLY

Even so, it all comes down to how things look. That didn't look good.

(CONTINUED)

26 CONTINUED:

26

GREG

(getting angry)

What are you accusing me of, Ally?

ALLY

(right back at him)

I'm evaluating our case. I didn't like what I just heard in there.

CUT TO:

27 INT. TRACY CLARK'S OFFICE - NIGHT

27

TRACY

I don't blame you. He did have the pig handy, that's a little suspicious.

ALLY

I can't believe a doctor would perform an unnecessary operation just to advance his career.

Tracy hits a button. We HEAR HUGE LAUGHTER come from speakers.

ALLY (CONT'D)

Hey.

And Tracy turns off the laughter.

TRACY

Sometimes when a patient says something so naive, my own laughter just isn't enough.

ALLY

What kind of therapist laughs at her patients?

TRACY

I don't laugh at all of them. Okay. Here's what I see. You've got some real problems but before we do deep tissue, let's treat the surface.

ALLY

Meaning what?

TRACY

First Billy. Forget about him. You may think he's the one guy for you, the one like no other.

(CONTINUED)

27 CONTINUED:

27

ALLY

And he's not?

TRACY

He could be, point is you can't have him. Second, Georgia. I know you're friends, it's so healthy I could puke. But part of you wishes her harm, maybe it's a small part but nevertheless... this kick-boxing? Perfect. You get to hit her, knock her down even.

ALLY

Oh, come on.

TRACY

I'm not saying really hurt her. But you'll feel better if you smack her a little. Is it the adult thing to do, of course not, so what? She's a beautiful, smart woman married to the man you love. Smack her. We don't deny human nature in this room.

ALLY

Anything else?

TRACY

You need a theme song.

ALLY

I need a what?

TRACY

A theme song. Something you can play in your head that'll make you feel better.

A beat.

ALLY

Am I on one of those hidden camera shows?

TRACY

Look. You need a lot of work. Before we get to Jacques Cousteau or ooga chucka in the diaper we need to get you feeling good on the surface. Theme songs are vital.

ALLY

Do you have one?

(CONTINUED)

27 CONTINUED: (2)

27

TRACY
Since I was ten. And it still
works.

ALLY
What is it?

TRACY
"Tracy". Just like my name.

ALLY
Tracy.

TRACY
By The Cufflinks. If ever I'm
down, it plays in my head.

She hits a button. The song plays. Ally stares back, at least
relieved she's not the world's biggest nut. And Tracy sings
along with the song.

TRACY (CONT'D)
(singing)
Ba ba ba ba ba...

ALLY
You sing this? In your head.

TRACY
(singing)
Tracy, when I'm with you/ Something
you do/ Bounces me off the
ceiling...

ALLY
(rising)
Well okay. I'm in the middle of
trial. I'm a little at the end of
my rope. I gotta get some sleep.

TRACY
I'm not kidding Ally. You want me
to help, you do what I tell you.
You come back in tomorrow with a
theme song.

ALLY
Okay. I'll try.

And Ally heads out. Stops at the door to see Tracy, singing,
now dancing. Ally holds one last disbelieving look. Then she
exits. OFF this, we:

FADE OUT.

END ACT II

ACT III

FADE IN: -

28 INT. ALLY'S OFFICE - DAY

28

Cage and Ally.

ALLY

She's crazier than me, John.

CAGE

She's unorthodox.

ALLY

Unorthodox, when I left she was singing some song by The Cufflinks.

CAGE

All I'll say... the smiling therapy worked. I've never been happier.

Ally holds a look. Cage smiles.

CAGE (CONT'D)

She has very simple "how-to" hints to make you feel better.

ALLY

So you really think I should go back to her?

CAGE

With a theme song.

OFF Ally, we:

CUT TO:

29 INT. UNISEX - DAY

29

Billy, Georgia and Elaine.

BILLY

You're actually going to fight her?

GEORGIA

It's a kick-boxing match, it's not like it's a fight.

ELAINE

Are you allowed to jump up and down on her head?

(CONTINUED)

29 CONTINUED:

29

GEORGIA

There's not even that much real
contact, it's intermediate.

BILLY

Georgia. This is a little silly.
You're lawyers.

GEORGIA

Most of the people in the class are
professionals. They have matches
all the time.

ELAINE

(to Billy)

Who do you want to win?

BILLY

Don't you ever have work to do,
Elaine?

ELAINE

Yes, but this is what I do best.

We HEAR a FLUSH. Then Ally enters, holding the remote.

ALLY

John loaned it to me.

ELAINE

Are you ready for the big match?

ALLY

What? Oh... there's not even that
much contact in these things, right
Georgia?

GEORGIA

It's more of a thigh-burner thing.

ALLY

Right. It's more for fun than
anything else.

GEORGIA

Yeah.

OFF Billy, we:

CUT TO:

30 INT. COURT CORRIDOR - DAY

30

Ally steps off the elevator, sees Greg.

(CONTINUED)

30 CONTINUED:

30

ALLY

Hey, Greg.

(then)

Listen. Opposing counsel called,
they're willing to make this go
away for one twenty-five.

GREG

Settle?

ALLY

Well. It would be covered by your
policy. We should really think
about it.

GREG

Settling? Giving her money?

ALLY

Greg, there's a chance the jury
could think you had political
motives.

GREG

(offended)

I didn't. I won't settle. I saved
the woman's life.

ALLY

Okay.

(then)

Look. John Cage is going to do the
closing. He's got a take and...

(off his look)

Now what?

GREG

You don't believe me. You can't
invest enough, is that it?

ALLY

No, that is not it.

GREG

Then what, Ally?

ALLY

If you must know, I've got a big
kick-boxing match and I'm trying to
pick a theme song.

GREG

What?

(CONTINUED)

30 CONTINUED: (2)

30

ALLY

What I'm saying is I'm not the most focused person in the world at the moment. You don't even want to know. Just trust me, John Cage is the best man to do the job, that's why I think he should close.

A beat.

GREG

Ally. What I did in that operating room. It wasn't to advance my career.

ALLY

I believe you.

She does. Then--

ALLY (CONT'D)

That's why I want John to get us home.

She turns, leaves. As Ally goes in one elevator out comes Whipper from another. Whipper stops upon spying...

HER P.O.V.

Janet Reno on her tour. They go into a courtroom.

RESUME

Whipper considers. Then follows.

31 INT. COURTROOM - SECONDS LATER

31

Whipper enters. A TOUR GUIDE is present.

TOUR GUIDE

This particular room has a great history.

(seeing Whipper)

Judge Cone? Hello. I'm here with the Attorney General. This is--

WHIPPER

We've met.

(to Reno)

Could I speak to you a second?

RENO

Sure.

They move to the side.

(CONTINUED)

31 CONTINUED:

31

WHIPPER

You've been spending a little time
with Richard Fish.

RENO

Oh yes. Delightful man.

WHIPPER

He's my delightful man, at least he
was, I'm not a big fan of this
administration's "reach out and
touch" policy.

RENO

I beg your pardon?

WHIPPER

I'm a big girl, Janet. Don't play
the wallflower, any woman who would
let a strange man finger her wattle
in public has a problem.

As Whipper starts off--

RENO

Just a second.

Whipper stops. Reno approaches.

RENO (CONT'D)

If Richard Fish came on to me,
which he didn't by the way, maybe
it would be because he prefers a
woman of more character, a woman of
common courtesy, a woman who
gathers facts before forming
conclusions.

WHIPPER

Is that right?

RENO

Yes. Or maybe he just prefers a
woman whose hair is a little more
natural than NutraSweet.

WHIPPER

What did you say?

RENO

You Bitch.

And Reno heads off.

CUT TO:

32 INT. TRACY CLARK'S OFFICE - DAY

32

ALLY

And and and... I think I got upset not like a lawyer gets upset with a client, but as a woman gets upset with a man when she has certain hopes that maybe... and the thing is I do believe him, I think he did what he felt he had to do to save her life but I don't think he believes that I believe him anymore which is bad because this guy, y'know, there could be something here, he's got ex-husband written all over him.

TRACY

Good, fine, theme song?

ALLY

I'm talking about a case. And my personal life.

TRACY

We're not ready for that yet. What's the song?

ALLY

Well...

TRACY

Let's hear it.

ALLY

It's not really a theme song, but there's something I kinda do sing to myself when I feel I'm like...

TRACY

Let's hear it. Tick tock.

ALLY

Alright. Don't judge my voice.

We HEAR the guitar. Followed by--

ALLY (CONT'D)

(singing)

I believe I am ready/ For what love has to bring/ got myself together, now I'm ready to sing--

TRACY

Stop. Bad song. Stinks.

ALLY

It doesn't stink.

(CONTINUED)

32 CONTINUED:

32

TRACY

I'd sooner dance to the scale, a theme song needs to be peppy. It's got to give you a lift as you walk down the street, that's the whole point, it's gotta give you some bounce.

She hits the button.

THE CUFFLINKS

Ba ba ba ba ba ba ba...

Ally jumps for the stereo, shuts it off.

ALLY

Please. Please. Not that song again.

TRACY

What else you got? What other song do you hear sometimes?

Ally considers.

VONDA (O.S.)

I know something about love/ You gotta want it bad...

ALLY

There's this song "Tell Him".

TRACY

I know that song. "I know something about love..."

ALLY

Yeah but I hear it slow.

TRACY

No good slow. Gotta hear it fast. Start hearin' it fast, that's a good theme song. I promise you'll feel better. Money back.

ALLY

Really?

TRACY

Hear that song. This is progress. There's hope.

OFF Ally, we:

CUT TO:

33 INT. KICK-BOXING GYM - NIGHT

33

Ally and Georgia, wearing helmets, are in the ring with Jeanette. ANGLE Renee's combatant is being helped to the dressing room, Renee evidently laid her out. Billy, Elaine, and Cage are with Renee.

BILLY
(seeing the victim; to
Renee)
I thought nobody ever gets hurt?

RENEE
With me, somebody always gets hurt.

ANGLE the ring.

JEANETTE
Okay. Remember. The artistic
expression of the movement is just
as important.

ALLY
Okay.

JEANETTE
Block and parry. Bob and weave.
Just like you've been doing. Ready
Georgia?

GEORGIA
Ready.

JEANETTE
Let's go.

We HEAR the BELL.

ELAINE
It's like a dream.

The women move pretty gracefully. Ally throws a jab, gets
nothing but air.

ALLY
Ow.
(then)
I'm okay.

And they continue. Georgia tries a few axe-kicks to the shin
but misses. But it looked good.

JEANETTE
Excellent. Ally, when she misses
like that, that's a good
opportunity to counter.

(CONTINUED)

33 CONTINUED:

33

ALLY

Okay.

They exchange a few jabs.

JEANETTE

Very good. Use the weave off the
jab, very good.

They jab a few more times.

ALLY

It's fun.

Ally then does a spinning hook kick. It misses but the form is
wonderful.

GEORGIA

(impressed)

You've been practicing.

ANGLE

ELAINE

(frustrated)

Somebody just hit somebody.

RESUME

Georgia throws two jabs, hits, throws a cross that misses. She
then does a roundhouse kick, it knocks Ally to the ground.

GEORGIA

Oh my God. Are you alright?

ALLY

(getting up)

Fine. That was a roundhouse.

GEORGIA

I've never done one before.

(as they exchange jabs)

You're okay?

ALLY

I'm fine.

They resume with benign jabs and blocks.

JEANETTE

Both of you are doing great.

Ally then does a spinning hook-kick and Georgia goes down.

ALLY

Oopsie. You okay?

(CONTINUED)

33 CONTINUED: (2)

33

GEORGIA

Yeah. It just surprised me.

And now it's turning competitive.

ANGLE BILLY

BILLY

I don't like this.

ELAINE

(loving it)

Terrible.

RESUME

More jabs, crosses, but it's escalating. These are real hits. Georgia fires a few axe-kicks, then delivers an uppercut. We feel some air go out of Ally.

Ally returns a front kick, then a cross, Georgia fires back a body dig. And Ally bends over in pain.

GEORGIA

You okay?

Ally's doubled over now.

GEORGIA (CONT'D)

Ally?

And Ally then releases a vicious uppercut, it staggers Georgia.

JEANETTE

Okay, I think that's--

But Georgia returns with a cross. It misses, Ally does a spinning back-kick, it sends Georgia to the floor.

JEANETTE (CONT'D)

Okay. Time's up. Match is over.
Gee.

Georgia is on her knees.

ALLY

I'm sorry. I got a little carried away. You're not hurt, are you?

Georgia is a little shaky... But she's got one punch left. She throws her biggest and best cross. It staggers Ally. Georgia herself still staggers. Then, they both go down together with a THUD. Billy climbs into the ring.

BILLY

This was a bad idea.

(CONTINUED)

33 CONTINUED: (3)

33

OFF the two women, still on the ground, we:

FADE OUT.

END ACT III

ACT IV

FADE IN:

34 INT. ALLY'S APARTMENT - MORNING

34

Ally is getting ready for work.

ALLY

"Nobody gets hurt. It's just an exercise". My ribs are sore, I can tell you that.

RENEE

You two did get carried away.

ALLY

Listen to you. You knocked your opponent out.

RENEE

But I only threw one punch.

(then)

So was Doctor Tracy right? Did it feel good to smack Georgia?

ALLY

Oh... a little. Is that bad?

RENEE

Awful.

Ally smiles. Then--

ALLY

I gotta get to court.

CUT TO:

35 INT. WHIPPER'S CHAMBERS - DAY

35

Fish and Whipper.

FISH

It was never sexual to her. She thinks she just kept getting soot on her neck, she thinks Boston's a sooty city.

WHIPPER

It was sexual to you, Richard. That's what matters.

(CONTINUED)

35 CONTINUED:

35

FISH

I understand. But... I'm not going to defend myself, it was wrong.

But... Whip...

(candor)

I'll achieve certain successes in my life. But greatness? Let's face it. I'm upper-ordinary but I'm not extra-ordinary. I never will be. Sitting across from Janet Reno. Talking law, government... I just... I just wanted to reach out with my finger and touch greatness.

WHIPPER

Are you serious?

FISH

It makes me weak, it makes me insecure, I know this. But when I'm old. I'll be able to tell my grandchildren... I touched greatness. The Attorney General of The United States. I touched her wattle.

Whipper holds a look. Then--

WHIPPER

It's not that you're sick, Richard. It's that you're sick and I'm almost sixty... and by the time you're well... I'll be dead.

FISH

Whip. I'm--

WHIPPER

Ssssh.

And she arches her neck.

WHIPPER (CONT'D)

Go to it.

He can't believe his good fortune. He reaches out, touches her neck. He's in Heaven. Then--

WHIPPER (CONT'D)

Did you enjoy that?

FISH

Yes.

(CONTINUED)

35 CONTINUED: (2)

35

WHIPPER

Then remember it. Because that was
the last time.

FISH

Excuse me?

WHIPPER

Goodbye, Richard. Goodbye.

And we can tell she means it. OFF this, we:

CUT TO:

36 EXT. STREET - DAY

36

Ally is on her way to court.

VOICEOVER

I hope the jury doesn't think it's
strange that I'm not doing the
closing.

She stops. Sighs. Rubs a rib. Then, considers. As she starts
walking--

VONDA (O.S.)

(singing)

I know something about--

But as Ally stops so does the music. She felt out of rhythm.
Let's try again. As she walks.

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

(singing)

If that guy's got into your--

She stops again, feeling like she's double-clutching. A beat.
One more try. She takes a breath. Then--

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

(singing)

Ever since the world began/ It's
been that way for man/ And woman
were created...

And now she's got it. We can see it in her step as the MUSIC
CONTINUES, there's a rhythm, almost a strut, maybe even a
bounce. She comes to a corner, waits with about a dozen other
pedestrians for the light to change. The MUSIC CONTINUES. Ally
then decides to let her shoulder go with the music, she's
feeling the song. An older fiftyish woman next to her stares a
beat. Then what the hell, it's contagious. Her shoulder starts
to go. The man next to her... his head starts to bob a little.
Ally's theme song is taking them over, one by one.

(CONTINUED)

36 CONTINUED:

36

And now... they're all moving to the MUSIC. Shoulders, butts, heads. The light changes and they all begin to cross, still feel the rhythm. OFF this, we:

CUT TO:

37 INT. COURT - DAY

37

Lane is delivering his closing. All present.

LANE

We're not denying the possibility... the possibility that Dr. Butters saved Hanna Goldstein's life. But there's lots of evidence that she could've been saved by other means than a pig organ. And what's more... it was easy for Dr. Butters to contact any number of relatives, including her husband, who were authorized to give their consent to this procedure. He didn't do that. The reason he didn't do that--

Cage blows a pig call. They all turn.

CAGE

I apologize. I was considering whether to use the pig call during my summation, I was just testing to see if it worked. I meant to do so quietly but I miss-blew. I apologize.

Lane holds a look. Then--

LANE

The reason he didn't contact relatives... he was afraid they might say no. And he desperately needed to transplant that hog liver, didn't he? Hundreds of thousands of research dollars not to mention certain renown as a doctor... it all came with taking the liver of that big fat giant hog and sticking it into Hanna Goldstein. Never mind her dignity. Never mind whether she wanted it done. Where's the dignity... in medicine itself?

CUT TO:

38 INT. COURT - LATER

38

CAGE

I suppose mechanical methods could have been used instead of the enormous farm animal. But it was Dr. Butters in the emergency room that day. He didn't have the luxury of hindsight, he had to make a call. He had to decide fast, her life was on the line and he saved that life, didn't he? And when she woke up... she didn't say thank you. She didn't say it's good to be alive. She called her lawyer. It troubles me.

Cage takes his moment. Pinches his nose.

CAGE (CONT'D)

I think of Dr. Butters... the unfairness of being subjected to this despicable lawsuit. But I also think of Michael.

(a beat)

He had a name, that hog. Michael. She never bothered to learn the name of the creature that sacrificed his life for hers. Michael. She just calls him the big fat hog. The giant pig. He gave his life... he gave Ms. Goldstein life. Big fat hog. Never mind the unmitigated ingratitude she's shown Dr. Butters... think about the one who died so she might live. Let us all say his name, please.

JURY

Michael.

CAGE

This jury pleases me.

OFF Ally, we:

CUT TO:

39 INT. UNISEX - DAY

39

Ally with Fish, he's very somber.

FISH

So you think you'll win?

(CONTINUED)

39 CONTINUED:

39

ALLY

Well. John gave one of his great closings again. So...

FISH

It's over, you know.

(off Ally)

This time I can feel it.

ALLY

(quietly)

Richard, I'm not going to lecture a man when he's down... but you can't behave like that in a relationship. You just can't.

FISH

(quiet)

I know. Maybe I should just wear mittens.

Elaine then enters.

ALLY

We'll talk later, okay?

FISH

Sure.

Ally then goes to wash her hands.

ELAINE

Richard. You and I have had our differences. But despite them... if you need a friend to turn to, I hope you know I'm here for you physically.

Fish holds a look. So does Ally.

ELAINE (CONT'D)

It's just this isn't a time for you to make rash decisions in your life, which men sometimes do in the throes of sexual frustration. I'm here to help you stay clear-headed, should you need me.

FISH

Thank you, Elaine. You're a crutch.

She smiles. Exits. Fish turns to Ally. But neither have a response. Fish then exits, as Georgia enters, hobbling.

(CONTINUED)

39 CONTINUED: (2)

39

GEORGIA

Hey, Ally.

ALLY

Georgia, hi.

GEORGIA

Good fight last night.

ALLY

You too.

GEORGIA

Thanks.

She grimaces. Then--

GEORGIA (CONT'D)

You don't hurt at all?

ALLY

I do but I'm trying not to show it.
My glutes are about to seize up.
And my back.

(then)

Listen... no hard feelings?

GEORGIA

I'm okay. You okay?

ALLY

I'm fine.

Upon which Cage enters.

CAGE

Ally. Jury's back.

ALLY

Okay.

CAGE

Fine fight last night, Georgia.

GEORGIA

Thank you.

And Cage is gone. It's a little awkward, they did almost kill each other last night.

ALLY

Well...

(CONTINUED)

39 CONTINUED: (3)

39

GEORGIA
I gotta go down to the clerk's
office myself. Wanna go for a beer
after?

ALLY
Sure. That'd be great.

GEORGIA
Okay. Good luck.

ALLY
Thanks.

CUT TO:

40 INT. COURT - EVENING

40

All present. The jury is filing back in. A FOREMAN is present.
Then--

WHIPPER
Members of the jury. You've
reached your wattle?
(correcting)
Verdict.

FOREMAN
We have, Your Honor.

WHIPPER
What say you?

FOREMAN
In the matter of Goldstein versus
Butters, on the count of
intentional and negligent
infliction of emotional distress,
we find in favor of the defendant.

Greg takes a deep breath, relief. As Whipper dismisses the jury--

GREG
(to Ally)
Thank you.
(to Cage)
Thank you.

CAGE
It was the right verdict.

ALLY
It was.

Greg and she hold a look.

(CONTINUED)

40 CONTINUED:

40

ALLY (CONT'D)
I'm sorry if you think I doubted
you, Greg.

GREG
I don't think that.

A beat. Awkward: Chemistry.

ALLY
Well...

Cage has moved off by now.

GREG
Well. So... maybe dinner sometime?

ALLY
Sure.

GREG
I'll call.

ALLY
Okay.

Greg then turns to get his briefcase.

41 FANTASY

41

Ally's tongue shoots out again.

42 REALITY

42

GREG
Thank you.

He extends his hand. CLOSE ON her hand as she takes it.

RESUME

They hold a look along with the hands.

VONDA (O.S.)
(singing)
Fairy tales can come true/ It can
happen to you/ If you're young at
heart...

GREG
'Bye.

As the MUSIC CONTINUES he leans in to kiss her cheek. Does so.
Then gives her a soft peck on the lips as well.

(CONTINUED)

42 CONTINUED:

42

ANGLE the door. Whipper is there. Vonda's "Young At Heart" continues.

HER P.O.V.

Two people obviously infatuated with each other. Maybe a future.

RESUME WHIPPER

She holds a look. Exits.

43 EXT. COURTHOUSE - NIGHT

43

Georgia is waiting as Ally hobbles up, her lower back is getting worse. Georgia rises. Vonda's "Young At Heart" still playing. The two of them start to walk. Their respective gaits are crippled. As they limp, hobble, talk, smile together, ... we eventually PULL UP. OFF them, their surviving, growing friendship, we:

FADE OUT.

THE END