

DAMAGES

Episode 101

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TEASER

FADE IN:

CLOSE ON - A PIGEON

wings flapping, landing on an OPEN WINDOW SILL.

He HOPS down onto a WHITE TILE FLOOR and we're --

1 INT. APARTMENT - BATHROOM - DAWN 1

He begins to PECK at his BREAKFAST -- which we can't clearly identify, until the camera PULLS BACK to REVEAL the meal is

HAIR and BLOOD clotted to a METAL FIGURINE.

Suddenly a high-pitched CREAK startles the pigeon and when the bathroom DOOR swings open, he flies frantically right past the HEAD of --

DETECTIVE DAN WILLIAMS

And we're back in the BATHROOM scene from the PILOT. But we're about to see more...

2 INT. ELLEN AND DAVID'S APARTMENT - BATHROOM - CONTINUOUS 2

Det. Williams enters the bathroom, notices blood on the mirror. But then what he sees sickens him. He calls out from the doorway --

DETECTIVE DAN WILLIAMS

Ortiz --

3 INT. ELLEN AND DAVID'S APARTMENT - HALLWAY 3

JUMP CUTS as Det. Ortiz, gun drawn, walks down the hallway and into the bedroom, seeing Williams in the bathroom.

4 INT. ELLEN AND DAVID'S APARTMENT - BATHROOM 4

Ortiz joins Williams, witnessing the horror of

DAVID CONNOR. DEAD in the BATHTUB.

DETECTIVE DAN WILLIAMS (INTO RADIO)

9 Squad to Central. Request Crime Scene Unit. We got a body. *

DETECTIVE ROSARIO ORTIZ

(points)

And a murder weapon.

And the CAMERA finds it, traveling the length of the floor to the METAL FIGURINE, to reveal the weapon is --

A BRASS "STATUE OF LIBERTY" BOOKEND.

(CONTINUED)

4 CONTINUED:

4

ELLEN (PRE-LAP)

David...

And off David's battered FACE, inches away from the statue --

DISSOLVE TO:

DAVID'S FACE NOW - a big smile, very much alive and we're --

5 INT. ELLEN'S BROOKLYN APARTMENT - LIVING ROOM - NIGHT

5

David carries an ice cream CAKE, candles lit, "Happy Birthday, Ellen". It's a feisty, spirited party.

DAVID CONNOR

No one sing cause we all know --

EVERYONE IN UNISON

Ellen hates singing!

ELLEN

(re: the cake)

But I love Fudgie the Whale.

FAMILY and FRIENDS laugh and drink. David presents the cake to Ellen who sits on a couch surrounded by gifts.

DAVID CONNOR

Make a wish.

As Ellen smiles and closes her eyes...

BLACK SCREEN - LEGEND: "6 MONTHS EARLIER"

And back to the action as Ellen blows out the candles. Applause. Music plays. David and Ellen kiss. KATIE CONNOR starts serving the cake.

AUNT BARB

This next one's from your favorite Aunt and Uncle!

*

ELLEN

(re: gifts)

Didn't anyone read the invitation?

UNCLE FRAN

(smiles)

Yeah, yeah, you and your 'no gift' bullshit.

DAVID CONNOR

I told her it wouldn't fly.

UNCLE FRAN

Now, Ellen, David, we know you two are real busy --

(CONTINUED)

5 CONTINUED:

5

AUNT BARB

A young lawyer with a fantastic new job. Her dreamy doctor fiance --

*
*
*

ELLEN

(looks at David)

The dreamiest.

*
*
*

David gives her a playful shove.

*

UNCLE FRAN

You both work so much, you don't even have time to eat --

*

He hands Ellen an ENVELOPE --

*

UNCLE FRAN (CONT'D)

Plus you're saving your money to move to Manhattan...

*
*

Ellen jokingly holds the envelope to the light.

ELLEN

You got us a new apartment?!

Everyone laughs.

AUNT BARB

So until Katie's restaurant opens...

*

Ellen pulls out a GIFT CERTIFICATE.

ELLEN

Dinner for two at the Olive Garden!

UNCLE FRAN

When you're there, you're family!

More laughter.

ANGLE ON - KATIE, who's having trouble joining in the fun.

KATIE CONNOR

Does anyone need anything?

Katie goes to the kitchen. Off Ellen seeing her upset --

PRE-LAP

SALESWOMAN (V.O. ON TV)

...this one-of-a-kind Japanese Akoya Cultured Pearl...

And reveal we are --

6 INT. PATTY'S PENTHOUSE APARTMENT - DINING TABLE - NIGHT

6

The room is sleek and modern. The view, spectacular. Patty sits watching the GEM SHOPPING NETWORK on T.V.

(CONTINUED)

6

CONTINUED:

6

SALESWOMAN (ON TV)
...surrounded by diamond baguettes
will not last...

Patty stares blankly at the T.V. in a private moment.

(CONTINUED)

6 CONTINUED: (2)

6

MAN'S VOICE (O.S.)

Patty?

Patty abruptly turns to see Tom Shayes step off the elevator,
and as a tea kettle whistles --

CUT TO:

7 INT. PATTY'S PENTHOUSE APARTMENT - KITCHEN - MOMENTS LATER

7

Patty takes the kettle off the burner and makes tea.

PATTY HEWES

Tom, Tom, Tom...

TOM SHAYES

Okay, Patty. I get it. I don't need
to know what I don't need to know,
right?

Patty hands Tom an envelope.

PATTY HEWES

Your advance for the next two weeks.

TOM SHAYES

(pockets it)

So consider me on call, I'll wait to
hear from you.

(stands to go)

And best of luck with the Frobisher
clients.

But Patty's not finished with him yet --

PATTY HEWES

I like that Ellen trusts you. Run
into her again. Talk to her.

TOM SHAYES

Where?

PATTY HEWES

The office.

TOM SHAYES

I thought you want everyone to think
I'm fired.

*
*

PATTY HEWES

All the more reason to stop by, clear
out your stuff. Work the relationship.

CUT BACK TO:

8 INT. ELLEN'S APARTMENT - KITCHEN - NIGHT

8

Katie puts cookies on a tray in mid-conversation with Ellen.

(CONTINUED)

KATIE CONNOR

And Frobisher's lawyer calls three times a day.

ELLEN

He's trying to intimidate you, Katie. He wants you to sign their confidentiality agreement.

KATIE CONNOR

I just...I hate these people.

ELLEN

When you see Patty tomorrow, she'll tell you how to handle it.

KATIE CONNOR

I can't close my eyes without seeing Saffron dead on the kitchen floor.

ELLEN

Look, Patty thinks Frobisher's an asshole, too. The guy bankrupted 5000 employees and --

KATIE CONNOR

I don't care if I ever step foot in my restaurant again...

ELLEN

Katie --
(moving to her)
We'll get through this. The worst is over.

DAVID CONNOR

(entering)
El, your Mom wants you to open her present.
(sensing the mood)
You guys okay?

ELLEN

We'll just be another minute.

KATIE CONNOR

Wait. While I've got you both. Happy Birthday.

Katie hands Ellen a gift.

KATIE CONNOR (CONT'D)

A little kitsch to add to your collection. For when you finally find a new apartment...

(CONTINUED)

8 CONTINUED: (2)

8

Ellen unwraps Katie's PRESENT. And if the two small FIGURINES look familiar, they should. One killed David.

DAVID CONNOR

Hey! Bookends!

Off Ellen, holding up the BRASS "STATUE OF LIBERTY" --

SMASH CUT TO:

9 TWO GLOVED HANDS

9

reaching down to pick up --

THE STATUE OF LIBERTY BOOKEND.

Off the bloody bookend being zipped into an EVIDENCE BAG --

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

CLOSE ON - THE NEW YORK POST

thrown onto a table in front of Arthur Frobisher.

WOMAN'S VOICE (O.S.)
Page Six. This morning's paper.

And we're --

10 EXT. FROBISHER'S WESTCHESTER ESTATE - POOLSIDE - MORNING 10

Frobisher sits outside, drinking a MIMOSA. Frobisher's wife, HOLLY, 40s, blond and smart, is at her breaking point.

HOLLY FROBISHER
I went shopping yesterday, Arthur.
(points to paper)
It's in there today.

The SERVER approaches, pours coffee for Frobisher. Holly waits for him to leave, then --

HOLLY FROBISHER (CONT'D)
They say I spent twenty thousand
dollars on shoes while your former
employees are lined up for food stamps.

ARTHUR FROBISHER
Don't pay attention to that crap,
Holly.

HOLLY FROBISHER
It was two thousand. And it was for
the kids.

ARTHUR FROBISHER
I'll have Ray Fiske make a call, get
them to retract.

HOLLY FROBISHER
Then some shithead photographer chased
us and hit my car. But I can't go to
the police. That will just bring
more press.

The Server approaches again with a place setting for Holly.

HOLLY FROBISHER (CONT'D)
Nothing for me, thank you.

ARTHUR FROBISHER
(waves him off)
Thanks...

(CONTINUED)

10 CONTINUED:

10

HOLLY FROBISHER
Reporters follow Bethie to school.
Her friends won't come over, their
parents won't let them.

ARTHUR FROBISHER
She told me.

HOLLY FROBISHER
This is not a childhood, Arthur.

Silence.

HOLLY FROBISHER (CONT'D)
You said all this would end after the
government trial.

ARTHUR FROBISHER
There are things beyond my control,
Holly. You know I'm trying to settle
the case.

HOLLY FROBISHER
Try harder.

ARTHUR FROBISHER
I offered a 100 million dollars for
something I didn't do.

HOLLY FROBISHER
Offer more. Give them whatever they
want.

ARTHUR FROBISHER
How much? A billion? Two billion?
I'll give you a pen, you write the
check.

They stare at each other.

HOLLY FROBISHER
You promised me, Arthur. Don't look
at me like that.

Into the tension walks the Server with an omelet sizzling in
a pan. Frobisher calls him off.

ARTHUR FROBISHER
Looks great, Ricky, terrific, but you
eat it. Or pull the peppers out and
give it to the dogs.

The Server leaves. Holly turns to other matters --

HOLLY FROBISHER
We have the Met gala on Sunday. I
don't want to be late, so make sure
you're home from golf.

(CONTINUED)

10 CONTINUED: (2)

10

ARTHUR FROBISHER
(knows what she's doing)
Holly, I'm doing everything I can to
make this go away.

(CONTINUED)

10 CONTINUED: (3)

10

HOLLY FROBISHER
(ignoring him)
The "Helping Hands" auction is Tuesday
night. I'm happy to go alone.

ARTHUR FROBISHER
Holly, stop it --

HOLLY FROBISHER
And we have to make a decision on the
Aspen house. Are we gonna keep
building, or sell it?

ARTHUR FROBISHER
Holly --

HOLLY FROBISHER
What, Arthur? I heard you. You're
doing all you can. What do you want
me to say?

He looks at her. The stress in her eyes says everything.

ARTHUR FROBISHER
Nothing, Holly. Nothing.

She gets up from the table and walks away. Off Frobisher...

CUT TO:

11 INT. PATTY HEWES & ASSOCIATES - FILE ROOM - MORNING

11

Ellen sorts through a drawer, hands FILES to a PARALEGAL.

ELLEN
These are for Ms. Hewes' meeting with
Kathryn Connor.

Patty enters.

PATTY HEWES
(smiling)
Well, good morning.

ELLEN
Morning.

PATTY HEWES
Your ears must've been ringing last
night.

ELLEN
Why's that?

PATTY HEWES
I was talking about you.

ELLEN
(wary)
Really.

(CONTINUED)

11 CONTINUED:

11

They walk a bit.

PATTY HEWES

Aren't you going ask what I was saying?

ELLEN

I figured you'd tell me if you wanted me to know.

PATTY HEWES

(smiles)

It was all good things, Ellen. All good things.

ELLEN

Thank you.

PATTY HEWES

The clients are waiting in the conference room. Why don't you come sit in.

CUT TO

12 INT. PATTY HEWES & ASSOCIATES - CONFERENCE ROOM - MORNING

12

Patty addresses the FROBISHER EMPLOYEE REPS. Ellen, Andrew Vida, and Felicia Marquand look on with Legal Associates CRAIG ANDREWS and NELSON WONG, both 40's.

PATTY HEWES

...and most importantly, this new witness was in Florida the same weekend as Arthur Frobisher.

KAREN GONZALES

So what would you like from us?

PATTY HEWES

Time, Karen. If you give us another week, we can find out what this witness knows. And I believe it'll give us leverage.

LARRY POPLAR

(angry)

Whoa, whoa, whoa. Another week? What the hell are we talking about? Frobisher offered us a 100 million dollars to settle and we voted to accept it.

ANDREW VIDA

Nothing's been signed yet, Mr. Poplar.

LARRY POPLAR

But it was a done deal.

(CONTINUED)

12 CONTINUED:

12

KAREN GONZALES

If Ms. Hewes thinks this witness can prove Frobisher's guilt, Larry, why not give her more time to pursue it?

LARRY POPLAR

Cause I don't wanna lose that money.

PATTY HEWES

Frobisher's praying that you settle. The money's not going anywhere.

IT REP

Ms. Hewes, you really think this could be the smoking gun?

PATTY HEWES

I'd like the opportunity to find out.

CUT TO:

A CIGARETTE LIGHTING OFF ANOTHER CIGARETTE

and reveal

ARTHUR FROBISHER chainsmoking. He sits behind a desk when Fiske puts down his briefcase.

And reveal we are:

13 INT. DENNINGER, PHILLIPS - RAY FISKE'S OFFICE - DAY

13

RAY FISKE

Sorry to be a stickler for the rules, Art, but Uncle Sam has designated this environment smoke-free.

*

Frobisher ashes, but doesn't put it out. So Fiske moves on.

RAY FISKE (CONT'D)

I called you in because our young friend Katie Connor hasn't been to the restaurant in a week. Nor has she signed the new paperwork which could spell disaster if --

*

*

*

*

*

Fiske realizes Frobisher's not listening.

RAY FISKE (CONT'D)

Okay Art, what do you want to talk about?

ARTHUR FROBISHER

What happens if she leaves me?

RAY FISKE

I beg your pardon?

ARTHUR FROBISHER

Holly. Bottom line it.

(CONTINUED)

13 CONTINUED:

13

RAY FISKE

This is New York State, Art. You'll write her a check for half of everything.

ARTHUR FROBISHER

And the kids?

RAY FISKE

She's the sympathetic mother who runs three children's charities --

ARTHUR FROBISHER

That I founded --

RAY FISKE

And you're the controversial father, currently involved in very public litigation to defend your reputation. You need her, Art, now more than ever. She's the one person who's remained loyal to you. If she leaves now, we'll take a beating in the press.

*
*

Fiske sees that this is not what Frobisher wanted to hear.

ARTHUR FROBISHER

What happens if we lose Katie Connor?

RAY FISKE

If she doesn't sign the paperwork, it's gonna be a helluva lot harder to destroy her credibility.

*
*
*

Fiske levels with him.

*

RAY FISKE (CONT'D)

Look, Art. The law's on our side, the evidence is on our side. On paper, this case is tighter than a bull's ass on fight night. But if Patty Hewes gets that girl in front of a jury, all bets are off.

Off Frobisher --

CUT TO:

KATIE CONNOR

stepping off an elevator and entering --

14 INT. HEWES & ASSOCIATES - RECEPTION

14

KATIE CONNOR

(to Receptionist)

Hi, I'm here to see --

(CONTINUED)

14 CONTINUED:

14

ELLEN (O.S.)
Welcome to Hewes & Associates.

Katie turns as Ellen approaches.

ELLEN (CONT'D)
How you feeling?

KATIE CONNOR
A little nervous.
(looking around)
This place is incredible.

ELLEN
Come on back, Patty's running a few
minutes late. I'll show you my office.

15 INT. HEWES & ASSOCIATES - HALLWAY - DAY

15

Ellen walks Katie toward her office.

KATIE CONNOR
So how many people are gonna be in
there with us?

ELLEN
Just you, me and Patty. We'll go
through your Florida timeline to make
sure you've hit all the details about
that weekend.

KATIE CONNOR
I only saw him two or three times.

ELLEN
That's fine. Patty just wants to see
if anything you can remember
contradicts Frobisher's testimony.

KATIE CONNOR
Can I read off my notes?

ELLEN
Of course. It's not a test. Oh, and
one last thing...

KATIE CONNOR
(nervous)
Yeah?

ELLEN
You look great.

KATIE CONNOR
Thanks. I totally forgot to ask you
what to wear.

They arrive at Ellen's office.

(CONTINUED)

15 CONTINUED: (2)

15

Andrew Vida approaches.

ANDREW VIDA (CONT'D)

Felicia wants to see the two of us.
Now.

16 INT. HEWES & ASSOCIATES - FELICIA'S OFFICE - MOMENTS LATER

16

Felicia sits on the edge of her desk talking to Andrew, Ellen, Craig and Nelson.

FELICIA MARQUAND

We've bought ourselves more time.
The clients have agreed to give us
another week. Patty wants us to start
prepping their testimony, getting
them to tell their stories...

ANDREW VIDA

I just disagree. Why go poking at
their wounds now? It'll make them
want to settle even sooner.

Patty appears in the doorway.

PATTY HEWES

Anyone else want to weigh in?

Heads turn. Craig, Nelson and Ellen are silent.

PATTY HEWES (CONT'D)

Ellen?

Ellen's caught off-guard.

ELLEN

Um...I'm not sure.

PATTY HEWES

Not sure what?

ELLEN

I grew up with people like this. A
100 million dollar settlement sounds
like a gold mine to them. And it's
softening their resolve. If you want
them to turn it down, I think you're
right to remind them what they've
been through, stir up their emotion.

Patty turns to Andrew.

ANDREW VIDA

(begrudgingly)

I could see the value in that.

PATTY HEWES

Good. Divide them up. Each of you
take a department.

(CONTINUED)

16 CONTINUED:

16

Felicia hands out CLIENT FILES to the Associates.

PATTY HEWES (CONT'D)
Ellen, shadow Andrew. See how we do
it.

ELLEN
(thinking about Katie)
Now?

PATTY HEWES
Cars are downstairs ready to take you
to Newark.

17 INT. HEWES & ASSOCIATES - HALLWAY

17

Andrew's on the move. Ellen walks slightly behind with Katie.

KATIE CONNOR
Is Patty leaving?

ELLEN
No, no, she's still meeting with you.

KATIE CONNOR
I thought you'd be here.

ELLEN
Patty'll take care of you.

They get to the elevator. Andrew and Ellen step on.

ELLEN (CONT'D)
I'll call when we're done.

The doors close. Off Katie --

CUT TO:

18 EXT. MANHATTAN STREET - DAY

18

Ellen and Andrew walk to a waiting CAR.

ANDREW VIDA
You're a smart girl, Ellen.
(beat)
But you better watch your ass.

ELLEN
Why's that?

ANDREW VIDA
Cause Tom Shayes is gone.
(MORE)

(CONTINUED)

18 CONTINUED:

18

ANDREW VIDA (CONT'D)

(explains)

When it came time to recruit, we each backed our own horse. Your boy Tom bet on you. He was the only one who stood to gain when you got the job.

ELLEN

What're you trying to tell me?

They stop outside the car.

ANDREW VIDA

I'm telling you to think twice before you shoot your mouth off.

Now Ellen knows what he's talking about.

ELLEN

Andrew, Patty called on me.

ANDREW VIDA

Yeah? You think Craig and Felicia care about that? You don't show up your fellow associates, Ellen. The only way your gonna make it here is with our support.

ELLEN

I was just answering a question. I have no agenda.

ANDREW VIDA

Well, you better get one quick. Your friend is a witness so you're in Patty's good graces now. But that can change on a dime.

And Andrew gets in the car. Off Ellen, stunned --

CUT TO:

19 INT. PATTY HEWES & ASSOCIATES - MEETING AREA - DAY

19

PAN ACROSS the meeting area to KATIE standing by the window.

PATTY HEWES

(entering)

Olio Santo from California or Unfiltered from Tuscany?

(off Katie's surprise)

Seems damn near impossible to decide.

KATIE CONNOR

(smiles)

Ahhh, the raging olive oil debate between the Barefoot Contessa and Giada De Laurentiis.

(CONTINUED)

PATTY HEWES

Exactly. Last night's Food Network.
Which is better? 'Virgin' or 'Extra
Virgin'? Or is it all just marketing
bullshit?

KATIE CONNOR

It's about acidity.

PATTY HEWES

American or Italian?

KATIE CONNOR

I love a little family owned vineyard
in Greece. I'll write down their
website. It's expensive --

Patty offers her a pen and the back of a business card.

KATIE CONNOR (CONT'D)

(nervously talking too much)

But nothing like Manhattan. Ellen
was checking out an apartment up on
91st and Riverside. I asked her to
pick up some things for a salad --
eight bucks for an organic tomato.
Can you believe that?

She hands Patty the website name. Patty reads it.

PATTY HEWES

Well, great, Katie.
(turning to leave)
Thanks for coming in.

KATIE CONNOR

(confused)

We're finished?

PATTY HEWES

Why? You have something more you
want to tell me?

KATIE CONNOR

No, I just...I thought we were going
to talk about my timeline.

PATTY HEWES

I don't really see the point.
Although, I did have one question.

Patty levels her gaze on Katie.

PATTY HEWES (CONT'D)

How old were you?

KATIE CONNOR

(lost)

I'm sorry?

(CONTINUED)

PATTY HEWES

I had just turned 6.

KATIE CONNOR

When what?

PATTY HEWES

When I realized I was a good liar.
How old were you?

KATIE CONNOR

I don't know what you're talking about.

Patty holds up the document.

PATTY HEWES

Your timeline. I don't buy it.

(quiet, calm)

So right now you're gonna do one of
two things: Turn around and get the
hell out of my office. Or tell me
the truth.

KATIE CONNOR

What truth? Ms. Hewes, I'm not --

PATTY HEWES

Don't, Katie. It's just me and you
now, Ellen's not here.

KATIE CONNOR

I don't understand.

PATTY HEWES

I want the straight story. And until
you tell it, you're worthless to me.
I don't give a shit about you.

Patty walks away. Katie's in complete shock.

KATIE CONNOR

Wait, please!

PATTY HEWES

(turning back)

What aren't you telling me?

KATIE CONNOR

Nothing! I put down everything I
know!

(plead)

What about the new confidentiality
agreement they want me to sign?

PATTY HEWES

Oh, yes, I read that. Very thorough.

KATIE CONNOR

What should I do?

(CONTINUED)

19 CONTINUED: (3)

19

PATTY HEWES

Do whatever you want to. Sign it.

KATIE CONNOR

These people are going to come after me again! I thought you were going to protect me.

PATTY HEWES

(walking away)

Until you stop lying -- you're not my witness, you're not my problem.

OFF Katie, panicked, watching Patty disappear down a hallway --

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

20 INT. ELLEN AND DAVID'S APARTMENT - DAY

20

Stylized cuts of POLICE ACTIVITY as the apartment is now an official CRIME SCENE. POLICE TECHS tag evidence and collect samples -- hair, blood, and fiber.

CLOSE ON - FRAMED PHOTO OF ELLEN AND DAVID

DETECTIVE ROSARIO ORTIZ
We were told the girl lives here with her fiance.

LIEUTENANT
Have you questioned her?

DETECTIVE ROSARIO ORTIZ
Not yet.

Detective Williams joins them, and explains as they tour --

DETECTIVE DAN WILLIAMS
Front door was chained, but not locked. Approximately 9:15 am, we force entry and find this --

THE RANSACKED LIVING ROOM

Table, lamps, furniture -- all upended.

DETECTIVE ROSARIO ORTIZ
(pointing)
Stereo's still here. So is the computer. TV.

*

They move to the foyer.

DETECTIVE DAN WILLIAMS
And most telling of all --

ANGLE ON - THE BLOODY ENGAGEMENT RING

laying on the floor. A TECH bags it, marks the floor.

DETECTIVE DAN WILLIAMS (CONT'D)
You come to loot the place, you don't leave that behind.

LIEUTENANT
So it wasn't a robbery.

DETECTIVE ROSARIO ORTIZ
Watch yourself, Lieutenant.

CORONERS pass with a BODY BAG on a GURNEY.

(CONTINUED)

20 CONTINUED:

20

DETECTIVE ROSARIO ORTIZ (CONT'D)
Good looking kid.

ANGLE ON - DAVID'S FACE as a ZIPPER travels past.

LIEUTENANT
You think she caught him screwing around?

SMASH CUT TO:

ELLEN (PRELAP O.S.)
I don't know what you're talking about.

And reveal she's --

21 INT. TOWN CAR - NEWARK - PARKED - DAY

21

Andrew gets out of the car and walks toward a building, but Ellen's on her cell.

ELLEN (ON CELLPHONE)
You gotta slow down.

AND INTERCUT

22 EXT. MANHATTAN - STREET - DAY

22

Katie's shaking, walking fast toward the subway.

KATIE CONNOR (ON CELLPHONE)
She's crazy!

ELLEN
Who?

KATIE CONNOR
Patty! She kicked me out of her office! She told me to sign the confidentiality agreement.

ELLEN
I don't understand.

KATIE CONNOR
I don't either! She's accusing me of lying.

ELLEN
About what?

KATIE CONNOR
Everything!
(pleads)
You read what I wrote. I'm not lying.

ELLEN
Of course you're not.

(CONTINUED)

22 CONTINUED:

22

KATIE CONNOR

Then tell your boss. You're the one who told me to go in there. What the hell am I supposed to do now?

ELLEN

Katie, don't panic. Go back to the apartment. I'll be there as soon as I can.

CUT TO:

23 EXT. MANHATTAN STREET - DAY

23

Katie hangs up, turns a corner and reveal -

THE BEARDED MAN has been following her. He dials his CELL.

BEARDED MAN (ON PHONE)

Mr. Frobisher, the girl just met with Patty Hewes.

As Katie disappears down the SUBWAY STAIRS --

CUT TO:

24 EXT. FROBISHER'S WESTCHESTER ESTATE - TENNIS COURT - DAY

24

ARTHUR FROBISHER

Ray Fiske wouldn't want me talking to you. But I just can't believe our hands are tied here.

Frobisher stands with the Bearded Man.

BEARDED MAN

You already gave her a restaurant, Mr. Frobisher.

ARTHUR FROBISHER

What can we do to keep her quiet?

BEARDED MAN

Offer more money.

ARTHUR FROBISHER

I can't. The Judge gets wind of that, he could nail me for witness tampering.

BEARDED MAN

Well...there's always a solution.

ARTHUR FROBISHER

What kind of solution?

BEARDED MAN

A permanent one.

It takes a beat for Frobisher to understand. Then he laughs.

(CONTINUED)

ARTHUR FROBISHER

What? God no. You think I would --

BEARDED MAN

It won't get back to you.

ARTHUR FROBISHER

This is a human being we're talking about. An innocent girl. She didn't even do anything. She was in the wrong place at the wrong time.

BEARDED MAN

(shrugs)

Sometimes that's enough.

Frobisher can't believe they're actually talking about this.

ARTHUR FROBISHER

You're serious. You're actually suggesting --

BEARDED MAN

Look, Mr. Frobisher, you're insulated. And you have resources. This kind of thing is simpler than you think.

Frobisher thinks. Nature sounds. There's a gentle breeze.

ARTHUR FROBISHER

So...how does that work? You know a guy? You make a call --

BEARDED MAN

(cutting him off)

It's simpler than you think.

Frobisher nods. When he speaks, it's almost to himself.

ARTHUR FROBISHER

Of course it is.

(almost depressed)

You get powerful enough, eventually every option gets presented to you.

BEARDED MAN

Yes, sir.

ARTHUR FROBISHER

One day you're living your life, and the next thing you know, a man shows up on your doorstep and offers you the ultimate decision.

BEARDED MAN

That's all it is, Mr. Frobisher, just another decision.

(CONTINUED)

24 CONTINUED: (2)

24

ARTHUR FROBISHER

No. You go down this road and then...
who are you? There's no going back.

BEARDED MAN

Think of your family, Mr. Frobisher.
This case is going to end with
someone's life being destroyed. Why
should it be yours?

The Man walks away. Off Frobisher thinking this over --

CUT TO:

25 EXT. BROOKLYN NAVY YARD - DAY

25

Tom Shayes leans against a fence.

TOM SHAYES

You get what you needed?

(CONTINUED)

25 CONTINUED:

25

Reveal Patty getting out of her LIMO. She hands Tom a FAX. *

PATTY HEWES

From the Palm Beach County PD. Issued the morning of the Frobisher event. Katie's hiding details. She left it out of her timeline. *

TOM SHAYES

A traffic ticket seems pretty insignificant. *

PATTY HEWES

Her supervisor's kitchen report from the same morning says she was right on time. *

TOM SHAYES

So the girl managed to show up for work ten minutes before she was pulled over for running a red light? *

PATTY HEWES

Find out more. Fiske is making his move, trying to ruin her credibility. There's something in this girl's past. *

TOM SHAYES

I'm on it. *

PATTY HEWES

Get me everything you can. Boyfriends, jobs, vices. I want to know why she was late for the biggest job of her career. *

Tom nods. Patty may be onto something.

TOM SHAYES

You think Ellen knows the truth? *

PATTY HEWES

Too soon to tell. *

TOM SHAYES

Anything else? *

Patty hands Tom an ENVELOPE.

PATTY HEWES

Here's the Ellen information we talked about. *

TOM SHAYES

Are you really sure you want to do this? *

PATTY HEWES

Make it happen.

(CONTINUED)

25 CONTINUED: (2) 25

And as she gets in the limo --

CUT TO:

26 EXT. FROBISHER'S ESTATE - BACKYARD - MAGIC HOUR 26

Frobisher walks out to his patio. A BEACH BALL rolls to his feet. His 10 year-old daughter, BETHIE, calls out from the pool --

BETHIE FROBISHER
Daddy, bounce it back!

Just then his 15 year-old SON lets out a ROAR --

(CONTINUED)

26 CONTINUED:

26

OWEN FROBISHER

Ahhhhhhhh!

And does a CANNONBALL off the diving board. When Frobisher turns to avoid the SPLASH, we see --

A PICNIC TABLE set for an early family dinner.

Frobisher tosses back the ball and watches his children play in the fading afternoon light. It's good. It's home. It's his. PUSH IN on FROBISHER'S EYES and --

CUT TO:

CLOSE ON - THE DEAD BOLT of an apartment door. It turns.

27 INT. ELLEN'S APARTMENT - NIGHT

27

The door opens and Katie bursts in.

ELLEN (O.S.)

Katie --

KATIE CONNOR

I'm just grabbing my shit.

Ellen and David stop eating dinner.

DAVID CONNOR

Where've you been?

KATIE CONNOR

Thinking.

ELLEN

Why didn't you call me back?

Katie moves through the apartment, gathering her things.

ELLEN (CONT'D)

Katie, slow down. Tell me exactly what happened with Patty.

*

KATIE CONNOR

Ask her.

ELLEN

I tried. She never got back to me.

KATIE CONNOR

I already told you, Ellen. She's crazy. She thinks I'm lying.

DAVID CONNOR

About what?

KATIE CONNOR

I don't know!

(CONTINUED)

27 CONTINUED:

27

ELLEN
This doesn't make sense. What the hell is Patty doing? *

KATIE CONNOR
I don't think she wants you to know.

ELLEN
Why not?

KATIE CONNOR
Because ten minutes before my meeting with her, she sent you away. You think that's a coincidence?

ELLEN
Come with me tomorrow, we'll both talk to her --

KATIE CONNOR
I'm not going back there. *

She heads for the door.

DAVID CONNOR
Where you going?

KATIE CONNOR
I've been living with you for a week. This has gone on long enough.

ELLEN
Katie, wait --

KATIE CONNOR
No, I gotta get home. I have a life to live. I don't know anything about Frobisher anyway. *

And she's gone --

CUT TO:

ARTHUR FROBISHER. He's breathing hard and sweating harder. We hear A WOMAN'S LAUGH and REVEAL we are

28 INT. CADILLAC ESCALADE - NIGHT

28

Frobisher is in the front seat screwing a half-naked HOOKER.

HOOKER
(playful)
Whoa, take it easy!

But he doesn't. He's losing himself. And as we PUSH IN ON FROBISHER'S FACE, he picks up his phone --

CUT TO:

29 EXT. INDUSTRIAL AREA - NIGHT

29

The Bearded Man is wearing gloves as he carries TRASH BAGS
into the darkness. His cell rings.

*
*

BEARDED MAN
Hello?

ARTHUR FROBISHER (V.O. CELLPHONE)
Do it.

BEARDED MAN
Yes, Sir.

CUT BACK TO:

FROBISHER hanging up. The Hooker leans back in the passenger
seat, exhausted.

HOOKER
Shit, that was...intense.

As Frobisher tosses down his phone and does a line of coke --

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. BATHROOM - DAY

30

A MAN in his late thirties with a POCK-MARKED face stands in front of a mirror in a SUIT. He methodically COMBS his hair back, gets it just right. Then he puts the comb down on the sink next to --

A DALTON "STREET ASSASSIN"

And as he picks up the knife --

CUT TO:

31 EXT. UPPER WEST SIDE CAFE - DAY

31

Tom Shayes sits outside talking to a WELL-DRESSED MAN, 50's.

TOM SHAYES

Patty appreciates your involvement.

WELL-DRESSED MAN

What's the girl's name?

TOM SHAYES

Ellen Parsons.

WELL-DRESSED MAN

You have what we need?

TOM SHAYES

Here's everything.

Tom hands him a FILE.

WELL-DRESSED MAN

The fiance?

TOM SHAYES

He's in there, too.

WELL-DRESSED MAN

My associates will look into it.

TOM SHAYES

Thank you, but nothing too excessive.

WELL-DRESSED MAN

(cuts him off)

Patty's come to me before. Trust me.
I know how she wants it done.

And as he gets up, leaving Tom alone in the booth --

CUT TO:

32 INT. HEWES & ASSOCIATES - PATTY'S OFFICE - DAY

32

Patty's working at her desk when Ellen appears in the doorway.

PATTY HEWES
(not looking up)
Don't hover in the door, I hate that.

ELLEN
What happened with Katie?

Ellen takes a few steps in --

ELLEN (CONT'D)
I spoke to her, Ms. Hewes. I don't believe she's lying to you.

PATTY HEWES
Really? Why is that?

ELLEN
She has no reason to.

PATTY HEWES
(laughs)
Don't be stupid, Ellen. Everyone's hiding something.

ELLEN
Really.

Ellen doesn't like being dismissed.

ELLEN (CONT'D)
So what are you hiding?

PATTY HEWES
(looking up)
I beg your pardon?

ELLEN
You didn't need me to meet with the clients yesterday. You just wanted me out of the way, didn't you?

PATTY HEWES
Yes.

And Patty's head is in paperwork again.

ELLEN
So you lied to me?

PATTY HEWES
What's your point, Ellen?

ELLEN
Why would you do that?

(CONTINUED)

32 CONTINUED:

32

PATTY HEWES

You already answered your own question.
I wanted to meet with Katie alone.

ELLEN

So you --

PATTY HEWES

I manipulated you. Yes.

ELLEN

Well, I don't like to be manipulated.

PATTY HEWES

Duly noted. Anything else?

ELLEN

(anger rising)

Yeah. You promised to protect Katie.
Now she's totally lost, she has no
idea what to do --

PATTY HEWES

(perfectly calm)

I have a temper, too, Ellen, but I've
learned when to use it.

Ellen starts to leave, turns back --

ELLEN

Katie's not disposable.

PATTY HEWES

That's why I told her to sign the
confidentiality agreement.

(back to the paperwork)

She shouldn't do anything to raise
their suspicion.

CUT TO:

33 EXT. BROOKLYN STREET - DAY

33

The Pock-marked Man blends in with the CROWD...

CUT TO:

CLOSE ON: A BUSINESS CARD. Handwriting reads: "I was warned."

ELLEN (O.S.)

You were right.

We TILT UP from the card to find we're --

34 EXT. PARK - DAY

34

Ellen and Hollis Nye walk, mid-conversation. Ellen holds
the card.

(CONTINUED)

ELLEN

She's using me.

HOLLIS M. NYE

(laughs)

Patty Hewes needs people who are driven. Of course she's using you, Ellen. She's tapping your youth and energy to further her agenda.

ELLEN

Which is what?

Nye stops, turns to face her.

HOLLIS M. NYE

(with a smile)

Ellen, it's highly unusual for us to be speaking like this. You're not my summer associate anymore.

ELLEN

I know, but --

HOLLIS M. NYE

I offered you a job, you turned me down.

ELLEN

I didn't know who else to talk to, Mr. Nye.

Nye nods, resumes walking.

HOLLIS M. NYE

My advice to you Ellen? Stop trying to figure Patty out. You'll never change her. But she's going to change you.

ELLEN

How?

HOLLIS M. NYE

By giving you access to how she thinks. You signed up for this, now keep your head down and do the work. That's why you're there, isn't it?

ELLEN

Yes.

34 CONTINUED: (2)

34

HOLLIS M. NYE
Then don't be shortsighted. Start
using her. Learn everything you can
and then get the hell out before it's
too late.

ELLEN
How exactly will I know when that is?

HOLLIS M. NYE
Ah.
(he laughs)
That's for another walk.

Cause they've made it back to his office building. Ellen
watches as he pushes through the REVOLVING DOOR and we --

CUT TO:

35 INT. HEWES & ASSOCIATES - PATTY'S OFFICE - DAY

35

Patty sits at her desk looking over a CREDIT CARD STATEMENT.
She's on SPEAKERPHONE.

PATTY HEWES
(frustrated)
Phil, there's another credit card
charge.

PHIL GREY (OVER SPEAKERPHONE)
You're going to have to be a little
more specific.

PATTY HEWES
(reading)
1200 dollars. From a place called
"Frolic."

And now INTERCUT PHIL GREY in a business suit, walking.

36 EXT. MANHATTAN - STREET - DAY

36

PHIL GREY
(laughs)
It's a Gentlemen's Club. I told you:
the Singapore clients. They love
that crap. They come to New York,
you can't pull them out of the
Champagne Room.

PATTY HEWES
Fine, but this is from last week and --

PHIL GREY
-- And I was in London.

A beat, then off her silence --

PHIL GREY (CONT'D)
I'll have a talk with Michael.

(CONTINUED)

36 CONTINUED:

36

PATTY HEWES
(reading)
What's an "outcall"?

Anger creeps into Phil's voice.

PHIL GREY
I'll have a talk with him.

PATTY HEWES
What is it?

PHIL GREY
(reluctantly)
Michael must've hired some strippers.

PATTY HEWES
Hired them "out"? You mean our son
had them in our apartment?

PHIL GREY
Michael's too smart for this bullshit
and it's getting out of hand.

PATTY HEWES
He's playing games with us.

PHIL GREY
Look, your plate is full now. Let me
handle this, okay?

Patty just closes her eyes.

PHIL GREY (CONT'D)
Patty?

She opens them.

PATTY HEWES
(no)
Yes.

PHIL GREY
Good. I'll see you for lunch.

37 INT. HEWES & ASSOCIATES - HALLWAY

37

Ellen is walking when she spots Tom clearing out his office.

38 INT. HEWES & ASSOCIATES - TOM'S OFFICE -

38

Ellen approaches Tom, who carries a BOX of belongings.

TOM SHAYES
Told ya. Ten years. One box. One
trip.

(CONTINUED)

38 CONTINUED:

38

Ellen's smile is bittersweet.

ELLEN

You didn't deserve this, Tom.

TOM SHAYES

Thanks. I'll be okay.

ELLEN

I know I'm only here because of your support.

TOM SHAYES

Don't believe that for a second. So how're things? You okay?

ELLEN

I am.
(off his look)
Really.

TOM SHAYES

Well, good. I'm glad.
(confidentially)
That friend you told me about at the stables -- you ever tell Patty about her?

Ellen's clearly conflicted about telling him the situation.

ELLEN

I guess we probably shouldn't discuss business.

TOM SHAYES

Sorry. You're absolutely right.
(smiles, he likes her)
I got a cab waiting downstairs anyway.
You take good care of yourself, Ellen.

ELLEN

Thanks, Tom.

TOM SHAYES

I'll see ya around.

Tom moves to the elevator. As Ellen watches him go --

CUT TO:

39 EXT. BROOKLYN STREET - DAY

39

PICK-UP KATIE walking, listening to her ipod, and PULL BACK through sparse pedestrian traffic to find

THE POCK-MARKED MAN in the crowd, following her, his hand stuffed in his pocket, gripping the knife.

(CONTINUED)

39 CONTINUED:

39

Katie senses something, turns. She sees the Pock-Marked Man behind her, but he looks like an ordinary businessman.

She turns back, continues on her way, crosses the street, humming along to the music on her ipod as

The Pock-Marked Man crosses the street, falling into step behind her. Oblivious, Katie takes a shortcut, turning down an alley .

The Pock-Marked man sees an opportunity, quickens his pace --

40 EXT. ALLEY - DAY

40

It's empty except for a few dumpsters and Katie until the . Pock-Marked appears and

Katie walks with her ipod, unaware. Pedestrians and street traffic cross her field of vision at the far end of the alley.

The Pock-Marked Man closes in, step by step, starts to pull the knife from his pocket when --

A VAN stops on the street at the end of the alleyway. In the windows Katie sees --

THE REFLECTION OF THE POCK-MARKED MAN

Coming up behind her. And she suddenly spins around --

KATIE CONNOR (O.S.)

Hey!

The Pock-Marked Man stops in his tracks, caught off-guard.

KATIE CONNOR (CONT'D)

(moving toward him)

Stop following me.

Heads turn, pedestrians stop, forming a crowd at the mouth of the alleyway. The Pock-Marked Man is suddenly in the spotlight. He pulls his empty hand out of his pocket.

POCK-MARKED MAN

I don't know what you're talking about.

KATIE CONNOR

Bullshit. You killed my dog!

(screams)

He killed my dog!

They're the center of attention now. People gawk.

POCK-MARKED MAN

Miss, I don't know you or your dog.

KATIE CONNOR

Stay away from me!

(hitting him)

STAY AWAY FROM ME!

(CONTINUED)

40 CONTINUED:

40

Now Katie seems like the crazy one. A BUSINESSWOMAN runs up --

BUSINESSWOMAN

Lady, back off!
(holds up her cellphone)
I'm calling the police.

And as Katie rushes off, the woman turns to the Man to help.

BUSINESSWOMAN (CONT'D)

You okay?

Off the Man, distracted, following Katie with his eyes --

CUT TO:

41 INT. DENNINGER PHILLIPS - FISKE'S OFFICE - DAY

41

The office door bursts open and Katie enters to REVEAL --
RAY FISKE sitting behind his desk. He stands.

RAY FISKE

Jesus, Mary, and Joe Cocker, what a
fine surprise! Gentlemen, we do rise
to our feet when a lady enters.

His 2 ASSOCIATES stand and nod. Fiske has a big smile.

RAY FISKE (CONT'D)

Ms. Connor, I was just wondering how
you were -- and here you are.

She whips the CONFIDENTIALITY AGREEMENT in Fiske's face.

KATIE CONNOR

It's signed, godamnit.

RAY FISKE

S'wonderful news. It's "all systems
go" for your restaurant.

*
*
*

KATIE CONNOR

You got what you want. Now leave me
alone.

And Katie's gone. Fiske chuckles, turns to his cohorts --

RAY FISKE

And to think -- for a reasonable fee,
she's available to cater any occasion.

As Fiske picks up the agreement the camera PUSHES IN on
Katie's SIGNATURE as we --

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

42 EXT. FROBISHER'S WESTCHESTER ESTATE - GROUNDS - DAY 42

Frobisher paces as he tries to make a call. No one is answering.

ARTHUR FROBISHER
(desperate)
Come on, goddammit.

It rings again, then --

BEARDED MAN (V.O. PHONE)
Yes, sir.

ARTHUR FROBISHER
I just heard from Ray Fiske. She signed the papers. Can we call it off?

BEARDED MAN (V.O. PHONE)
I'll get back to you.

ARTHUR FROBISHER
(panicked)
Can we call it off?!

But there's a click. The Bearded Man has hung up. Frobisher instantly redials. It's busy and --

CUT TO:

43 EXT. MANHATTAN PARK - DAY 43

Patty and Phil walk their dog, who's pulling on the leash. And we see that the dog is straining toward --

AN "ADOPT-A-DOG" STAND

Several CAGES are set up beside a table with POSTERS. A MIDDLE-AGED COUPLE help place rescue dogs for adoption.

PATTY HEWES
Oh, they're adorable.

PHIL GREY
(shakes his head)
Come on, Patty.

They walk past. Off one particularly CUTE PUPPY --

CUT TO:

44 INT. KATIE'S RESTAURANT - DAY 44

CLOSE ON - a week's worth of JUNK MAIL as Katie pushes open the restaurant door.

(CONTINUED)

44 CONTINUED:

44

She stands for a beat, taking in the place -- the SAW HORSE,
the unfinished PAINT JOB.

(CONTINUED)

44 CONTINUED: (2)

44

She moves behind the bar, jumps when she sees

ARTHUR FROBISHER

Staring at her from the street. He taps on the window. His SMILE reveals how grateful he is that her blood is not on his hands.

KATIE CONNOR

My god...

ARTHUR FROBISHER

(entering)

Hi there, I'm Arthur.

KATIE CONNOR

(backing away)

I know who you are.

ARTHUR FROBISHER

(warm and friendly)

Just wanted to come by and say hello.
Heard it's full steam ahead for the opening.

Katie, extremely uncomfortable, reaches for her coat.

ARTHUR FROBISHER (CONT'D)

The place looks terrific.

KATIE CONNOR

(wary)

Uh huh.

ARTHUR FROBISHER

Mr. Fiske told me you signed the agreement.

(genuine)

You have no idea how grateful I am.

Katie nods.

ARTHUR FROBISHER (CONT'D)

(laughs)

Lawyers. You know what I mean? So much excitement over a little red tape.

He sits on a barstool, checks out a new WINE GLASS.

ARTHUR FROBISHER (CONT'D)

You and I...

(re: the glass)

Lovely.

(back to Katie)

As I recall, we never even spoke down in Florida.

KATIE CONNOR

That's right.

(CONTINUED)

44 CONTINUED: (3)

44

ARTHUR FROBISHER
I don't mean to be rude, but I didn't
really remember who you were.

KATIE CONNOR
Look, I'm not sure what --

ARTHUR FROBISHER
But your meal! Who could forget that?
Herb encrusted pork loin with a...

He closes his eyes, snaps his fingers, trying to recall.

KATIE CONNOR
Mr. Frobisher --

ARTHUR FROBISHER
What kind of glaze?

KATIE CONNOR
(swallowing her rage)
Saffron.

ARTHUR FROBISHER
God, that was delicious. Will that
be on the menu?

KATIE CONNOR
Mr. Frobisher, I'm gonna go now. You
stay as long as you --

ARTHUR FROBISHER
(he stands)
No, no, I'm sorry. Just wanted to
thank you.

He starts out, then turns back. His enthusiasm is sincere.

ARTHUR FROBISHER (CONT'D)
Isn't it great, the way life is
sometimes? You and I meet as strangers
at a boring luncheon, and the next
thing you know we're partners, building
something beautiful. Our fates are
intertwined.

He holds out his hand. Despite herself, Katie shakes it.

ARTHUR FROBISHER (CONT'D)
Remarkable, isn't it?

HOLD on Katie, freaked out, watching Frobisher exit as we --

CUT TO:

ELEVATOR DOORS OPENING TO REVEAL

KATIE CONNOR
(rattled)
Frobisher showed up in my restaurant.

(CONTINUED)

44 CONTINUED: (4) 44

And we're --

45 INT. PATTY'S APARTMENT - NIGHT 45

Patty stands in the foyer as Katie steps off the elevator.

PATTY HEWES
Why did you call me?

KATIE CONNOR
Because you're right. I lied.

CUT TO:

46 INT. PATTY'S PENTHOUSE LOFT - DINING ROOM TABLE - LATER 46

Patty sits across from Katie, mid-conversation. *

KATIE CONNOR
-- the day I cooked for Frobisher. *

PATTY HEWES
This is back in June 2002?

KATIE CONNOR
Yeah. Saturday morning the 19th, I
was rushing to work and got pulled
over. *

PATTY HEWES
Why leave it out of your timeline?

KATIE CONNOR
The whole thing is so humiliating.
(sighs)
I met a guy down in Florida, had a
stupid one night stand. It was a low
point for me. I was kind of a mess
back then. *

PATTY HEWES
A guy. Whose name was...?

KATIE CONNOR
(embarrassed)
Greg. I never got a last name. We
met Friday night. We partied pretty
hard. Then went back to his place.
(shrugs)
He seemed like a genuinely nice guy. *

PATTY HEWES
Sure.

KATIE CONNOR
Saturday morning I overslept.
(looks Patty in the eye)
So that's why I was late, and rushing
to work, and that's why I got pulled
over. *

PATTY HEWES
You ever see him again?

KATIE CONNOR
No. But...

(CONTINUED)

46 CONTINUED:

46

And Katie's quiet, sad.

PATTY HEWES
(with compassion)
Katie...

KATIE CONNOR
(ashamed)
I got pregnant. That one night was
it. I never even got his phone number.
And I...I did what I had to do.

PATTY HEWES
I'm sorry.

*

Katie collects herself.

KATIE CONNOR
Ms. Hewes, I swear to you this is the
only thing I left out. Everything
else is in there.

PATTY HEWES
And when did Frobisher's people
approach you?

KATIE CONNOR
Fiske showed up a week later, said
Arthur Frobisher liked my cooking and
wanted to help me open a restaurant.

Patty watches Katie.

PATTY HEWES
And what happened to Greg?

KATIE CONNOR
No idea. All this time Frobisher's
been in the news, there's never been
a connection. I've never heard about
him, seen his picture, nothing.
(a beat)
You can understand why I lied to you,
right?

PATTY HEWES
Yes, I can.

KATIE CONNOR
Will you still be able to use me as a
witness?

PATTY HEWES
Well, you and I are going to go through
your timeline step by step. Hopefully,
we'll find something that impeaches
Frobisher's story. But Katie?

KATIE CONNOR
Yes?

(CONTINUED)

46 CONTINUED: (2)

46

PATTY HEWES

You're stepping into the spotlight now. And details about your life are going to come out. This kind of scrutiny isn't easy for anyone.

*
*
*
*

KATIE CONNOR

I understand.

(beat)

It's just... my brother and Ellen don't know any of this -- you don't have to tell them, do you?

*
*
*
*

PATTY HEWES

At some point the truth will have to come out, Katie. I'll let you decide when.

CUT TO:

47 INT. HEWES & ASSOCIATES - ELLEN'S OFFICE - THE NEXT MORNING

47

Ellen's working at her desk, when Patty enters.

PATTY HEWES

Ellen, you have a moment? I want to tell you something.

ELLEN

Sure.

PATTY HEWES

I spoke to Katie last night.

ELLEN

You did?

Patty looks at her for a beat.

PATTY HEWES

I see you're working, if this is a bad time --

ELLEN

No, no it's fine. What did Katie say?

PATTY HEWES

Well, Ellen... you were right. I trust her. But I want you to know I had reasons for doing what I did.

Ellen nods, skeptical.

PATTY HEWES (CONT'D)

When I read her confidentiality agreement, there was a section I found curious.

(CONTINUED)

47 CONTINUED:

47

Yeah? ELLEN

(CONTINUED)

47 CONTINUED: (2)

47

PATTY HEWES

Ray Fiske snuck in a medical release waiver.

ELLEN

Katie signed away access to all her medical records?

PATTY HEWES

(nods)

Fiske must think there's something in Katie's past than can destroy her credibility as a witness.

ELLEN

There isn't.

PATTY HEWES

Let's hope so. In the meantime, Katie's given them what they want, so now --

ELLEN

(getting it)

She's protected.

PATTY HEWES

Yes.

(beat)

You've had a good first week.

Patty places a set of KEYS on Ellen's desk.

ELLEN

What're those for?

PATTY HEWES

A quiet, little place on the Upper West Side. Nice light, safe street. I think you'll like it.

ELLEN

(stunned)

How did you --

PATTY HEWES

Katie mentioned you were looking for an apartment.

ELLEN

Patty, I can't accept. We're on a ridiculously tight budget --

PATTY HEWES

Relax. You got a bargain.

ELLEN

I did? How?

(CONTINUED)

47 CONTINUED: (3)

47

PATTY HEWES
I know the head of the Co-op board.
(MORE)

(CONTINUED)

47 CONTINUED: (4) 47

PATTY HEWES (CONT'D)
Ellen, next time you need something,
you come to me.

CUT TO:

MUSIC BEGINS --

48 INT. UPPER WEST SIDE APARTMENT BUILDING - DAY 48

Shot like the Detectives entrance into the apartment in the
Pilot -- the front door opens and

THE WELL-DRESSED Man leads Ellen and David inside.

The couple's EYES GO WIDE as they explore this beautiful
sprawling pre-war Riverside Drive apartment...

CUT TO:

49 EXT. MANHATTAN PARK - DAY 49

Katie walking, looking better than we've ever seen her as
she approaches a park bench where

GREGORY MALINA, 30's, good-looking and likeable, sits.

GREGORY MALINA
I was surprised you called. I never
thought I'd see you again.

KATIE CONNOR
We need to talk.

GREGORY MALINA
About what?

And we PULL BACK to REVEAL

TOM SHAYES watching it all from across the street and we --

CUT TO:

50 EXT. FROBISHER'S ESTATE - BACK YARD - DAY 50

Frobisher carries a TRAY of BURGERS to the picnic table. He
joins his wife and kids for dinner, more relaxed than we've
ever seen him --

CUT TO:

51 INT. PATTY'S APARTMENT - LIVING ROOM - DAY 51

Tom sits with Patty.

(CONTINUED)

51 CONTINUED:

51

TOM SHAYES

I think she's lying about the guy she met in Florida.

*
*

PATTY HEWES

I think she's lying about a lot of things.

*
*

CUT TO:

52 INT. UPPER WEST SIDE APARTMENT - DAY

52

Ellen and David move through the living room, the bedroom and finally come to a closed door. David opens it to reveal --

The MASTER BATHROOM. Ellen glances at David, it's beautiful. Ellen looks out the bathroom window and sees it...

ELLEN

Patty even sent the welcoming committee.

ANGLE ON - THE PIGEON

Sitting on the windowsill. It cocks its head. Stares right at her. David comes up behind Ellen, hugs her.

DAVID CONNOR

This place is perfect.

*

And off Ellen's smile --

CUT TO:

ELLEN - BEHIND ONE-WAY GLASS and we're --

53 INT. 19TH PRECINCT, MANHATTAN - INTERROGATION ROOM

53

The Detectives enter -- and we're back in the scene from the Pilot. Ortiz sits down across from her.

DET. ROSARIO ORTIZ

Ellen...you better start talking.

Ellen looks up.

ELLEN

Get me a lawyer.

DET. ROSARIO ORTIZ

(a beat, then --)

You don't want to lawyer up, Sweetheart, trust me.

ELLEN

His name is Hollis M. Nye.

*

DET. ROSARIO ORTIZ

We get him for you, then the ADA steps in and my hands are tied.

(CONTINUED)

53 CONTINUED:

53

Ellen, stares at Ortiz, determined to keep her mouth shut.

DET. ROSARIO ORTIZ (CONT'D)
*I want to help you, Ellen. Cause you
didn't do it, did you?*

PUSH IN on Ellen as she remembers and --

FLASH CUT TO:

54 DAVID'S BODY IN THE BATHTUB

54

*The deathly silence abruptly shattered when a BLOODIED BOOK-
END drops onto the floor next to him, and we pan to reveal --*

ELLEN STANDING OVER HIM IN HER BLOOD-STAINED RAINCOAT

A look of horror on her face. Or is it remorse?

CUT TO:

55 INT. HEWES & ASSOCIATES - RECEPTION - DAY

55

Katie enters and steps to the desk.

KATIE CONNOR
I'm here to see Ms. Hewes.

PATTY HEWES (O.S.)
Thought you could use a friend.

Katie turns, surprised to see that Patty has brought her --

THE CUTE PUPPY from the "Adopt-a-Dog" table.

KATIE CONNOR
Oh my god, he's adorable!

PATTY HEWES
He's a rescue.

KATIE CONNOR
Thank you so much!

PATTY HEWES
*My pleasure. And Katie... no more
secrets between us?*

KATIE CONNOR
(nods)
No more secrets.

*And reveal Ellen, across the office, watching Patty and Katie
cuddle the puppy as we --*

CUT TO BLACK.

END OF EPISODE