

N U T S

by

Darryl Ponicsan and Alvin Sargent

MARK RYDELL PRODUCTIONS
4000 Warner Boulevard
Producers 2, Suite 1101
Burbank, California 91522
(818) 954-2977

February 16, 1986

NUTS

FADE IN:

INT. HOLDING TANK

CLOSE ON: IRON BARS

FOCUS ON B.G.

Crowded with women -- milling, sitting, lying on the concrete floor. A seatless toilet stained brown. The women are black or third world, but for one.

CLAUDIA (35)

sitting on the floor, her knees pulled to her chest. She wears a hospital robe and slippers. Her head is down so we cannot see her face.

MAN (O.S.)

Gutierrez, Luna; Washington, Tyra;
Baldonado, Lucy; Kirk, Claudia...

Claudia raises her head. Her face is faintly bruised, as from a beating. Her hair is matted. Her right hand is bandaged.

ANGLE ON THE GUARD

GUARD (MAN)

(reading from clipboard)

Jones, Arrabella; Cortez, Consuela.
Let's go, ladies.

ANOTHER GUARD

opens the cell door. The prisoners file out.

CUT TO:

INT. HOLDING CELL PASSAGEWAY

The six women must walk in a line between holding cells full of men. One guard leads the procession, the other follows. The men hoot and make sucking noises.

Claudia looks at them.

DISSOLVE TO MEMORY:

INT. HOTEL BAR - NIGHT

CLAUDIA'S POV:

Camera pans along the bar. Elegant men in business suits turn to look at her walk by them. They pretend not to look, but we know they are thinking the same thing as the men in jail.

CUT TO:

INT. HOLDING CELL PASSAGEWAY

Claudia and the other women are led up a circular staircase.

INT. ARRAIGNMENT COURT - PRISONER'S ENTRANCE - DAY

A Court Officer leads the line of women into the courtroom's prisoners' bench. They sit.

We ESTABLISH the courtroom atmosphere and -- above all -- a sense of ABSOLUTE PROCESS. The SYSTEM at work.

The shabby old courtroom is crowded and disorderly. It is humming with noise. Court officials and lawyers move quickly back and forth. Defendants sit in a row like errant children. Spectators fill the benches in the rear. We HEAR snatches of conversation -- English, Spanish, and other languages merge in a multilingual blur. A COURT OFFICER tries to keep a semblance of order.

COURT OFFICER

Quiet.

He's ignored. But up front, meanwhile, cases are flooding through. The MECHANISM at work. Words stream together by rote, in absolute monotone.

JUDGE LAWRENCE BOX presides. He is in his early forties, quick thinking, quick talking. He hands down his decision.

JUDGE
Five hundred dollars, or thirty days, three weeks to pay.

CLERK
October seventeen.

JUDGE
By that date.

The Bridgeman scoops the folders off the Judge's desk to the Clerk's desk where it gets stamped and stacked.

CLERK
(intoning)
Calendar twenty-one... People
versus Roosevelt Davis,
indictment number eight-four-
eight-three, September
nineteen.

A hulking young MAN rises slowly and is escorted to the defendant's table.

CLERK
(unpausing)
' For the people, Saul Kreiglitz,
for the defendant, Aaron
Levinsky.

AARON LEVINSKY

steps forward, forty, balding, carelessly dressed, tired. He's a routine guy, going through the motions. He frequently checks his watch.

KREIGLITZ

steps up beside him. They both juggle armloads of folders.

ANGLE - THE BENCH

Levinsky and Kreiglitz begin bargaining privately in whispers. A black DEFENDANT observes sullenly as his fate is decided.

LEVINSKY
What do you gimme on him?

KREIGLITZ
Attempted.

LEVINSKY
He was an accessory. Gimme a
break, Saul.

KREIGLITZ
(pointing to the
folder)
C'mon, Aaron, he shows a prior.

Levinsky steps to the Defendant.

LEVINSKY
(mutters)
Attempted grand, restitution and
a fine.

DEFENDANT
Fine? I can't pay no fine.

LEVINSKY
Look, you've been here before,
they can bang you two-to-five.
Either you pay or you sit.

DEFENDANT
(murmurs)
Shit...

Levinsky turns to Kreiglitz and nods. Kreiglitz addresses
the Judge.

KREIGLITZ
Your Honor, after consulting with
the defense attorney the People
are prepared to offer a reduced
charge of --

INT. ARRAIGNMENT COURT - CORRIDOR

Arthur Kirk and Clarence Middleton move hastily through
the crowded corridor TOWARD CAMERA and the arraignment
court entrance.

Rose Kirk in b.g. at drinking fountain. When they get to the door, Arthur turns to look for Rose.

ARTHUR
(calls)
Rose...

ANGLE - ROSE

at the drinking fountain.

ROSE
Just a moment.

Privately, she takes pills from a vial, swallows them with the drinking water. The CAMERA HOLDS, WATCHING her move toward Arthur and Middleton.

She gets there, and they enter the doorway.

INT. ARRAIGNMENT COURT - DAY - CLAUDIA

looks anxiously toward the rear of the courtroom.

ARTHUR AND ROSE KIRK

enter with Middleton. Rose looks for Claudia. Their eyes meet. Claudia turns away.

ROSE
There she is, Arthur. She looks terrible.

Arthur looks at Claudia, pained.

MIDDLETON
Be calm, Rose. Everything's under control. We'll be out of here in no time.

THE BENCH

Levinsky stands beside a new DEFENDANT during a long reading of charges. His attention is captured by Middleton walking toward the front. He nudges Kreiglitz.

LEVINSKY
Saul, look who's here at
two hundred-fifty dollars
an hour. Clarence fucking
Middleton.

KREIGLITZ
Last I heard it was three-
fifty.

CLERK
(reads)
-- from premises at Five
Forty East Eighth Street
without permission of
authority and are you
pleading guilty because
you are guilty and for no
other reason -- say -- it
aloud --

LEVINSKY
Who's his client?

DEFENDANT
Guilty.

CLERK
-- and has anybody made any
promises or -- (etc.)

THE KIRKS

sitting in the last row, anxious. He holds her hand.

ARTHUR
Clarence said this would be the
worst of it.

THE BENCH

JUDGE
Mister Gonzales, this is your
third appearance before this
court in the past year. Remand
for trial, April fifteen. Thank
you, Mr. Levinsky. Next case.

LEVINSKY
(to Defendant; quietly)
Sorry, kid.

DEFENDANT
(mutters)
Yeah.

He is led off by a guard.

KREIGLITZ

straightens his tie, reacting to the entrance through a side door of FRANK MacMILLAN, his boss from the District Attorney's office. MacMillan approaches Kreiglitz. His self-assurance and confidence are immediately apparent.

MacMILLAN

Saul, do you have the Kirk folder?
I'll be taking that one.

ROSE KIRK

ROSE

She won't look at us, Arthur.

Arthur leans to get a better view of Claudia. They look distraught.

CLAUDIA

sees him, then turns away.

CUT TO MEMORY:

The movement of her head becomes the movement of a mirrored medicine cabinet-door shutting.

INT. BATHROOM -

Focus on mirror: We see the back of her head, her hair chopped off. She's holding a pair of scissors. We see the reflected faces of Rose and Arthur, with the same expressions we saw in court.

ARTHUR

What have you done?

CUT BACK TO:

THE BENCH - JUDGE, MIDDLETON, MacMILLAN

Middleton unhooks the rope and advances smoothly as --

CLERK'S VOICE

Calendar twenty-eight, People
versus Claudia Kirk. Indictment
six-four-one-eight...

LEVINSKY

Excuse me, Your Honor, the Morales case is next on the docket...

JUDGE

All in good time, Mr. Levinsky.

LEVINSKY

I have an appointment in Part Thirty, Your Honor.

JUDGE

It'll wait. Sit down, please.
Let's move it.

Levinsky looks at his watch, then at Middleton and MacMillan. He takes a seat at the public defenders' table and works out of his open briefcase.

KREIGLITZ

(whisper)

Take it easy, Aaron. Watch how the big boys work, maybe you'll learn something.

CLERK

(fast, by rote)

Calendar twenty-eight, People versus Claudia Kirk. Indictment six-four-one-eight. Step forward and give your appearances.

MacMILLAN

Francis Xavier MacMillan.

MIDDLETON

(amiably)

Clarence Middleton for the defendant, Your Honor.

CLAUDIA

An officer takes her arm and moves her behind the defendant's table.

Levinsky notices her momentarily, then turns back to his work.

MIDDLETON

How are you, dear?

CLAUDIA
They've got my name wrong.

MIDDLETON
We'll take care of it.

ANGLE ON MacMILLAN

MacMILLAN
(flatly)
Your Honor, the defendant, Claudia
Kirk, has been indicted in the
County of New York for manslaughter
in the first degree...

CLAUDIA
Please, may I say something?

Levinsky looks up. Middleton puts his finger to his lips.

MacMILLAN
People requested that she be given
psychiatric evaluation to determine
her capacity to stand trial. In
accordance with Article seven-
three-oh of the CPL, the defendant
was remanded to Bellevue for
evaluation.

CLAUDIA
Excuse me?

No one pays attention to Claudia. MacMillan moves to the
bench, hands a folder to the Judge and leans forward to
whisper to him. Middleton leaves Claudia and joins the
whispering. Claudia tries to hear them.

MacMILLAN
Your Honor, the psychiatrists'
reports. They find the defendant
not presently competent for trial.
They recommend instead that she be...

CLAUDIA
I can't hear you. I have a right
to hear.

Levinsky looks again, amused.

MacMILLAN
...committed to a mental facility.
The People concur.

CLAUDIA
I have something to say, please!

JUDGE
The Defendant will keep quiet, if
she knows what's good for her.
(to Middleton)
Clarence, have you read these
reports?

MIDDLETON
I have, Your Honor.

JUDGE
Do you move to confirm?

MIDDLETON
We do, Your Honor.

JUDGE
Have you consulted your client?

MIDDLETON
(sotto voce)
Larry, in view of the overriding
fact...fact is, she's impossible
to talk to.

JUDGE
Clarence, please consult with your
client. Make it quick.

Middleton reluctantly turns to approach Claudia.

MIDDLETON
(privately)
Claudia, dear...

CLAUDIA
Listen, you don't have my name
right. I don't want to be
known as Claudia Kirk. My
name is Draper.

MIDDLETON
(reassuringly)
Yes, we'll take care of that.
Now, Claudia, I'm trying to
help you. We all are.

CLAUDIA
What's going on here?

MIDDLETON
We're trying to do what we
feel is best for you.

CLAUDIA
(a beat)
Hey, who are you?

MIDDLETON
Clarence Middleton. Do you
remember me?

CLAUDIA
Who do you work for, Clarence?

MIDDLETON
I'm your lawyer, Claudia.

CLAUDIA
Good, good. We're on the right
track.

MIDDLETON
We offered you criminally
negligent homicide and you
didn't want to...

CLAUDIA
That was four years.

MIDDLETON
Well, that's why we had to claim
that you're incompetent to stand
trial. Do you understand?

CLAUDIA
I didn't give you permission to
do that. I'm not incompetent.

MIDDLETON
Of course you're not, dear.

CLAUDIA
I'm innocent.

MIDDLETON
I know that, but that's not
the issue.

CLAUDIA
It's not?

MIDDLETON
The doctors agree and your
mother and father agree, it's
best if you're in a hospital
rather than in a prison. Look,
Claudia, your mother and father
love you. It's all been arranged.

CLAUDIA
You fucking son-of-a-bitch!

Suddenly she EXPLODES on him, clawing and swinging and
kicking and cursing. She breaks his glasses, she smashes
his nose.

Rose is up and crying.

ROSE
Arthur, stop her!

Arthur plows past others to get to the aisle. Levinsky
watches from his spot, fascinated.

Claudia pushes Middleton over the table. Folders fly
everywhere. She crawls over the top of the table and leaps
on him, screaming.

JUDGE
(standing up)
Get her out, get her back down.
Quiet in the court! Officer,
get him.

Meaning Arthur, who's arrived and is trying to pull them
apart. Court officers are trying to pull everybody apart.

ARTHUR
Don't hurt her!

JUDGE
Sir, restrain yourself.

ARTHUR
That's my daughter, goddamn you!

JUDGE
Sit down or we'll have to remove
you.

Arthur is still agonized, resistant, but lets them move
him back out.

COURT OFFICER
--Please, buddy, okay, please?--

The Officer pulls Arthur away. He is agonized but restrains
himself. Other officers drag out Claudia, still struggling,
fighting and screaming.

She reaches up and grabs the flag of New York, pulling it
down as they carry her out. She is in a state of primal
anger. They pry her fingers away from the flag. Four
officers take her arms and legs and hold her aloft, carrying
her out of the courtroom.

THE COURTROOM

MacMillan assists Middleton to his feet. His glasses are
broken. His eyebrow is cut, his face scratched, his nose
bleeding profusely onto his collar. Levinsky looks at
Kreiglitz.

MacMILLAN
Are you all right, Clarence?

MIDDLETON
I'm bleeding...my glasses.

JUDGE
(still standing)
Can we go on?

MIDDLETON
No, we can't go on! I've been
attacked in a courtroom, for
Crissake. I'm getting out of here.

JUDGE
Can you just sign the papers first?

MIDDLETON
No, sir...get someone from Legal
Aid. I've got to get to a doctor.

He puts a hanky on his wounds and leaves. Levinsky gives a quick look around the court, gathers his things and tries to get away.

THE BENCH

JUDGE
(calling around)
Do we have a Legal Aid member?
(toward Bridgeman)
Where's Torbick? Where's DeLuca?
Is there anyone here on the
appointments list?

LEVINSKY

as he moves toward the door.

JUDGE (O.S.)
LEVINSKY. Where are you going?

Levinsky stops cold -- turns back ruefully.

LEVINSKY
To get DeLuca. Your Honor, I've
got an appearance in Part Thirty.
Let me get DeLuca. DeLuca's on
catch.

FULL

JUDGE
But I caught you.

He sits down.

LEVINSKY
Your Honor, I respectfully submit
that my case load...

JUDGE
Mr. Levinsky...Perhaps your case
load is too heavy to accept any
appointments from this court?

Levinsky fumes, but recognizes defeat.

JUDGE

For the record Mr. Middleton
withdraws, Mr. Levinsky is
appointed counsel for the defense.

Levinsky reluctantly moves toward the bench. MacMillan
passes the folder to him.

MacMILLAN

(kindly)

It's a seven-thirty, Aaron. We
have two psychiatric reports on
her and a motion from the defense
to accept. Just takes a signature.

LEVINSKY

It's not my motion. I haven't
seen the reports.

MacMillan shrugs to the Judge. Levinsky is an old problem.

JUDGE

See them.

He dangles them forward over the bench for Levinsky to scan.

JUDGE

Let's move it, let's get this one
out of here.

LEVINSKY

What's the original charge?

MacMILLAN

Manslaughter.

JUDGE

(crisply)

The original charge is not the
issue. Psychiatrists' reports say
she's unfit to stand trial. Let's
have your motion.

Levinsky glances through psychiatric reports.

JUDGE

Didn't you say you were in a hurry,
Mr. Levinsky?

LEVINSKY

My mother didn't raise me to be
a rubber stamp.

JUDGE

She must be very disappointed.
Sign the motion, Levinsky, I
don't have all day.

Pause. Levinsky and the Judge regard each other.

LEVINSKY

I move to controvert.

The Judge reacts sharply. MacMillan looks at Levinsky,
surprised. Levinsky repeats clearly and neatly toward
the court recorder.

LEVINSKY

For the record, the Defense moves
to challenge.

He turns back to the Judge blandly.

LEVINSKY

You wanted a motion? That's my
motion.

Kreiglitz looks at him as though he were crazy.

MacMILLAN

What's your basis, Levinsky?

LEVINSKY

Your Honor, the defendant, as I
observed...seemed a bit reluctant.
I have to consult with my client.

JUDGE

Fine. I'll see you tomorrow.

LEVINSKY

Tomorrow? C'mon...I've got cases
tomorrow.

JUDGE

(blandly to Clerk)
Continue to tomorrow...Calendar
one...Proceed.

CLERK (O.S.)
Calendar twenty-nine, People
versus Calvin Johnson, indictment
number six-nine-one-four.

Levinsky leaves the courtroom, Kreiglitz a step behind him.

INT. COURTROOM CORRIDOR

Angry, Levinsky walks down the corridor with Kreiglitz.

KREIGLITZ
Are you out of your mind?

LEVINSKY
I don't have to take that shit
from him.

KREIGLITZ
Of course you do, he's the judge.
Do yourself a favor, go in and
sign the motion.

LEVINSKY
Sure. Then he's got my pecker in
his pocket. Jesus, did you see
that girl work over Middleton?

KREIGLITZ
(laughing)
I wish she woulda nailed MacMillan,
too.

ANGLE ON ARTHUR AND ROSE

turning to see Levinsky.

ARTHUR
(calling)
Pardon me! Mr. Levinsky?

LEVINSKY AND KREIGLITZ

They turn. Arthur and Rose in b.g. They start toward
Levinsky.

ARTHUR
(continuing)
I'd like to talk to you.

KREIGLITZ
(moving away)
See you later, Aaron.

Arthur moves closer.

ARTHUR
I'm Arthur Kirk, I'm the girl's
father. This is my wife, Rose.

LEVINSKY
Hello.

ARTHUR
I'm still shaking. I can't
believe what went on in there.

LEVINSKY
It's a seven-thirty process to
commit a defendant to a mental
hospital ---

ARTHUR
I know what it is, but what are
you doing? You didn't sign
the papers.

LEVINSKY
I'm not familiar with the case
yet.

ARTHUR
The case is about a very disturbed
girl, isn't that clear? She needs
to be hospitalized.

LEVINSKY
I have to read the reports, I
have to confer with the defendant.

ARTHUR
How can you confer? She's sick, she's
not in her right mind, you can see
that!

LEVINSKY

I'm sorry about your daughter,
sir, I know it's painful for
you.

ARTHUR

You're damn right it's painful.
What about her pain?

Rose takes his arm.

ROSE

Arthur.

ARTHUR

We're talking about my child.
She needs to be in a hospital,
not in some prison cell. She's
in no condition to stand trial.
It was all taken care of.

ROSE

Darling, he didn't say he
wouldn't sign the papers.

ARTHUR

Of course, you didn't say that,
did you? Please forgive me, I'm
not handling this too well.

LEVINSKY

It's perfectly understandable,
Mr. Kirk.

ARTHUR

Since Mr. Middleton's withdrawn,
I'd like you to have his fee.

LEVINSKY

No, that's not allowed. I'm paid
by Legal Aid.

ARTHUR

I'm sure it's not enough. I'd
like to make sure you're
properly taken care of.

ROSE

Will you be going to see her?

LEVINSKY

I will have to see her, yes.

ROSE
Tell her I love her. Please.
She won't talk to us.

ARTHUR
Clearly, she's not well. I'm
sure you'll see that.
(giving Levinsky
his card)
If you need anything, Mr.
Levinsky, anything at all,
call my office. Here's my
card.

LEVINSKY
Thank you.

He nods to Rose.

LEVINSKY
(continuing)
Mrs. Kirk.

Levinsky walks away down the corridor. Arthur and Rose sit
down on a bench, exhausted.

INT. CLAUDIA'S CELL - *BEHIND HIGH-TENSION DIVISION DOOR*

A MATRON and ORDERLY hold down Claudia as a NURSE gives her
an injection. ROSENTHAL (50's), Chief Psychiatrist, observes
her.

ROSENTHAL
Don't fight it, Claudia.

CLAUDIA
What am I doing here? I don't
belong here, there's nothing
wrong with me!

ROSENTHAL
Try not to talk now. We need a
little rest. We'll talk about it
later.

CLAUDIA
Why did you do this to me? Why
are you doing this to me?

ROSENTHAL
Just calm down, dear.

CLAUDIA
You're all trying to put me
away.

ROSENTHAL
Close your eyes, everything
will be all right.

HER POV:

The needle going into her arm.

CUT TO:

INT. HOSPITAL - NIGHT

CLOSE ON SIGN:

"Psychiatric Division - Follow
Red Line"

LEVINSKY

Head down follows the red line.

HIS POV:

Red line, blue line, yellow line, green line, white line
- split off and converge, a mad maze.

LEVINSKY

stops at Coke machine, puts coins in. No Coke. He beats
on the machine. No luck. He walks away.

ANGLE - ADMITTING CAGE - BARRED DOOR

An ATTENDANT's face appears in the observation window.

LEVINSKY
Claudia Draper. I'm her attorney.
Aaron Levinsky.

The Attendant opens the doorway and Levinsky enters and
signs in. Rosenthal lets himself out of a locked, barred
door and is about to pass.

ATTENDANT
Good night, Doctor Rosenthal.

ROSENTHAL
'Night, John.

LEVINSKY
Excuse me, Doctor Rosenthal?

ROSENTHAL
Yes?

LEVINSKY
You did the report on Claudia
Draper?

ROSENTHAL
Yes.

LEVINSKY
My name's Levinsky, I'm her
attorney...I think.

ROSENTHAL
Oh?

LEVINSKY
You have a minute?

ROSENTHAL
If you could call me in the
morning, tomorrow would be
more convenient.

Rosenthal walks away. Levinsky follows him through his
checking out routine, trying to keep his attention.

LEVINSKY
Unfortunately, tomorrow's already
too late. We're on schedule for
tomorrow. I read your report and
the report from Doctor...

ROSENTHAL
Alvarez.

LEVINSKY
Yes, Doctor Alvarez. You both
agree she's a paranoid-
schizophrenic.

ROSENTHAL

A borderline personality, really.
More or less a textbook case.

LEVINSKY

What does that mean, exactly?

ROSENTHAL

On the surface she is intelligent,
in control, attractive, quite
rational when she makes the effort,
which isn't easy for her.

LEVINSKY

But?

ROSENTHAL

But under professional probing, I
found her severely out of touch
with reality, subject to random
visions and fantasies, and deeply
distrustful. She is obsessed
that a conspiracy exists against
her. All of this is in my report.

LEVINSKY

Look, Doc, is she crazy? Does she
know right from wrong?

ROSENTHAL

My business isn't as black and
white as yours, Mr. Levinsky. And
"crazy" is a word I hate. If
you're asking if I think she
should go to prison, the answer is
no. Prison is not the place for a
girl like that.

LEVINSKY

A girl like what, Dr. Rosenthal?

ROSENTHAL

She is a self-destructive person,
who for the time being is under
my care and responsibility.

The Guard unlocks the door to the corridor. Rosenthal
walks away from Levinsky.

ROSENTHAL

I've recommended what I know is
best for her. Good night.

THE CORRIDOR

seems oddly active for this time of night. Some of the inmates are dressed in hospital robes, some in clothes, one talking to herself, one gesticulating to her voices, one marching and saluting, one flirting with an attendant. Others are tranquilized, wandering around as if they were under water. An ATTENDANT leads Levinsky.

Disco music blares from tinny speakers.

LEVINSKY

Busy night.

ATTENDANT

Yeah, they stay busy all night.
They sleep during the day. They
feel safe when it's light out.

The Attendant escorts Levinsky down the corridor. A closed circuit TV camera, it's red light gleaming, observes the scene from an angle near the ceiling.

INT. DAYROOM

Large space, benches, couches, wooden chairs, other patients.

ATTENDANT

You can wait in here.

Levinsky stands and watches the inmates, who take little notice of him.

INT. CELL - CLOSE

ON Claudia's wrist as the matron undoes a canvas restraint.

DR. ALVAREZ (O.S.)

(an unintelligible accent)

How is it now for you, Claudia?

FULL SHOT

Claudia is spread-eagled on a bed, her arms and legs bound by restraints. DR. ALVAREZ, a dark-complected Central American in his thirties (wearing a dark suit), nods to the matron to untie the other restraints.

DR. ALVAREZ

Someone is waiting for you --
a man from court.

~~CORRIDOR~~
INT. ~~CORRIDOR~~ - NIGHT

Alvarez leads her to the dayroom. We HEAR the sound of music from the dayroom.

CLAUDIA'S POV:

Alvarez's black jacket. The sounds of the dayroom become glasses clinking and a piano bar.

"Alvarez" has now become a Latin Maitre d' who is leading Claudia into:

INT. HOTEL BAR (SAME LINE OF MEN AS SEEN IN FIRST MEMORY)

The Maitre d' turns to Claudia and smiles as he walks ahead of her.

MAITRE D'
This way.

He is leading her toward a man (ALAN, 50) at a table by the wall. He rises for her.

ALAN
You must be Claudia.

CLAUDIA
I do hope you're Mr. Green
from Chicago.

ALAN
Call me Alan.

They sit down. She looks at him for a long beat.

ALAN
I've never had to take a test
before. Not since school anyway.
What do you think?

She continues to study him.

ALAN
Maybe a little too much waist?
Nice suit, though, don't you
think?

CLAUDIA
You look fine, Alan. Don't
take it personally, it's just
the way I do things.

She smiles, opens her silver cigarette case and takes out a cigarette. He lights it for her. She looks deeply into his eyes as she inhales.

CLAUDIA
Blue eyes.

ALAN
Twenty-twenty. Hundred and
seventy-five pounds, six-foot-
one. No major illnesses.

CLAUDIA
They did a study on blue eyes.
They found out blue-eyed men
make the best quarterbacks and
financial wizards.
(beat)
I think they also make the best
lovers.

ALAN
(pleased)
Do you have certain questions
to ask, that sort of thing?

CLAUDIA
No, I go by the seat of my pants.

ALAN
Well? How am I doing?

CLAUDIA
I'm going to slide off my chair.

SHOT - ALAN

smiling at her. Turns his head to look for waiter.

WIDER SHOT

ALAN
Check, please.

INT. DAY ROOM - BELLEVUE

SHOT - CLAUDIA

standing in center of room. Alvarez in b.g., moving off.

HER POV - LEVINSKY

) rising from a small card table moving towards her, CAMERA
BRINGING HER INTO FRAME.

LEVINSKY
Hello, Mrs. Draper.

No response.

LEVINSKY
(handing her his card)
My name's Aaron Levinsky.

Waits, then cautiously, as though to a slow child.

LEVINSKY
I'm a lawyer...I've been sent by
the Court. Mr. Middleton doesn't
represent you anymore.

She continues watching him.

LEVINSKY
Would you like to discuss your
case?

Continues watching him.

LEVINSKY
Look, I don't know if you can
follow this...but I gotta go to
court tomorrow on your behalf
and tonight I gotta go home to
Queens on the subway, which,
by the way, scares the shit outa
me. I'm tired, I feel a little
sick, and it's been a long day.

CLAUDIA
I can follow that.

LEVINSKY
Good.

CLAUDIA
So I don't get a fair trial unless
I manage to please...
(she reads the card)
Aaron Levinsky, Legal Aid. Right?

LEVINSKY
No, no, it's not like that...

CLAUDIA
How do I get to stand trial?

LEVINSKY
It has nothing to do...

CLAUDIA
(shouting)
How do I get to stand trial?

LEVINSKY
(to the Attendant)
Excuse me, I'm an attorney,
couldn't we have something
more private?

ATTENDANT
Sure. C'mon.

He takes Claudia's arm but she whips it away from him.
He smiles at Levinsky and leads them to a conference room.

LEVINSKY
It smells awful in here.

CLAUDIA
You get used to it.

CUT TO:

INT. CONFERENCE ROOM

The only furnishings are a table and two chairs.

ATTENDANT
If you need me, give a holler.

He leaves.

LEVINSKY
Do you think I'll need him?

CLAUDIA
Haven't you heard? I lash out
and strike people at random.

LEVINSKY
I know, I was there. I think
you broke his nose.

CLAUDIA
So the day's not a total loss.

She leans her back against the wall. Levinsky puts his briefcase on the table. He takes a pack of Vantage cigarettes from his pocket and offers her one.

LEVINSKY

You smoke?

She looks at the cigarette, breaks off the filter tip, and puts it between her lips. He smiles and lights it for her.

LEVINSKY

(he pulls a file
from his briefcase)

Well, what we've got here is a
seven-thirty process, a process
whereby...

CLAUDIA

Where's the rest of your hair?

LEVINSKY

What?

CLAUDIA

Your hair -- where'd it go?

LEVINSKY

Down the drain. I started losing
it when I was eighteen.

CLAUDIA

How's the missus like it?

LEVINSKY

Look, do you wanna talk about
your situation here? You've
been indicted by the County of
New York for manslaughter in
the first degree...

CLAUDIA

I know all that. Tell me why
you're here.

LEVINSKY

The truth?

CLAUDIA

(getting worked up)

No, Levinsky, the bullshit. I
love listening to bullshit,
especially when I'm drowning
in it. I know why you're here.

-(MORE)

CLAUDIA

(continuing)

You're here to see for
yourself if I'm crazy---
no, no, no, you're here to
see just how crazy I am.

LEVINSKY

Two psychiatrists say you're
incompetent.

CLAUDIA

Rosenthal and Alvarez. Frick 'n
Frack, direct from Vienna.
Alvarez can barely speak English
and Rosenthal is anal-retentive.

LEVINSKY

Mrs. Draper, can everybody in
the world be out to get you?

CLAUDIA

Well, this is going to sound a
little odd but...yes.

(she waits for him to
laugh. He doesn't)

Lighten up, Levinsky, I'm kidding.

LEVINSKY

Are you?

CLAUDIA

(calmly, reasonably)

Look, I'm going to tell you
something that may be hard for
you to believe, but, please, try.

LEVINSKY

What?

CLAUDIA

I AM NOT CRAZY!

LEVINSKY

Look lady: I came here to do my
job in good faith. You can
cooperate, let me help you, and
maybe it goes your way. Or you
can yell at me til you're out of
breath, then tomorrow I sign the
motion to commit and that's the
end of that.

CLAUDIA

Another threat. You fucking lawyers are all alike. If I don't make you my personal savior, you're going to walk out on me, right? You guys make the rules, you interpret the rules, you enforce the rules. You make life so complicated none of us can find our way across the street without hiring one of you yo yo's at two fifty an hour. Every disaster is good business, no misery is too small or too big for you to make a buck off it.

LEVINSKY

You don't need a lawyer? Fine!
I don't need this.

He grabs his bag and goes for the door. She grabs him and pulls him back.

CLAUDIA

Wait a minute. I know I'm a pain the ass...I'm my own worst enemy...I can't help it. I fight back, it's a failing of mine. I need you, Levinsky. If I don't get a hearing I could be stuck in this place for the rest of my life.

LEVINSKY

Sit down.

She sits. Levinsky puts his briefcase upright on the table and remains standing. For a long moment they look at each other.

CLAUDIA

Okay, just talk to me and pretend I'm sane.

LEVINSKY

Okay.

CLAUDIA

And I'll do the same for you, okay?

He gives her a look and sits down.

LEVINSKY

Well, the first thing you got to do is get your own shrink to take a look at you.

CLAUDIA

(quickly)

No more shrinks. Anything else, fine.

LEVINSKY

I'm giving you good legal advice here.

CLAUDIA

I know you are, but I can't do it.

LEVINSKY

Why not?

CLAUDIA

I can't. You know what I said about lawyers? Goes double for shrinks.

LEVINSKY

Without contradictory professional testimony, you got no case.

CLAUDIA

Sure I do. I'm my case. I get up, say my piece, prove I'm competent. I don't need a shrink. I don't need any more questions about toilet training.

LEVINSKY

Have you ever testified in court, been cross-examined? Do you know what it's like?

CLAUDIA

No.

LEVINSKY

How long you been hooking?

CLAUDIA

Three years, more or less.

LEVINSKY

And you've never been busted?

CLAUDIA

Never. Now tell me I'm incompetent.

Levinsky stands up, wearily rubs the back of his neck.

LEVINSKY

Mrs. Draper, it doesn't look good to jump over a table and beat the shit out of one of the top lawyers in the city.

CLAUDIA

I know it didn't look good, but it sure felt good. The prick sold me out. I wasn't going to sit there like a good little girl and listen to my own lawyer say I wasn't competent to stand trial.

LEVINSKY

Are you?

CLAUDIA

How competent do you have to be, for crissake?

LEVINSKY

All right, let's say, for the moment, that you're not entirely incompetent...

CLAUDIA

That's a good start.

LEVINSKY

And let's say the doctors here are wrong.

CLAUDIA

Let's say that.

LEVINSKY

Then why is all this happening to you?

CLAUDIA

(long beat)

The Beach Boys sang at my Sweet Sixteen party.

LEVINSKY
(confused)

Yeah?

CLAUDIA
Arthur Kirk invited them. He
can do that.

LEVINSKY
What are you saying?

CLAUDIA
He must have bought Middleton
and then pressured that guy in
the D.A.'s office.

LEVINSKY
Why? Why would your father do
that?

CLAUDIA
Daddy loves his little gurl, and
mummy loves her little girl, and
mummy loves daddy and everybody
loves everybody.

LEVINSKY
Maybe they think you need help.

CLAUDIA
They think I'm an embarrassment.
Stick me away here and they've
got a poor sick daughter. The
neighbors will send cupcakes.
Take it to a trial and now
they've got a kid who peddles
her ass to strangers and
happened to kill one of them,
in self-defense, mind you.

(beat)
Besides, Arthur isn't my real
father.

LEVINSKY
He isn't?

CLAUDIA
No, he's my stepfather. Who
arranges lives, buys and sells
people.

LEVINSKY

Come to think of it, I think he tried to buy me.

CLAUDIA

Are you for sale, Mr. Levinsky?

LEVINSKY

I don't know. Until today I never had an offer.

CLAUDIA

Think about it. Maybe my life depends on it.

LEVINSKY

No, I'm not for sale. That's my failing.

(beat)

You want me to represent you in a competency hearing?

CLAUDIA

Are you any good?

LEVINSKY

You had good, you had the best -- now you got me --

CLAUDIA

I could do worse.

LEVINSKY

(opens his briefcase)

Don't be too sure, let me get some background details, start at the beginning...

CLAUDIA

(smiling)

I can't believe it, somebody's actually listening to me.

LEVINSKY

Can we get some coffee in here?

CUT TO:

INT. COURTHOUSE CORRIDOR - DAY

Levinsky sees MacMillan and catches up with him.

LEVINSKY
(calls)
MacMillan...Frank.

MacMILLAN
Yeah, Aaron, what's up?

LEVINSKY
The Claudia Draper thing? I'm
gonna go ahead with it.

MacMILLAN
Good, good...

LEVINSKY
No, I'm gonna defend the girl at
a competency hearing. The Judge
set it up for Monday.

They stop.

MacMILLAN
Why would you want to do that?

LEVINSKY
She wants to stand trial on the
manslaughter charge and I think
she's up to it.

MacMillan moves down a corridor. Levinsky follows.

MacMILLAN
You do, huh?

LEVINSKY
Yeah, I do. I'm going to need a
few things. Police reports, court
order to enter her apartment...

MacMILLAN
You're making a big mistake, Aaron.

LEVINSKY
I got an aunt in Oswego more crazy
than she is, and nobody's locked
her up. She's the president of
the PTA.

MacMillan walks into a men's room. Levinsky follows.

INT. COURTHOUSE MEN'S ROOM - DAY

MacMillan moves to a urinal. Levinsky stands nearby.

MacMILLAN
It's a bad career move.

LEVINSKY
You call this a career?

MacMILLAN
Arthur Kirk is very well connected.

LEVINSKY
So I hear.

MacMILLAN
He doesn't want his daughter going through a long, lurid trial. He's a man who knows how to repay a favor, Aaron.

LEVINSKY
The accused wants her day in court. I still believe in that kind of stuff. Don't you?

MacMILLAN
Don't get high and mighty with me, Levinsky. She's gonna like a hospital a lot more than a prison.

LEVINSKY
Have your secretary pull those police reports.

MacMILLAN
You'll be going up against me on this.

LEVINSKY
I'll try to make it interesting for you.

INT. ROSENTHAL'S CORRIDOR - DAY

Claudia sits against the wall. Another PATIENT is two seats away. A third patient sits across from her, unabashedly playing with herself. Claudia watches her without emotion. She holds a closed steno pad and a crayon.

CLAUDIA

You think she'll go blind? That's what they tell little boys.

PATIENT

Dr. Rosenthal likes me best. He wants to see me every day. He's not sad anymore. We laugh and laugh and laugh -- Do you think he likes me? I told him everything -- even about the parrot...He likes me, doesn't he?

CLAUDIA

Listen! You're talking crazy.

PATIENT

I am?

CLAUDIA

Maybe you're not, I don't know anymore. Ask her.

The patient goes and sits next to the masturbator, retells her story. Rosenthal opens his office door, releasing a patient.

ROSENTHAL

Claudia, would you like to come in now?

CLAUDIA

Would I like to?

ROSENTHAL

Let me put it this way. Come into my office, Claudia.

She stands up and goes into his office.

INT. ROSENTHAL'S OFFICE - DAY

The office is typically institutional, but he's tried to give it a personal touch -- a framed picture of his family is on the desk, some cartoons on the wall. He sits behind his desk, Claudia on the other side. She flips open her pad.

ROSENTHAL

I see you're still taking notes.

CLAUDIA
I have a feeling I'll need them.

ROSENTHAL
Need them for what, Claudia?

CLAUDIA
Some guys are trying to put me
away.

ROSENTHAL
When you say "some guys," who
do you mean exactly?

Claudia starts to write.

ROSENTHAL (CONT.)
Do you mean men in general or
do you have some specific men
in mind?

CLAUDIA
What do you want?

ROSENTHAL
I want to talk to you.

CLAUDIA
I don't want to talk to you.
The last time I talked to you,
you decided I wasn't competent.
You and Pancho Villa asked me
a bunch of stupid questions
and labeled me nuts.

ROSENTHAL
It would be better if you could
trust me.

CLAUDIA
Why? 'Cause you have a degree?
What do you guys do, work on
commission?

ROSENTHAL
(gets up)
Would you like a cup of coffee?

He moves to the coffee pot.

CLAUDIA

Not unless there's thorazine in it. I'm getting hooked on the stuff, it's like mother's milk to me.

ROSENTHAL

Sorry. Only milk and sugar.

CLAUDIA

Pass.

He's poured his coffee and now walks back to the desk.

ROSENTHAL

I heard you had quite a violent episode in court yesterday. I heard you couldn't control your anger.

CLAUDIA

No I couldn't! I'd be crazy if I could! How do you expect me to act? Dead? Where does it say I have to be nice to get a fair trial?

ROSENTHAL

You're getting angry again.

CLAUDIA

Yeah, I got a lot to be angry about. I live in New York City, for Christ sake. Ever try getting cross town during rush hour?

ROSENTHAL

We all have those feelings, Claudia, but we learn to control them.

CLAUDIA

And that's what makes everybody else competent and not me?

As he talks, he rearranges a few of the items on his desk -- his pens and pencils, his notebooks, etc.

ROSENTHAL

The point is, you're a very frightened girl, and under duress you can become dangerous to others and yourself. That's what I plan to say in court tomorrow.

CLAUDIA

You wanna see control, Herbie? I'm in control, 'cause I'd like to wring your fucking neck, but I'm not going to.

ROSENTHAL

Good, that's a step in the right direction. I'd like to help you put your life back in order.

CLAUDIA

But, Herbie, there is no order in life. I know you need order. And that's why you're here, behind bars, makes you feel safe, doesn't it?

She rearranges the things on his desk again, putting them slightly out of order.

CLAUDIA

You ever ride the subway, Herbie? Mix in with the people? You don't like people, do you? You're afraid of them. I know you, Herbie. You see, I know you better than you know me. Because I've seen you with your pants down. I know how your mind works. You can't fool me anymore. You drop your pants and talk about your fears. You have to sit in the aisle, don't you, Herbie? No subway for you. Too many strangers, too much disorder, too many surprises. This place suits you fine, doesn't it, Herbie? It's home.

They look at each other with condescending smiles as we --

CUT TO:

INT. CLAUDIA'S APARTMENT - LIVING ROOM - DAY

Levinsky - surveying the place.

Warm, earthy colors. Upscale living room. Bookshelves. Many books. The signs of the struggle still there. Levinsky moves through the room toward the bedroom. He carries his briefcase along with a small canvas bag. He is fascinated by what he sees.

INT. BEDROOM

The bed has been stripped. On the night table is a ceramic hand for holding rings. Into the stark white bathroom, we see a broken mirror, a sense of violence, blood stains on the floor.

Suddenly we HEAR the PHONE RING. We HEAR the answering machine click on.

CLAUDIA (V.O.)
This is 876-1000...but I'm
more than a number.
(soft, an order)
Talk to me.

The TONE.

CALLER'S MESSAGE (V.O.)
(soft, male, older)
This is Mr. K. Back at the
Mayflower, room 671. I have a
tip on some telecommunications
stock you might find interesting.
Come on over and we'll talk,
have a little fun...Call me...

HANGS UP.

The MACHINE GOESS OFF.

Levinsky goes to the machine, reverses the tape and starts the messages as he wanders around the bedroom.

MACHINE
...Mrs. Draper, your VCR is
ready. Gimme a call when you
want it delivered.

He sees one wall of mirrored panels, but one mirror has a doorknob set in it. He opens the door.

MACHINE

...Hi...Claudia? Is that it?
I'm a friend of...er, Lee --
do you remember Lee? Big guy,
dark hair, glasses? He's with
BACHE? Anyway he suggested I
give you a ring -- damn, I hate
talking to these things, I feel
like an idiot...My name is Alan;
I'm at 582-9970 -- Could you
call me? I'd really like that.
Lee says -- I'd really like it.
582-9970.

CLAUDIA'S CLOSET

Levinsky goes inside.

Her clothes lined up on racks. Dresses, blouses. A shelf with sweaters, scarves, etc.

He turns to the dresses and looks for something conservative. Finds something with a high neck.

MACHINE

Mrs. Draper, it's the super.
Don't use your garbage disposal
til tomorrow. I have to get a
part for it.

He comes into the bedroom again, opens a drawer and sees her underthings. He takes a few in his fingertips, chooses a pair of more traditional, but certainly feminine panties. Puts them into the athletic bag.

Levinsky looks around the room. On a file cabinet he sees a pile of photographs of Claudia. Erotic pictures. Not "dirty" but sensuous. One of them captures his attention. Another message from Alan plays as Levinsky admires the picture.

CLOSEUP

It is of Claudia from the back, looking out a window, the breeze brushing the curtain against the tilt of her breast and the curb of her thigh, the sun touching her cheek, her breast, the point of her hip.

It is a beautiful picture, full of serenity, a portrait of the quintessential child-woman, not sexual, not provocative, but deeply, astonishingly beautiful.

ALAN'S VOICE

(on answering machine)

This is Alan again. Sorry to bother you, but I had a tough day, I need to relax. I'll be at the Oak Room Bar. Ask for Mr. Green. Don't disappoint me, Claudia.

CUT TO:

INT. BELLEVUE - CORRIDOR - DAY - LEVINSKY

walks toward the dayroom carrying his satchel and briefcase.

HIS POV - DAY ROOM

He sees Claudia sitting on a plastic chair, at the nurse's station, across the desk from DOCTOR JOHNSON, in earnest conversation.

Doctor Johnson is in her late fifties. She wears a home-knit sweater buttoned to the neck. Her glasses hang from a cord around her neck.

Other patients cluster in front of a daytime soap opera on the suspended TV set, or they wander about in confusion.

ANGLE TO INCLUDE LEVINSKY

He approaches them.

CLAUDIA

Of course, Doctor, I see your point.

(she notices Levinsky)

Hey, Levinsky, are you ready for this? A doctor who makes sense.

Johnson smiles modestly.

CLAUDIA

(continuing)

We've been talking for hours.

LEVINSKY

(pleased)

Really?

(MORE)

LEVINSKY
(pulls up a chair;
to Johnson)

May I?

JOHNSON
Please. We're talking about the
nature of paranoia, a subject of
occasional interest around here.

CLAUDIA
To put it in a nutshell, Levinsky,
the lady says I don't need a
hospital, I need a nice walk
down Fifth Avenue.

LEVINSKY
(excited)
So you don't agree with Rosenthal's
diagnosis?

JOHNSON
I won't deny that Claudia can
benefit from therapy, but it
could be conducted on an out-
patient basis. Twice a week to
start with, I should think,
leading to a group therapy
situation once a week.

CLAUDIA
This is terrific, it's just what
we needed.

LEVINSKY
Doctor, would you be prepared to
testify at Claudia's hearing
Monday?

JOHNSON
Monday? And what's today?
Friday? Oh, my...Friday. Oh,
my...a weekend.

(she seems lost, not
able to leave, too
nervous to stay)
Monday, you say. I'll have to
check my calendar. Monday is
the one day...I...
(MORE)

JOHNSON
 (she stands up and
 we see she is wearing
 a hospital gown)
 One of my secretaries will be
 in touch with you.

Nervously, she scurries away to another corner of the dayroom.

ANGLE TO INCLUDE LEVINSKY

He drops his chin to his chest.

CLAUDIA
 Cheer up, Levinsky. You don't
 want people thinking you're
 bananas.

LEVINSKY
 Very cute.

Levinsky opens his briefcase.

CLAUDIA
 She really is a doctor. A
 chiropractor, sort of.

He takes out a sandwich, tosses it to her.

LEVINSKY
 Here. Hope you like a lot of
 mustard.

CLAUDIA
 For me?
 (unwraps it)
 Food! Honest to God food!

LEVINSKY
 Pastrami.

CLAUDIA
 Pastrami. There is a real
 world.

She falls to eating.

LEVINSKY
 She looked so normal.

CLAUDIA
 Crazy as a bedbug.

LEVINSKY
We're on for Monday, ten o'clock.
(takes a law book
out of his bag)
I've marked some places here.
Study them.

CLAUDIA
You look nervous.

LEVINSKY
I wish we had more time.

CLAUDIA
Relax, you'll do fine.

LEVINSKY
I've brought you some clothes
to wear to the hearing.

CLAUDIA
(smiling)
You bought me clothes?

LEVINSKY
I brought you clothes.

He opens the satchel.

CLAUDIA
(a beat)
From where?

LEVINSKY
From your apartment.

CLAUDIA
Who said you could go into my
apartment? What did you take?

LEVINSKY
Just clothes. A dress, shoes, a
couple of things. I want you to
wear your own clothes in court.

CLAUDIA
Why didn't you ask me?

LEVINSKY
Because there's no time, I'm
trying to help you.

He takes her clothes from the satchel. She sees her things.

CLAUDIA

What gives you the right to invade me?

LEVINSKY

Invade you? I don't want you to look like a nut in court.

CLAUDIA

When's the last time you went through your wife's dresser? When's the last time you scouted around in her panty drawer?

LEVINSKY

Calm down, for Christ's sake, it's no big deal.

CLAUDIA

When's the last time somebody went through your goddamn things without permission? It is a big deal. I decide who sees my underwear!

Silence. The other patients are smiling or frightened. One of the guards has moved closer. Levinsky and Claudia look at one another. She's defiant. After a moment:

LEVINSKY

I'm sorry...I'm sorry.

CLAUDIA

(quietly)

My rights.

CUT TO MEMORY:

INT. CLAUDIA'S BEDROOM - NIGHT - (MEMORY)

It is raining outside. SOFT JAZZ from the STEREO. The small night light casts its glow. Between each finger of the ceramic hand is a one hundred dollar bill. A nearly empty bottle of wine and two glasses sit on the night table. We see Alan's back. The camera moves to the side, revealing Claudia gently trying to push him away.

CLAUDIA

No, no, no, no more, my sweet apple.

Then he rolls on his side.

ALAN

I want more. I'm not through
with you yet.

CLAUDIA

Well, we'll have more next week.
Why don't you get dressed now?

She slips on a robe.

ALAN

I don't want to go home tonight.

He gets up and is walking toward the bathroom.

ALAN

Let's take a nice, sexy bubble
bath together.

CLAUDIA

I'm sorry, I have another
appointment.

ALAN

What're you going to do now,
fuck somebody else?

She picks up the telephone in the living room and starts
dialing.

CLAUDIA

Hello? I'm going to be a little
late.

ALAN

(running tub)
Where's your bubble bath? Ya got
any bath salts, that kind of stuff?

CLAUDIA

(continuing into phone)
That sounds wonderful. About
half an hour. Bye.

She comes into the bathroom again.

CLAUDIA

(firm)
Alan, be a good boy.

ALAN
Don't give me that whore talk.

CLAUDIA
Come on, Alan, time's up.
That's enough.

ALAN
I say when it's enough.

And he starts to try to pull her kimono off to get her into the bathtub. They start to struggle.

ALAN
I like to bathe girls.

CLAUDIA
I'm not a girl anymore.

ALAN
You're not a boy.

She pushes him away. He stumbles against the sink awkwardly, bumping his elbow.

ALAN
Bitch!

CLAUDIA
I don't do baths!

ALAN
You sound like my wife..."I don't
do this, I don't do that."

He starts to hit her.

CLAUDIA
(frightened)
Stop it, Alan, I'm not your wife
-- calm down.

He hits her again, out of control.

ALAN
You goddamn cunts are all alike.

She runs into the bedroom.

INT. BEDROOM

She gets to the telephone but suddely he's there. He grabs the phone and rips the cord out. She rushes to the living room.

INT. LIVING ROOM

He grabs her and she rakes her fingernails across his face, leaving four bloody streaks.

He slaps her. She knees him in the groin. He bends over in pain. She gets away again and grabs the handle of a chromium decanter and wildly swings, catching him flush in the face.

He stumbles backwards, his face bloodied. She continues swinging at him, crying with each blow.

He grabs the decanter from her. He is on the offensive again. She runs into the bedroom and continues into the bathroom.

INT. BATHROOM

Claudia slams the door, starts to lock it, but he pushes the door open, moves in. Alan throws the decanter at her, misses, the decanter strikes the mirror, the mirror shatters. He rushes at her, starts to strangle her, beating her head against the floor. She picks up a shard of glass, brings it down into his neck as she fights for her last breath. He collapses on the floor. Her hand bleeding.

CUT TO:

INT. CLAUDIA'S CELL - NIGHT - (RAINING)

She wakes suddenly from a fitfull dream, sits up, crying, shaking. She looks up at the small window in the door. An ATTENDANT's face looks down at her. She pulls down into herself and turns to a fetal position. The rain hits the grimy window. A radiator hisses.

CUT TO:

INT. COURTROOM - DAY

The Bailiff, HARRY, is adjusting the blinds. The light is gray, as after a rain. A court REPORTER checks her equipment. Levinsky is at the defense table taking pads and files out of his briefcase. Rosenthal sits by himself at one side of the courtroom. On the other side sit Arthur and Rose. MacMillan is whispering to them.

CLOSE SHOT - LEVINSKY

He looks up.

ANGLE ON PRISONER'S ENTRANCE:

A MATRON leads Claudia inside. She's dressed in the clothes Levinsky brought her. Her head is held high. She carries her law book and pad. Levinsky reacts to her new appearance. She is taken to the defense table.

LEVINSKY
You look wonderful.

CLAUDIA
You know what I use this dress for? For the ones who want to sit on Mommy's lap.

She sits down, takes a pad and pencil and starts to doodle. The door to the Judge's chambers opens. The robed JUDGE (Stanley Murdoch, 60) enters quickly.

HARRY
All rise, please. His Honor,
The Justice of the Court.

They all rise. The Judge sits. They sit.

FAVOR CLAUDIA as the Judge speaks.

JUDGE
This hearing has been set to controvert the findings of psychiatric examinations.

Claudia turns and looks at Rosenthal.

JUDGE
(continuing)
In the matter of the People of the State of New York versus Claudia Faith Draper. Is the defendant ready, Mr. --

RECORDER
Levinsky, Your Honor.

LEVINSKY
(rising)
The defendant is ready, Your
Honor.

Claudia slowly turns and looks at Arthur and Rose.

MacMillan
The People are ready, Your
Honor. I'd like to call Dr.
Herbert Rosenthal.

As Rosenthal takes the stand and is sworn in, Claudia looks at Rose and Arthur. Rose mouths the words, "Hello, darling." Arthur leans forward and gives her a little wave. Claudia turns back to the table.

HARRY
Do you solemnly swear that
the testimony you shall give
in this special proceeding
shall be the truth, the whole
truth and nothing but the
truth?

ROSENTHAL
I do.

MacMILLAN (V.O.)
Dr. Rosenthal, would you give
us a general idea of what in
the defendant's behavior led
you to your finding that she
is incapacitated?

ROSENTHAL
It was clear to me that the
patient was clearly out of
touch with reality. She was
suspicious and often hostile.

ANGLE ON CLAUDIA'S NOTEPAD

She flips for a blank page and start doodling. Over this
we HEAR:

ROSENTHAL (V.O.)
(continuing)
She has a tendency towards
inappropriate humor.

CLAUDIA
(to Levinsky)
He didn't like my jokes.

SHOT - ROSENTHAL ON WITNESS STAND

ROSENTHAL
She was given to irrational outbursts and obsessed with the idea of conspiracy and obviously regarded me as part of one.

SHOT - COURTROOM FAVORING MacMILLAN

MacMILLAN
Based on this diagnosis, do you believe that the defendant can consult rationally with her counsel and assist in her defense?

ROSENTHAL
No, I don't believe so.

JUDGE
Does this mean she can't understand the charge?

ROSENTHAL
In this patient's case, she's so convinced that the District Attorney and her parents and even I are conspiring to put her away, instead of letting her stand trial, that I don't see how she could distinguish between a criminal charge and persecution.

Claudia leaps to her feet.

CLAUDIA
Oh, yes, I can. I can tell the difference. This is persecution.

JUDGE
Mr. Levinsky.

Levinsky pulls her to her seat.

LEVINSKY
(to Judge)
I'm sorry, Your Honor, it won't
happen again.

LEVINSKY
(harsh whispers)
Do you want to lose this?

CLAUDIA
It is persecution. What would
you call it?

LEVINSKY
I'd call it suicide.

FULL SHOT

JUDGE
You may continue, Mr. MacMillan.

MacMILLAN
Doctor...do you believe the
patient is dangerous to herself
and others?

ROSENTHAL
Yes, I do. When a patient is
paranoid, and I found the patient
to be paranoid...

CLOSE - CLAUDIA/LEVINSKY'

CLAUDIA
(to Levinsky)
Ask him to define paranoid.

LEVINSKY
Shut up.

FULL SHOT

ROSENTHAL
...and has this patient's
history, I'd consider such a
patient dangerous.

CLAUDIA
(jumps up)
Define paranoid!

LEVINSKY
(pulls her down)
SIDDOWN.

CLAUDIA
Ask him to define paranoid!

JUDGE
Mr. Levinsky! If this proceeding is too much of a hardship for the defendant, I'll be happy to consider a request for an adjournment.

LEVINSKY
It won't be necessary, Your Honor.
I'm sorry.

JUDGE
We allow a good deal of leeway in these circumstances, Mr. Levinsky, we are not so formal here as in other courts, but I'd like to remind you that the rules of contempt apply. Does the defendant understand that? Young lady, do you understand what I just said?

CLAUDIA
Of course I understand it.

LEVINSKY
She understands perfectly, Your Honor.

Silence. Then:

JUDGE
You may continue, Mr. MacMillan.

MacMILLAN
In your professional opinion, Dr. Rosenthal, can the defendant be treated successfully?

ROSENTHAL
Good God, yes.
(looks at Claudia)
She's a perfect candidate for treatment. She's intelligent, she's not insensitive and -- most important -- she's not too far gone.

MacMILLAN

Doctor, putting aside for a minute your role as a witness, would you like to see the defendant receive treatment before she's brought to trial?

ROSENTHAL

Absolutely.

MacMILLAN

(by rote)

Doctor Rosenthal, do you have an opinion of reasonable medical certainty that the defendant, Claudia Draper, as a result of a mental disease or defect, lacks the capacity to understand the charge against her, or to assist in her own defense?

ROSENTHAL

(automatically)

In my professional opinion, the patient does not have the capacity to understand the charge against her, nor can she assist in her own defense.

MacMILLAN

Thank you, Doctor. No further questions, Your Honor.

JUDGE

Mr. Levinsky?

Levinsky rises and moves to the witness chair.

LEVINSKY

If you don't mind, I'm going to go rather slowly and...

JUDGE

(interrupting)

I mind, Mr. Levinsky, this is a hearing, not a trial.

MACMILLAN

turns his head, pleased.

ANGLE - THE BENCH

Levinsky looks at the Judge, nods agreeably and turns to Rosenthal.

LEVINSKY

Doctor Rosenthal, you described the defendant as -- out of touch with reality, suspicious, often hostile...

CLAUDIA

With a tendency towards inappropriate humor.

LEVINSKY

(quickly, before the Judge can intervene)

Thank you. Doctor, did you describe the defendant as suspicious and hostile?

ROSENTHAL

Yes.

LEVINSKY

Suspicious and hostile to whom, Doctor?

ROSENTHAL

Well...to the world in general.

LEVINSKY

Yes, but the world in general was not in the room with her, you were.

ROSENTHAL

And after I, Doctor Alvarez.

CLAUDIA

(imitating)

Buenos noches, senorita, como esta?

JUDGE

Young lady, you've been warned.

CLAUDIA

The man couldn't speak English!

Levinsky goes to her and whispers sternly.

LEVINSKY
I've asked two questions, you've interrupted twice. Shut the fuck up!

CLAUDIA
(whispers)
I never understood a word Alvarez said.

LEVINSKY
You never understand a word I say.

CLAUDIA
But I'm not crazy!

LEVINSKY
That's what I'm trying to prove.

He stares her down. She goes back to doodling. Levinsky turns back to Rosenthal.

ROSENTHAL
Dr. Alvarez speaks with an accent. But he is fully qualified. After all, Dr. Freud had an accent.

LEVINSKY
Now let's see, you're a licensed physician, aren't you?

ROSENTHAL
Of course.

LEVINSKY
Of course you are. I always get psychologists and psychiatrists mixed up, but psychiatrists are the ones with the M.D., right?

ROSENTHAL
Right.

LEVINSKY
So, you're in the practice of psychiatry, which is a branch of medicine?

ROSENTHAL

Correct.

LEVINSKY

Now, Doctor, you work at Bellevue, which is a medical hospital, right?

ROSENTHAL

Yes, it's a medical hospital.

LEVINSKY

The practice of medicine at this hospital is to make people, sick people, well, right?

ROSENTHAL

Well, or better.

MacMILLAN

Your Honor, surely counsel for the defense knows what hospitals and doctors do?

LEVINSKY

Not always, Your Honor.

JUDGE

Continue.

LEVINSKY

A sick person comes into the hospital, Doctor. What happens?

ROSENTHAL

When a patient comes in with symptoms and he's examined, if the symptoms show the presence, or the likelihood of a condition, he's treated.

LEVINSKY

Hmmmm. All right, Doctor, here comes Lily Levinsky -- that's my mother, Your Honor -- she's complaining of a sore throat, the doctors examine her throat and find a growth, a tumor. What then?

ROSENTHAL

They take a section of it and send it to the lab to be tested for malignancy.

LEVINSKY

Ah, Dr. Rosenthal, you don't know my mother. She says, oh, no, you can't take a piece of my throat, it's the only throat I've got, don't touch it. What then?

ROSENTHAL

Well, they persuade her that it's in her best interest to allow the test.

LEVINSKY

Mrs. Levinsky has to sign the release, doesn't she?

ROSENTHAL

Yes, she does.

LEVINSKY

My mother says, no, she won't sign.

ROSENTHAL

They never do that.

LEVINSKY

You don't know my mother. She'll tell you to take your release and paper your walls with it. What then?

ROSENTHAL

The hospital would dismiss her.

LEVINSKY

Without treating her?

ROSENTHAL

Well, yes.

LEVINSKY

So. One of the elements of the practice of medicine at this medical hospital is the consent of the patient?

ROSENTHAL

You're talking standards in the medical section. In the psychiatric section --

LEVINSKY

You did say psychiatry was a branch of medicine, didn't you, Doctor?

ROSENTHAL

I did, and it is.

LEVINSKY

Dr. Rosenthal --

MacMILLAN

Your Honor, Counsel's questions are gratuitous. The Mental Hygiene Law expressly says that --

LEVINSKY

That Dr. Rosenthal -- a psychiatrist, in the practice of medicine -- can examine and treat anybody any way he wants. Without that person's consent.

CLAUDIA

You got it, baby.

The Judge stares her down.

JUDGE

Mr. Levinsky, if you wish to challenge the provisions of the Mental Hygiene Law, this isn't the proper forum for it.

LEVINSKY

Of course not, Your Honor. I apologize. Dr. Rosenthal, can you tell me what the defendant is charged with?

ROSENTHAL

It's a homicide charge of some sort -- manslaughter, first-degree manslaughter.

CLAUDIA

Actually, it was more like woman-slaughter, only I finished first.

LEVINSKY

Do you know the elements of first-degree manslaughter?

ROSENTHAL

No, I'm not a lawyer. All I know is that she did kill a man.

LEVINSKY

(angry)

Your Honor, I know the witness is a doctor and not a lawyer, but could the court explain to him that as far as the law is concerned the defendant is innocent?

JUDGE

I think you've explained it well enough, Mr. Levinsky.

(to Recorder)

Strike "She did kill a man."

LEVINSKY

Now, as I grasp it, you diagnosed the defendant as a paranoid-schizophrenic and recommended that she be committed?

ROSENTHAL

Yes, but --

LEVINSKY

But, what?

ROSENTHAL

You're making it sound so arbitrary. I don't do this lightly.

LEVINSKY

What have I left out, Doctor?

ROSENTHAL

The behavior that led to my diagnosis. Let's be precise here. The point is her behavior was completely out of keeping with the context. The proper term would be negativistic.

LEVINSKY

What does that mean?

ROSENTHAL

A reaction opposed to the normal reaction expected in a given situation.

LEVINSKY

A reaction opposed to the normal
reaction expected in a given
situation.

ROSENTHAL

Yes.

LEVINSKY

Expected by whom?

ROSENTHAL

By the -

He stops abruptly.

LEVINSKY

Expected by whom?

ROSENTHAL

By the psychiatrist doing the
examination.

LEVINSKY

Thank you, Doctor. I have no
more questions.

ROSENTHAL

Just a minute, just a minute.

LEVINSKY

I have no more questions, Your
Honor.

ROSENTHAL

(to the Judge)

May I say something?

JUDGE

That was neatly done, Mr. Levinsky,
but this isn't the Criminal Courts.
Go ahead, Doctor.

ROSENTHAL

All I want to say is this. What
you are doing with your legal
tricks is depriving a sick girl
of proper treatment. Now, I want
her to get better, and the only
place she's going to get better

(MORE)

ROSENTHAL (CONT.)
is in a hospital. There is a wider context here than the law. The girl has a history and you're ignoring it. A broken home, a broken marriage...

LEVINSKY
A broken home, a broken marriage. Well, that's half of us.

ROSENTHAL
Disillusion...

LEVINSKY
That's the other half.

MacMILLAN
Your Honor, could we eliminate Mr. Levinsky's commentary and let the doctor speak?

JUDGE
Yes, I agree. Go ahead, Doctor.

ROSENTHAL
We're not talking about a "defendant," we are talking about a very troubled patient. Not a girl from the streets, but a bright upper-class girl who couldn't cope and broke down, a girl who became a prostitute and killed one of her customers.

LEVINSKY
Your Honor, I object! Nothing...

The Judge holds up his hand, silencing Levinsky.

ROSENTHAL
We're talking about breakdown. Breakdown. When there's breakdown, it's our job to put the pieces back together. I want to tell you that's not done in a courtroom or a prison, that's done in a hospital.

Rosenthal starts to leave the stand.

LEVINSKY
Just one moment, Doctor, I have a few more questions.

Rosenthal sits.

LEVINSKY

Did the defendant tell you she'd been a prostitute?

ROSENTHAL

No.

LEVINSKY

Did you ask her if she'd been a prostitute?

ROSENTHAL

Yes.

LEVINSKY

And what did she answer? Doctor, what did she answer?

ROSENTHAL

I don't remember.

CLAUDIA

(jumping up, holding
up her notebook)

I said, "Whoring is getting paid
for work you don't want to do."

LEVINSKY

Has the defendant been charged
with prostitution?

ROSENTHAL

I don't know.

LEVINSKY

Maybe Mr. MacMillan knows. Mr.
MacMillan. Mr. MacMillan!!!

MacMILLAN

There's no charge of prostitution.

LEVINSKY

And other than what the District
Attorney has told you, you have no
knowledge -- no personal, no
professional knowledge -- that the
defendant ever killed anyone,
either, right?

ROSENTHAL

Well --

LEVINSKY

(yelling)

Right?

ROSENTHAL

Yes, that's right.

CLAUDIA

(rises)

Right!

LEVINSKY

I have no more questions.

He hurries to Claudia and pulls her down. They sit.

LEVINSKY

Don't start celebrating. We're still in the hole.

MacMILLAN

With your permission, Your Honor, I'd like to save my redirect for later.

The Judge nods.

JUDGE

You can step down, Doctor.

Rosenthal goes to his seat.

MacMILLAN

(rising)

Your Honor, I'd like to call Mrs. Arthur Kirk.

ANGLE ON CLAUDIA AND LEVINSKY

She grabs his arm.

CLAUDIA

(whisper)

I don't want her up there, Levinsky. She doesn't know anything about anything.

LEVINSKY
We don't make out the invitation
list here.

ANGLE ON ROSE

gets out of her seat, and begins to move down the aisles.

ANGLE ON CLAUDIA

CLAUDIA
(more urgently)
I don't need her, I don't want
to hear her.

LEVINSKY
(rising)
Your Honor, may the smokers have
a short recess?

JUDGE
(glances at Claudia)
We can take a few minutes.

The Judge rises and exits. The Recorder leaves.

ARTHUR

rises and moves to Rose.

ARTHUR
Go talk to her. Tell her you love
her.

ROSE
Come with me.

They move toward the defense table.

ROSE
Claudia?

ANGLE TO INCLUDE CLAUDIA AND LEVINSKY

ROSE
Hello, darling. How are you?

Nothing.

ROSE
You look thin.

Claudia stares at her parents; Levinsky watches her.

ARTHUR
Are they feeding you? I can
arrange to have food sent in.
Would you like that?

Still nothing.

ROSE
You look tired. Are we making you
tired? You can say so, darling.

ARTHUR
Say something, please.

ROSE
Arthur, we can talk to her later.
Claudia, we'll talk later. We
love you, dear.

CLAUDIA
What?

ARTHUR
We love you.

ROSE
Don't you know that?

CLAUDIA
We love you.

ROSE
Yes.

CLAUDIA
We love you.

Rose and Arthur look at each other, puzzled. They look at
Levinsky, but he is no help.

CLAUDIA
One more time. We...come on, we....

ROSE/ARTHUR
(again, they glance
at each other)

We...

CLAUDIA
Love...

ROSE/ARTHUR
Love...

CLAUDIA
You.

ROSE/ARTHUR
You.

CLAUDIA
Outstanding. Let's have a
cigarette, Levinsky.

She turns and Harry escorts her through the door to the
holding pen. Levinsky follows.

Arthur puts his arm around Rose and leads her back to their
seats. She is near tears.

INT. HOLDING CELL - LEVINSKY AND CLAUDIA

They are smoking. They stay on their feet. He leans against
the door.

LEVINSKY
I tried to quit a couple times.
It didn't take.
(beat)
You know, my wife and I...

CLAUDIA
I don't want to hear about your
wife...I'm sorry...talk about
your wife.

LEVINSKY
Well, I was just thinking about
how people withhold...in a family.

CLAUDIA
How many kids do you have?

LEVINSKY
Three. Two boys and a girl.

CLAUDIA
You going to get divorced?

LEVINSKY
(waits, smiles,
shrugs)
We talk about it. Then we go to
the movies.
(beat)
Why don't you want her to testify?

Claudia struggles for a moment.

CLAUDIA
She never knows what to say.
(moving to door)
Besides, we've had enough about
mothers.

She knocks on the door, Harry opens it.

CLAUDIA
You can take me to my seat,
officer.

HARRY
Put out your cigarette.

She stubs out her cigarette in an ashtray.

INT. COURTROOM - DAY

Rose Kirk is on the stand. She is ill at ease. We hold
on her as she twists a Kleenex in her fingers.

MacMILLAN (O.S.)
(gently)
Mrs. Kirk, the defendant, Mrs.
Draper, is your daughter, is
that correct?

ANGLE - WIDER

MacMillan stands nearby.

ROSE

Yes.

MacMILLAN

You and your daughter's father
were divorced, were you not?

ROSE

Yes.

MacMILLAN

Was it an acrimonious divorce?

ROSE

Oh, no, not at all. We're
civilized people. As I recall,
we even wished each other luck.
Now, understand, we might have
exchanged a few harsh words,
but other than that it was
friendly.

ANGLE - THE DEFENSE TABLE

Claudia listens, riveted.

MacMILLAN (O.S.)

And your daughter did not react
badly to it?

ROSE (O.S.)

She was just fine. After all,
she was only five.

BACK TO SCENE

MacMILLAN

And how soon after your divorce
did you marry Mr. Kirk?

ROSE

Eleven months. Nearly a year.

MacMILLAN

And how did your daughter get
along with Mr. Kirk?

ROSE

Oh, fine. It was love at first sight for both of them.

MacMILLAN

Mrs. Kirk, can you tell us when you first noticed any changes in her behavior?

ROSE

As early as the sixth grade, she was around eleven. She had been very active in school, in sports and clubs and that sort of thing. She was always a very happy child. Then all of a sudden she withdrew. She seemed to live in fantasy most of the time. You never knew how she was going to act. One day she would talk a blue streak of utter nonsense and the next day you couldn't get a word out of her. Later, in high school, we had some problems with marijuana, staying out all night, and there was a period of...promiscuity. One night, she was sixteen, Arthur, Mr. Kirk, found her standing at the mirror in the bathroom. She had cut off all her hair, just an inch from the scalp. When he tried to approach her, she...

(stops, finds the
right phrase)

...brandished the scissors on him.

MacMILLAN

Did you get any professional counseling?

ROSE

Arthur was against it. He doesn't believe in airing family problems. He just wrote it off as adolescence.

MacMILLAN

Mrs. Kirk, do you have any idea what caused her behavior?

Rose looks up at him, struggling for an answer.

ROSE

Sometimes I would just sit up all night making lists of things I might have done wrong. Was I too strict? Too permissive? Did I expect too much? Did I set a bad example? Every mother makes mistakes, I'm sure I made them sometimes, but not enough times for her to carry on the way she did. Not enough times for her to drink and lie and cut school and not talk to me and not kiss me and not touch me. Not enough times for that.

Rose begins to weep now.

DEFENSE TABLE

LEVINSKY

(to Claudia)

Hang on.

CLAUDIA

Poor Mama.

FULL

MacMillan puts a hand on Mrs. Kirk's shoulder to comfort her.

MacMILLAN

Mrs. Kirk?

JUDGE

Would you like to take a minute?
We can. It's quite allowable.

Rose shakes her head.

ROSE

I'm alright.

MacMILLAN

Claudia got married while she was still in college, didn't she?

ANGLE ON LEVINSKY AND CLAUDIA - FROM BEHIND

As Rose speaks, Claudia doodles, three stick figures with big circles for heads, all in a line. One head is smaller than the others. Though they have eyes and noses, they have no mouths.

ROSE (O.S.)
She sent a clipping from the college paper. That's how we heard.

CLOSEUP ON THE STICK FIGURES

ROSE (O.S.)
Not even a note. Nothing. It hurt me terribly.

ANGLE TO INCLUDE LEVINSKY

looking at her drawings.

ROSE (O.S.)
And Arthur, too. She's our only child.

ANGLE ON ROSE

ROSE (CONT.)
I don't know what happened. When she was a little girl, she loved me so much. She used to say to me 'I love you to the moon and down again...

CUT TO MEMORY:

INT. CHILDHOOD BEDROOM - DOOR SLIGHTLY AJAR (MEMORY)

Claudia (11) on bed in pajamas, crying. We hear Rose's footsteps outside the door. They move closer.

ROSE (V.O., CONT.)
...and around the world and back again.' And I would answer 'I love you to the sun and down again and around the stars and back again.'

Claudia looks toward the door. Rose is seen through the crack with a drink in her hand, stops momentarily, then goes on. We hear a door close.

CUT BACK TO:

INT. COURT

ROSE
Do you remember, Claudia?

CLAUDIA
Mama, please, just answer the questions.

ANGLE FAVORING MacMILLAN

MacMILLAN
And did she get in touch when her marriage failed?

ROSE
I found out from a friend. And I called and I said is it true? And she said yes, it's true. And there was a big silence. So I said come home. Stay with us till you feel better. No, she said. Just no.

MacMILLAN
Were you able to keep in touch with her after that?

ROSE
I called and called but she never answered my messages. So instead of calling, I wrote -- I wrote --

Rose reaches into her purse and pulls out a stack of letters bound with a pink ribbon.

ROSE
These are the letters. Right here. I thought you should see them because they're marked, you see? All of them, every single one, in exactly the same way.

She turns to Claudia.

ROSE

(demanding)

Is this your handwriting? Answer
me...Is this your handwriting?
Is this your "Addressee unknown"?
"Addressee unknown", "Addressee
unknown"? There are thirty-one
letters in my hand and they are
all, every single one, marked
"Addressee unknown"!

She hurls the letters toward Claudia. The ribbon comes
loose and the letters scatter on the floor.

CLAUDIA

reaches for them, but Levinsky holds her.

HARRY

gathers them together and hands them to MacMillan.

THE BENCH

JUDGE

Are you sure you wouldn't like
to take a short break, Mrs. Kirk?

ROSE

I'm fine, I'm fine.

MacMILLAN

In other words, your daughter has
continuously and progressively
withdrawn from you for nearly
twenty years, and since the
breakup of her marriage has
refused to have anything to do
with you?

ROSE

Not until today...

MacMILLAN

Mrs. Kirk, do you believe your
daughter needs psychiatric help?

LEVINSKY
Is Mrs. Kirk a medical expert?

MacMILLAN
Rephrase. As a parent, solely as
a parent, would you like your
daughter, Claudia Faith, to
receive psychiatric treatment?

CLAUDIA
I'm an adult. What does it matter
what she thinks?

The Judge bangs his gavel.

CLAUDIA
It's my life, Stanley!

JUDGE
You're trying my patience, young
lady!

CLAUDIA
Why do you listen to all this?
Why don't you listen to me?

JUDGE
Sit down, young lady! You'll have
your chance to testify.

Levinsky eases her back into her seat.

MacMILLAN
(prompting)
Mrs. Kirk...

ROSE
I'm sorry, what was the question?

MacMillan nods to the Recorder.

RECORDER
(reading)
"As a parent, solely as a parent,
would you like your daughter,
Claudia Faith, to receive
psychiatric treatment?"

ROSE
(struggling)
She needs help. Yes. It's hard
to say that about your own family,
but yes...I'm sorry, darling,
yes...She needs help.

MacMILLAN

Mrs. Kirk, I have one last question...

ROSE

(interrupts)

It's not her fault. When they told me what she did, when they told me about the...men...I knew it couldn't be her fault. She's my daughter. She couldn't do that and be in her right mind. She only loved one man in her life, her husband, Peter.

CLAUDIA

Like you, Mama?

ROSE

(erupting)

He lied. Your father was a liar. Rose, he said, I love you, I love you more than life itself, I'll never look at another woman, there are no other women, there'll never be anyone else. Do you know how many there were? Do you have any idea? He never loved me, darling, never.

CLOSE ON CLAUDIA .

We HEAR a YOUNG MAN'S VOICE O.S. SOFT WHISPER

VOICE

Marry me?

CUT TO MEMORY:

SHOT PETER

attractive young man. (22)

PETER

Marry me, Claudia.

INT. LIBRARY

A college library, in the shadows of the stacks. Claudia (21), moves down the stacks looking for a book, Peter at her side.

CLAUDIA
Sounds like a lousy idea.

PETER
(reaches out and
touches her)
But I love you. I'm crazy about
you.

CLAUDIA
Oh, that'll pass, it's like a
hard-on. Marry somebody else,
then I can be the other woman
and I'll know where I stand.

PETER
I don't want to marry anyone
else. I want you.

CLAUDIA
What do I get for it, Peter?
A stove and a refrigerator?

PETER
- And country walks in springtime...
and children...who look like me...
(singing)
"and a love whose burning light
will warm the winter night, that's
all...that's all..."

CUT BACK TO:

INT. COURT -

MacMILLAN
Mrs. Kirk, do you love your
daughter?

Rose nods yes.

RECORDER
Can she say it for the record?

Rose raises her head proudly.

ROSE
I love my daughter.

MacMILLAN
Thank you, Mrs. Kirk. I have no
further questions, Your Honor.

MacMillan moves to his seat.

THE DEFENSE TABLE

LEVINSKY
(whisper)
All true?

CLAUDIA
Close enough. Let her go.

LEVINSKY
I've got to go through the motions.

JUDGE
• Mr. Levinsky, do you have any
questions?

Levinsky rises, then moves towards the witness stand.

LEVINSKY
Mrs. Kirk, would you like to
take a minute?

Rose shakes her head, no.

LEVINSKY
Mrs. Kirk, you said that you and
the defendant's father --

Claudia TAPS the table with her glass.

LEVINSKY
Could we strike that?

JUDGE
Strike it.

LEVINSKY

You testified that when the
defendant was in ~~junior~~ high
school --

Claudia STRIKES the table sharply with her glass. Levinsky
looks at her and she shakes her head, no. He turns to the
Judge.

LEVINSKY

May I have a moment, Your Honor?

The Judge nods. Levinsky moves to Claudia.

LEVINSKY

(whispering)

You refused to be examined by an
independent shrink. You have to
let me discredit the witnesses
against you.

CLAUDIA

Leave her alone.

Levinsky turns to the Judge.

LEVINSKY

Your Honor, I have no more
questions.

Levinsky crosses to the defense table and sits.

JUDGE

You may step down, Mrs. Kirk.

Rose slowly gets to her feet and moves to her seat as:

MacMILLAN (O.S.)

I call Arthur Kirk.

ANGLE - ARTHUR KIRK

He moves toward the witness stand. As he approaches Rose,
he stops and embraces her tenderly.

ANGLE - CLAUDIA

watching them.

ANGLE - THE BENCH

Arthur is sworn in by Harry.

HARRY

Do you solemnly swear the
testimony that you shall give
in this special proceeding shall
be the truth, the whole truth,
and nothing but the truth?

ARTHUR

I do.

HARRY

Be seated.

Arthur sits as MacMillan approaches the witness stand.

MacMILLAN

Mr. Kirk, how old was the
defendant when you married
her mother?

ARTHUR (O.S.)

Claudia was five.

ANGLE - THE BENCH

MacMILLAN

At that time was there anything
about her that would have led
you to believe that Claudia was
troubled?

ARTHUR

Claudia was always troubled. She
was frightened. They were both
frightened, when I first met them.
They'd been abandoned, you see,
by Claudia's natural father.

MacMILLAN

So you would describe her as
frightened, traumatized?

ARTHUR

Yes, and always on guard, always distrustful. I shouldn't say "always." There were periods when she was a delight...and happy...but they were short-lived.

MacMILLAN

Did you get along?

ARTHUR

Yes we got along fine. I was her champion.

MacMILLAN

What do you mean by that?

ARTHUR

When her mother wanted to ground her for a month, I'd negotiate it down to two weeks. And I forbade Rose to spank her. We were never spanked in my house and I believe no child should ever be spanked. It breaks their spirit.

MacMILLAN

You tried to be a good father to her?

ARTHUR

I tried. When she woke up and cried in the night with bad dreams, I was the one who went to her, I held her and comforted her. I didn't know very much about children, but I learned. When she got a little older, I even took her to the office with me.

MacMILLAN

Given your years with Claudia, Mr. Kirk, and the close relationship you shared, would you say you understood her pretty well?

ARTHUR

I think so.

(beat)

(MORE)

ARTHUR (CONT.)

She was a troubled but lovely child, a joy to me in spite of everything. And even though I don't have the opportunity to see her now...

(looks at Claudia,
their eyes meet)

I'm sure she's a very special woman.

MacMILLAN

Were you surprised when her marriage collapsed?

ARTHUR

All that surprised me was that it lasted so long. I didn't know Peter until after they were married, and not very well then. He's a remarkable young man. He did everything he could for ten years.

CLAUDIA

You hated him!

JUDGE

Mrs. Draper, do not start up again.

LEVINSKY

Sorry, Your Honor.

CLAUDIA

(to Levinsky)

That didn't mean anything, when he swore to tell the truth?

(stands up)

He hated Peter's guts!

JUDGE

You will have your turn to speak, Mrs. Draper. Now sit down.

She sits down, working hard to calm down. She looks at the Recorder and focuses her attention there.

MacMILLAN
Speaking as a loving and devoted
parent...

CLOSE ON CLAUDIA:

MacMILLAN (V.O. CONT.)
...do you believe your step-
daughter is in need of
hospitalization?

CUT TO MEMORY:

INT. BATHROOM - NIGHT (MEMORY)

The bath is running, filling the room with steam.

ARTHUR (V.O.)
Yes, I'm sorry to say I do.

Claudia leans against the sink, smoking a cigarette. She wears a homey chenille robe. The doorknob jiggles. She looks at it.

PETER: On the other side, dressed in pajama bottoms.

PETER
(gently)
Don't do this to me again,
honey.

CUT TO:

CLAUDIA: Tears roll down her cheeks.

CUT TO:

PETER
It's been three weeks.

CUT TO:

CLAUDIA: She can't bring herself to open the door. We HEAR the doorknob jiggle.

LEVINSKY (V.O.)
Mr. Kirk, did you hate Peter?

CUT BACK TO:

INT. COURT

Levinsky paces in front of MacMillan.

ARTHUR
No, I may have had the typical
father's reaction -- no man was
good enough for my daughter.
I always suspected he was a
gold digger.

LEVINSKY

I see.

He walks back to the defense table, not sure how to proceed.

CLAUDIA

(whispers)

Forget him. You're wasting time.

LEVINSKY

Look, you've tied my hands behind
my back. At least let me walk
around a little bit.

ANGLE ON LEVINSKY

LEVINSKY

Mr. Kirk, do you know why the
defendant attacked her former
attorney, Clarence Middleton?

ARTHUR

She didn't like his advice.

LEVINSKY

And what was that advice?

ARTHUR

You'll have to ask Mr. Middleton.

LEVINSKY

You have no idea?

ARTHUR

I seem to recall that he suggested that a hospital was a better place for her than Riker's Island.

LEVINSKY

Really.

ARTHUR

He felt it was the best way.

LEVINSKY

I see, the best way. And when you and your wife talked to Doctor Rosenthal, when you chatted with him about the crime she'd been charged with, did he also tell you it was the best way?

ARTHUR

Yes.

LEVINSKY

And what does that mean to you, Mr. Kirk -- the best way?

ARTHUR

Mr. Levinsky, a trial is a public event. If she were your daughter, would you want her laughed at, hammered into a pulp by attorneys and the press? She's just a client to you -- day after tomorrow you're gone -- but she's not just a client to me. I'm not going to see her humiliated in front of the whole world. No, sir, this is not a common criminal. My child is ill and I'm going to do everything in my power to help her get better. And that doesn't include letting her sit in a public courtroom and be destroyed.

Levinsky paces, uncomfortably.

LEVINSKY

Mr. Kirk, when you married Mrs. Kirk, uh...

(to Recorder)

No, strike that...

(MORE)

LEVINSKY (CONT.)

Mr. Kirk, you and your wife were warm, caring parents, weren't you? Both of you loved the defendant...

ARTHUR

And we still do.

LEVINSKY

Yes...That's why I can't quite understand why the defendant behaved the way you've described it.

ARTHUR

She was abandoned, her father walked out on her, she was unprotected.

LEVINSKY

But you replaced him with something more substantial.

ARTHUR

That's right.

LEVINSKY

Love and affection and security.

ARTHUR

All of those things.

LEVINSKY

Given all you gave her, that doesn't make sense, does it?

ARTHUR

No, it certainly doesn't.

LEVINSKY

Unless you gave her too much.

(beat)

Maybe you were too generous?

ARTHUR

I'm not ashamed to say I was very generous. I'm a generous man.

LEVINSKY

Do you think perhaps you spoiled her?

ARTHUR

Look, I loved her. When you love someone, you give them things: Christmas, birthdays, graduation. When she was young I gave her presents. When she got older I gave her gift certificates. Sometimes cash.

LEVINSKY

My mother always warned me not to give my children money.

ARTHUR

I disagree. Look, I'm a businessman, and to me running a home is just like running a business. You want somebody to do something you give them some incentive to do it. If she straightened up her room she got a dollar. She helped with the dishes, another dollar. If she did well in school and brought home a good report, she got a ten dollar bill.

LEVINSKY

A kind of reward system.

ARTHUR

Exactly. Let them have a little money, give them a sense of responsibility. Let them make their own choices.

LEVINSKY

And what did Claudia choose, Mr. Kirk? Didn't she choose to withdraw from you and Mrs. Kirk?

ARTHUR

And from her husband Peter and from everyone else in her life. God knows what's left for her to withdraw from.

ANGLE - LEVINSKY

walks over to Claudia.

LEVINSKY

(whisper)

Claudia, give me something to go on. I'm dying out there.

CLAUDIA

Bag it, Levinsky. Put me on the stand.

LEVINSKY

What's he hiding? I feel like everybody's hiding something.

No answer.

LEVINSKY

Tell me, damnit!

He pulls her pad away from her, flips the page to the stick figures.

LEVINSKY

Speak no evil, speak no evil,
speak no evil! The people in
your life have no mouths.
What can't they talk about?!

She still doesn't answer.

LEVINSKY

Listen, you can ask your
stepfather one question, and
he's got to answer. What's
the question?

CLAUDIA

Whatever happened to Desi Arnaz?

JUDGE

Are you through with the witness,
Mr. Levinsky?

LEVINSKY

(spits it out)

Not just yet, Your Honor.

Levinsky looks once more at Claudia, angry with her.

LEVINSKY

You can bang that goddamn glass
'til they take it away, I'm
going to question this witness.

ANGLE - LEVINSKY

He turns back to the bench.

LEVINSKY

Mr. Kirk, you must be a saint.
Only a saint could love a
frustrating woman like this.
Could you love a woman like this?

ARTHUR

(stunned)

What...? I've always loved her.

LEVINSKY

How could you love her? This is
a woman even a father could hate.

JUDGE

Mr. Levinsky...

LEVINSKY

This is a woman you'd want to beat
with your belt. Maybe she drove
you crazy, too. Did you ever get
so frustrated with her that you
wanted to beat her?

ARTHUR

Is this your idea of humor, Mr.
Levinsky?

LEVINSKY

Did you ever lose your temper with
her?

ARTHUR

As a parent with a child, over the
years, yes, one time or another I
lost my temper. And yes, I've
spanked her, and I probably did a
bunch of other stupid things: but
I think so have most parents at
one time or another. But I was
always there for her -- I helped
her with her homework. I dressed
her - I bathed her. I was the
one who gave her breakfast before
she went to school.

LEVINSKY

But did you ever lose control?
Did you ever beat her?

ROSE

(standing up)

You stop that! Arthur Kirk would
never hurt anyone. Arthur Kirk
is a loving father, a devoted
father. Not like her real
father who abandoned her. Arthur
never did anything to hurt Claudia.

CLAUDIA

(rises, turns to
Rose)

How would you know, Mama? You
weren't there when I needed you.

MacMILLAN

(rising)

Your Honor...

The Judge raises his hand, stopping him.

Claudia turns back and locks eyes with Levinsky.

He's putting it all together. After a long silence, Claudia
finally sits. He turns to the witness stand.

LEVINSKY

Excuse me, Your Honor. Excuse me,
Mr. Kirk. May I go on, Your Honor?

JUDGE

Proceed.

LEVINSKY

Mr. Kirk...you said that among
the many fatherly duties you
assumed when Claudia entered
your life was bathing her.
Do you remember saying that?

ARTHUR

(uneasy)

Yes...

LEVINSKY

How long did you practice that
fatherly duty?

ANGLE TO INCLUDE CLAUDIA

growing tense.

MacMILLAN
Objection, Your Honor.

JUDGE
Overruled. Answer the question.

ARTHUR
I don't remember.

LEVINSKY
Well, did it stop when she was
five or did it continue a year
and stop when she was six --

ARTHUR
What are you suggesting, Mr.
Levinsky?

LEVINSKY
-- or did it go on two years and
stop when she was seven?

Arthur hesitates, looks at MacMillan, who looks away,
embarrassed.

LEVINSKY
You're under oath, Mr. Kirk,
answer the question.

ARTHUR
I don't know. It didn't last
long. Claudia liked me to do
it --

LEVINSKY
Do what?

ARTHUR
To bathe her -- It was nothing. I
object to your insinuations.

ANGLE

Levinsky moves close to Claudia.

LEVINSKY
(whispering)
Am I on to something?

She looks at him.

CUT TO MEMORY:

INT. BATHROOM (STEAMING)

The doorknob jiggles. We HEAR a tapping on the door. We HEAR the bathtub running.

CUT BACK TO:

INT. COURT

Levinsky whirls on Arthur.

LEVINSKY
My daughter locked me out of the
bathroom when she was four. How
old was Claudia?

CUT TO MEMORY:

INT. BATHROOM

CLOSE ON: A girl's hand turns on the water full blast; it covers the sound of the tapping.

CUT TO ~~COURT~~:

~~INT COURT~~

ARTHUR
(pleading)
Claudia?

LEVINSKY
Was she ten? Twelve?
(to Claudia)
How old, Claudia?

CUT TO ~~BATHROOM~~:

~~INT. BATHROOM~~

A \$50 bill slides under the door.

CUT TO ~~COURT~~:

~~INT COURT~~

LEVINSKY
How old, Mr. Kirk? Thirteen?
Fourteen?

ARTHUR
 She was a little girl, she
 couldn't have been more than
 ...more than...

~~INT BATHROOM~~

CUT TO ~~BATHROOM~~:

Claudia in bathtub, hands clamped over her ears, hair chopped short. (We don't see her face.)

~~INT COURT~~

CUT TO ~~COURT~~:

CLAUDIA
 (screaming)
 I was sixteen!

A stunned silence. Then, finally:

LEVINSKY
 What else occurred in that
 bathroom between you and your
 stepdaughter? What happened
 in her bedroom?

~~BATHROOM DOOR~~

CUT TO

INSERT: Arthur (younger) knocking on a door.

~~INT COURT~~

CUT TO ~~COURT~~:

ROSE
 Stop it! Stop it!

CUT TO

INSERT: (Night of murder.) Claudia tries to lock the
 bathroom door. Alan pushes it open.

~~INT COURT~~

CUT TO ~~COURT~~:

ARTHUR
 It's not true, Rose, you know
 it's not true.

Claudia puts her hands over her ears and moans.

ANGLE ON ARTHUR

ARTHUR
 (rising, to Levinsky)
 You bastard! Look what you've
 done!

CUT TO

INT BATHROOM

INSERT: The decanter hits the mirror and shatters it.

INT COURT

CUT TO ~~INT COURT~~

JUDGE

Sit down, Mr. Kirk.

But he's moving toward Claudia.

ANGLE TO INCLUDE ROSENTHAL

ROSENTHAL

Your Honor, my patient needs attention. We have to get her back to the hospital.

LEVINSKY

Answer the question, Mr. Kirk, did you make your stepdaughter your lover?

CUT TO

INT CLAUDIA'S BEDROOM

INSERT: Child on bed crying. Rose passes her room, drink in hand. (Same image as earlier.)

CUT TO ~~COURT~~

INT COURT

JUDGE

That's enough, Mr. Levinsky. Adjourned. This court is adjourned until ten o'clock tomorrow morning.
(rises, exits)

ARTHUR

(shouting)

Baby, tell them it's a mistake. Tell them I didn't do anything wrong.

CUT TO

INT BATHROOM

INSERT: A \$20 bill slides under bathroom door. A young girl's hand picks up the bill. CAMERA follows her hand to the lock. She opens it. The door opens, revealing Arthur's face.

ARTHUR (CONT., V.O.)

I told her more than once I didn't want to give her a goddamn bath! It was Rose's idea!

CUT TO ~~INT BATHROOM~~

INT COURT

ARTHUR: Approaching her. She slides under the table, whimpering.

He reaches for her, she draws away. She stares at him, eyes wide, frightened, shaking her head.

ARTHUR

Tell them it isn't true, darlin'.
For your mother's sake, take it
back. Don't you see, she's not
in her right mind?

As Claudia draws back from him, we ~~see her~~ -

INT BATHROOM

CUT TO

INSERT: Younger Arthur walks toward the naked girl. She steps back. He kneels down and wraps a towel around her. He slowly dries her in a caressing manner, as we hear --

ARTHUR (V.O.)

You know daddy loves you. C'mon,
baby, tell daddy what you want.

INT COURT

CUT TO ~~CURT~~:

ARTHUR (CONT.)

(kneeling)

I'm begging you, baby, daddy
loves you, darlin'.

He reaches out and touches her.

ROSE

(shrieking)

Don't touch him!

At that moment, Claudia arches back. From deep within her body, she lets out a BONE-CHILLING SCREAM.

INT: BELLEVUE - DAYROOM - NIGHT

A SONG is coming from a cheap phonograph -- "MILORD" sung by Edith Piaf, FIRST SOFTLY, THEN BUILDING. The incongruity of the song is startling.

CORRIDOR

The matron leads Levinsky to Claudia's cell. She opens the door.

INT. CLAUDIA'S CELL - NIGHT

Levinsky comes inside. The matron shuts the door but continues to watch through the window. He sits on the edge of her bed and watches her as she sleeps. She opens her eyes. At first she's startled. Levinsky quickly puts his hand on her arm. She can't seem to focus.

LEVINSKY

It's me, Aaron.

CLAUDIA

(drugged)

I was dreaming.

LEVINSKY

What were you dreaming?

CLAUDIA

Shopping.

LEVINSKY

What did you buy?

CLAUDIA

Everything.

He reaches out and pushes her hair off her forehead.

CLAUDIA

Did we lose?

LEVINSKY

Not yet. I'm sorry, I got so wrapped up in being a goddamn lawyer I forgot all about you. I was pissed off.

CLAUDIA

I know the feeling.

(beat)

I can't talk.

LEVINSKY

It's okay. Tomorrow you'll talk.

CLAUDIA

You gotta go home on the subway.

LEVINSKY

(leaning toward her)

Huh?

--

CLAUDIA
You're supposed to be home
with the missus.

LEVINSKY
No. I'm supposed to be here.

Her eyes close now. From O.S. we HEAR THE PHONOGRAPH. "PAGAN
LOVE SONG."

She winds herself around his arm and drifts off to sleep.

INT. CAFETERIA

Rosenthal is seated alone at a table eating a plate of fruit
salad and cottage cheese. The cafeteria is sparsely populated
with night shift nurses and doctors. Levinsky coldly walks
through the door and directly over to Rosenthal.

LEVINSKY
Get up.

ROSENTHAL
What?

LEVINSKY
Get up, we have to talk.

ROSENTHAL
I'm eating.

Levinsky shoves his tray off the opposite end of the table,
food SPLATTERING to the floor.

LEVINSKY
You finished.

ROSENTHAL
Is there a problem, Mr. Levinsky?

LEVINSKY
You've drugged my client within
an inch of unconsciousness.

ROSENTHAL
Mrs. Draper suffered an episode
of extreme anxiety over this
hearing you've arranged, and I
prescribed sedation.

LEVINSKY
If she's a zombie tomorrow, I'm
going to sue your ass to China
and back.

ROSENTHAL
She'll be fine tomorrow.

LEVINSKY
I want her lucid. Not drugged.

ROSENTHAL
Mrs. Draper is very ill but she's
also very bright and very attractive.
She can fool you. Particularly if
you're willing to be fooled. Does
that apply to you, sir? Are you
willing to be fooled?

Levinsky turns and kicks what's left of Rosenthal's dinner.

LEVINSKY
Bon appetit.

He leaves.

GRAY EXPOSED PIPES - SWEATING

CAMERA MOVES ALONG the pipes at the pace of:

CLAUDIA

led by a matron and a guard down a narrow corridor. She wears
her hospital gown, P.J.s and slippers. She is groggy, hung
over from the drugs. She carries her notebook and law book.
She's led into court.

INT. COURTROOM - DAY

HER POV: Rose sits alone in her usual place. Arthur is not
there. Claudia looks at Rose. Rose lowers her head.

Rosenthal sits a few chairs from Rose. MacMillan and Levinsky
are at their respective tables.

Harry leads Claudia to the defendant's table.

LEVINSKY
(studies her)
How're you feeling?

CLAUDIA
(sitting down)
I'll be all right.

The Judge enters the room.

HARRY

All rise, His Honor, the Justice
of the Court. Good morning, Your
Honor.

JUDGE

'Morning, Harry.

He sits.

HARRY

Be seated. Your Honor, for the
record, this continues the special
proceeding adjourned from Monday,
case four of the criminal calendar.
People of the State of New York
versus Claudia Faith Draper.

JUDGE

Mr. Levinsky, are you ready to
proceed?

LEVINSKY

(rises)

Yes, Your Honor.

JUDGE

(looking around)

Is your medical witness here?

LEVINSKY

I don't intend to call one, Your
Honor.

JUDGE

You don't?

LEVINSKY

No, sir. I'm going to call the
defendant, Claudia Faith Draper.

JUDGE

Mrs. Draper, you can testify from
your seat, if you like.

CLAUDIA

Why?

JUDGE

I think you might be more comfortable.

CLAUDIA

I'd like to take the stand please.

JUDGE

We don't mind swearing you in at your seat.

CLAUDIA

It's bad enough to come here in a bathrobe...don't make it worse. I'm a witness...I want to take the stand

THE BENCH

JUDGE

(curtly)

As you like.

CLAUDIA

(walking to stand)

I'm not going to hurt you. I'm really pretty harmless.

CLAUDIA

moves slowly to the witness chair. Harry follows with a Bible. She places her left hand on it and weakly raises her right.

HARRY

Do you solemnly swear that the testimony that you shall give in this special proceeding shall be the truth, the whole truth and nothing but the truth?

CLAUDIA

I do.

HARRY

Be seated, please.

She sits, Harry goes back to his place. Levinsky rises and approaches the stand.

LEVINSKY

Mrs. Draper, do you understand the charge made against you?

CLAUDIA

Which charge? The manslaughter charge?

LEVINSKY

Yes. Can you define it for me?

CLAUDIA

First-degree manslaughter...it's a Class B felony under Section 125 point...something of the Penal Law -- intent to cause serious physical injury...I'm sorry...I'm ...I forgot.

LEVINSKY

Mrs. Draper, were you given medication? Sedatives, tranquilizers?

CLAUDIA

Yes, yesterday and last night. I told them I didn't need them.

MacMILLAN

Objection, Your Honor. If Mr. Levinsky wants medical testimony, he can question Dr. Rosenthal.

LEVINSKY

Your Honor, my client is fighting against the effects of unwanted drugs, drugs intended to dull one's senses. I request an adjournment.

CLAUDIA

No! I'm all right.

LEVINSKY

You sure?

JUDGE
Mrs. Draper?

CLAUDIA
I want to do it now, Aaron.

Levinsky nods to Judge.

JUDGE
Proceed, Mr. Levinsky.

Levinsky paces for a moment, looks at the people in the courtroom.

LEVINSKY
Do you know what the maximum sentence for first-degree manslaughter is?

CLAUDIA
Twenty-five years.

LEVINSKY
And the minimum?

CLAUDIA
Set by the court.

LEVINSKY
Have you conferred with counsel concerning the charge against you?

CLAUDIA
(yawns)
Yes, several times.

LEVINSKY
During these conferences, did you give me all the facts and details constituting your defense to the indictment?

CLAUDIA
Yes, I did.

LEVINSKY
Can you explain the legal concept of justifiable force?

CLAUDIA

Quote. "One may use physical force on another when he believes it necessary to defend himself..."

LEVINSKY

(cueing her)

From --

CLAUDIA

(remembering)

"From what he reasonably believes to be the use of unlawful physical force by the other person."

JUDGE

(leaning forward)

And how do you understand that, Mrs. Draper?

CLAUDIA

If someone is beating your brains through the back of your head, you're allowed to stop them any way you can.

LEVINSKY

Mrs. Draper, do you recognize the people in this courtroom?

CLAUDIA

(pointing)

Judge, persecutor...prosecutor, defense attorney, court officer, recorder...

(searches for the word)

...witnesses. Yesterday, my stepfather was here. He sat there, next to her.

LEVINSKY

Can you tell us the provisions of Article seven-three-oh?

CLAUDIA

(refers to her notes)

If I lose today, I'm gone for a year. Sixty days before the year is up, the hospital can ask to keep me. If I lose again, I'm

(MORE)

CLAUDIA (CONT.)

gone for another two years. From then on, they can apply to hold me every two years until two-thirds of the maximum sentence. It works out to be sixteen... seventeen years. But there's more...

MacMILLAN

Your Honor...

JUDGE

You'll have your cross, Mr. MacMillan. Let her finish.

CLAUDIA

Thank you. What happens then is, if the hospital decides I'm still looney-tunes they can get an order of certification under Section 73 or Section 129 of the Mental Hygiene Law.

JUDGE

What does that mean to you, Mrs. Draper?

CLAUDIA

If they do it right, those clowns can lock me up in a hospital for the criminally insane forever -- they don't ever have to let me have a fair trial.

MacMILLAN

Your Honor, the witness is exaggerating...

CLAUDIA

(indicating defendant's table)

On the table over there is a book called Criminal Law. Pages 287 through 298. Look it up.

MacMILLAN

Your Honor, the witness is extending the ---

The Judge holds up his hand.

CLAUDIA

I didn't write the book. The honorable -- Eugene R. Canudo, Judge, New York City Criminal Court.

MacMILLAN

Your Honor ---

The Judge holds up his hand again.

JUDGE

However it might be executed, Mr. MacMillan, that is the statute. As you should know. Proceed, Mr. Levinsky.

LEVINSKY

Can you tell me the names of the doctors who examined you?

CLAUDIA

Julio Alvarez and Herbert Rosenthal.

LEVINSKY

How long was Dr. Alvarez's examination?

CLAUDIA

Fifteen minutes, maybe twenty. He doesn't speak much English.

MacMILLAN

(half rising)

Objection.

Judge holds up his hand.

CLAUDIA

He doesn't.

MacMillan sits.

CLAUDIA (CONT.)

(to the Judge)

He's from Panama. His Spanish isn't so hot, either.

LEVINSKY

How long did Dr. Rosenthal
examine you?

CLAUDIA

Fifty, fifty-five minutes. He
knows more English.

LEVINSKY

Do you accept the findings of
the psychiatric examinations
given to you at Bellevue?

CLAUDIA

I do not.

LEVINSKY

And do you believe that you're
physically and mentally prepared
to go on trial?

CLAUDIA

Yes, I do.

He smiles at her. She manages to smile back.

LEVINSKY

I have no more questions, Your
Honor.

He goes to his seat.

JUDGE

Mr. MacMillan?

MacMillan rises, approaches the stand, solicitously.

MacMILLAN

Claudia, if you're feeling tired,
I'm sure the court would...

CLAUDIA

I'm not tired. And I would like
you to call me Mrs. Draper.

MacMILLAN

Very well...

CLAUDIA

When I get tired, I'll let you know.

MacMILLAN
Mrs. Draper...

CLAUDIA
Are you tired?

MacMILLAN
(smiling, indulgently)
Mrs. Draper, how long were you
married?

CLAUDIA
Nearly ten years. Six weeks short
of ten years.

MacMILLAN
Was this a happy marriage?

CLAUDIA
It had its moments. How about
yours?

MacMILLAN
Do you have children from this
marriage?

CLAUDIA
No, no children.

MacMILLAN
Was that by choice, Mrs. Draper?

CLAUDIA
Yes.

MacMILLAN
Whose choice?

CLAUDIA
We agreed.

MacMILLAN
You jointly agreed?

CLAUDIA
I said if I got pregnant, I'd
leave him. So he agreed with me.

MacMILLAN
So you didn't get pregnant?

CLAUDIA
No, I did get pregnant.

MacMILLAN
You did get pregnant?

CLAUDIA
Yes, I did. We came home from a party and we were a little drunk and I kept putting too much jelly on my diaphragm, so it kept popping out of my hand. They do that --

MacMILLAN
And did you leave your husband when you got pregnant?

CLAUDIA
No, I had an abortion.

MacMILLAN
Why?

CLAUDIA
(a beat)
I don't believe in childhood.

MacMILLAN
Mrs. Draper, did you love your husband?

CLAUDIA
Yes, I loved him. Actually, I never knew how to love him.

MacMILLAN
Where did you move after your marriage collapsed?

CLAUDIA
It didn't collapse...it just sort of faded away. I moved to 301 East 66th Street.

MacMILLAN
Is that your present address?

CLAUDIA
Bellevue is my present address.

MacMILLAN
Is that where you were living when
you were arrested?

CLAUDIA
Yes.

MacMILLAN
What was your rent at that address?

CLAUDIA
Twenty-two hundred dollars a month.

MacMILLAN
When you moved to your 66th Street
apartment, Mrs. Draper, what
income did you have?

CLAUDIA
Peter gave me ten thousand dollars
when I signed the separation
agreement.

MacMILLAN
Did you ask your parents for any
money?

CLAUDIA
No.

LEVINSKY
(rising)
Your Honor, could Mr. MacMillan
tell us why he's so fascinated
with the defendant's finances --
is he planning to sell her a car?

JUDGE
Where are you heading, Mr.
MacMillan?

MacMILLAN
My next group of questions will
show you, Your Honor -- if you
would indulge me.

The Judge nods his assent. Levinsky sits.

MacMILLAN
So, you lived on the ten thousand
you got from your husband.

CLAUDIA
No, I spent that on furniture and
kitchen stuff.

MacMILLAN
Well, Mrs. Draper, what did you
live on?

Claudia glances at Levinsky, who nods for her to continue.

CLAUDIA
Gifts.

Levinsky smiles.

MacMILLAN
Gifts?

CLAUDIA
Uh-huh.

MacMILLAN
Gifts from whom?

CLAUDIA
Friends.

MacMILLAN
Men friends?

CLAUDIA
Uh-huh.

MacMILLAN
What did these men friends give
you -- jewelry?

CLAUDIA
Sometimes.

MacMILLAN
Furs?

CLAUDIA
I got a fox boa once.

MacMILLAN
Did they give you food?

CLAUDIA

Food? One guy used to bring
caviar -- is that what you mean?

MacMILLAN

Tell me, Mrs. Draper, did you
exchange these jewels and furs at
the supermarket? Did you offer
them to your landlord?

CLAUDIA

No.

MacMILLAN

Well, how did you pay for your
food -- I assume you didn't live
on caviar. Did you use the gifts
to pay for your rent?

She leans close to the Judge.

CLAUDIA

(whispers)

Is it legal to take cash gifts?

JUDGE

I beg your pardon --

CLAUDIA

If I say to you: Stanley, here's
five hundred dollars just because
I like you, is that legal?

JUDGE

Yes, that's legal.

CLAUDIA

Thank you.

(to MacMillan)

A lot of the gifts were cash.

MacMILLAN

I see. And these cash gifts from
these men friends were enough to
pay your expenses?

CLAUDIA

Uh-huh.

MacMILLAN

And what did these men expect in
return for these cash gifts?

LEVINSKY

(rising)

Is Counsel for the People leading
to --

MacMILLAN

(interrupting)

Your Honor, I have not used the
word "fee."

JUDGE

I'll permit an answer.

MacMILLAN

What did these men expect in
return for these cash gifts?

CLAUDIA

Friendship.

MacMILLAN

What kind of friendship?

LEVINSKY

Objection. The question is vague
and misleading.

JUDGE

Sustained.

MacMILLAN

These men who gave you gifts, did
they expect you to talk to them?

CLAUDIA

Sure.

MacMILLAN

You listened to them?

CLAUDIA

God, yes.

MacMILLAN

You did them favors?

LEVINSKY
Your Honor --

The Judge waves him quiet.

MacMILLAN
You did them favors?

CLAUDIA
Uh-huh.

MacMILLAN
What kind of favors?

LEVINSKY
(jumping up)
Objection, on the same grounds.

Again, the Judge waves for Levinsky's silence.

MacMILLAN
What kind of favors did you do in
return for these gifts?

LEVINSKY
(pounding the table)
The defendant has not been charged
with...

MacMILLAN
(shouting)
WHAT KIND OF FAVORS?

Claudia pulls back from the force of his question, then collects herself and coolly looks MacMillan straight in the eye. She leans forward.

CLAUDIA
I get five hundred for a straight
lay, two hundred for a hand job,
and three hundred for head. If
you wanna wear my panties, that's
another fifty. You take 'em home,
another fifty. No whips, no ropes,
no spikes. I've got liquor and
grass. Anything else, you bring
your own. It works like this: you
call me, we make a date, I look you
over, and if I like you, we make a
deal. And darlin', I am worth the
trouble, take my word for it. If
you want the best. Do you want
the best? I am talking about taking
(MORE)

CLAUDIA (CONT.)

your body to heaven and sending
your mind south. I am talking
about spoiling you so bad you'll
hate every other woman you touch.
I'm talking about baby pink
nipples that get hard when you
breathe on them. I'm talking
about my skin on your skin and
my tongue in your ear. I'm
talking about indulging your
every fantasy, and showing you
what dreams are made of, and
then giving you those dreams,
one by one, just for you, all
for you, nobody but you. Do you
get all that, darlin'? Would
you like that, baby? Do you get
what I'm tellin' you?
(looks around)
Do you all get what I'm tellin' you?

She leans toward the Judge.

CLAUDIA

Can he bust me for that?

JUDGE

Can he -- er, no, he can't...
bust you.

Flushed, MacMillan pulls himself together.

MacMILLAN

Very enlightening, Mrs. Draper.

CLAUDIA

I thought you'd like it.

MacMILLAN

And how long did you perform
these favors?

CLAUDIA

One hundred and fifty-two days.
Five months.

MacMILLAN

Can you tell us why you performed
these favors for men?

CLAUDIA
For seventy-five thousand dollars
...net.

MacMILLAN
Did you ever ask your husband for
money.

CLAUDIA
No.

MacMILLAN
Did you ask your parents?

CLAUDIA
No.

MacMILLAN
Do you believe they would have
refused to lend or give you money?

CLAUDIA
They would have given it to me.

MacMILLAN
But nonetheless you preferred a
life of exchanging favors for gifts.

CLAUDIA
It hurts less to sell your ass to
strangers.

MacMILLAN
If you were in the same position
today would you make the same
choice?

LEVINSKY
Your Honor, she's not in the same
position.

JUDGE
I'd like an answer.

CLAUDIA
I might.

MacMILLAN
You might once again turn to this
life rather than ask your parents
for money.

CLAUDIA

I don't know. Maybe if I thought
...if I thought...I don't know
which price is higher...Either
way, you pay -- I don't know. I
might.

She looks at her mother, who is weeping.

CLAUDIA

If you ever want to listen,
Mother, I can try to explain it.

MacMILLAN

Mrs. Draper, would you describe
your courtroom behavior these
past days as normal?

CLAUDIA

No. Would you describe the
circumstances as normal?

MacMILLAN

My job is to ask the questions.
It is your obligation to answer
them.

CLAUDIA

Okay, ask.

MacMILLAN

Well, yesterday the hearing was
adjourned because you were...no
longer able to participate
rationally...

CLAUDIA

What happened yesterday was that
something pretty personal became
something very public. It was a
dirty little tidbit I felt
entitled to let die buried in my
past. Truth is, I didn't have a
nifty childhood. Poor me. So
what? Life sucks! But I am
competent to stand trial for
whatever I do. You all had a
good time yesterday watching me
...and my stepfather...squirm.
Okay, it's out, it's over, it's
a fact of life...I'll handle it.
The point is: it's not relevant
to what is going on here.

MacMILLAN
I understand your desire for
privacy.

CLAUDIA
(a mutter)
Oh, Christ.

RECORDER
I didn't get that.

CLAUDIA
I said, "Oh, Christ."

MacMILLAN
Mrs. Draper, you don't trust
me, do you?

CLAUDIA
Are you crazy?
(laughs)
Sorry. That's your question,
isn't it?

MacMILLAN
Have I ever done anything to harm
you, Mrs. Draper?

CLAUDIA
I don't believe this. You're
trying to put me away.

MacMILLAN
You don't believe that I have no
personal motive and that I'm
simply doing my job?

CLAUDIA
Your job is to get me; your job is
to put me in a hospital. I don't
know; I guess I'm dumb. I take
that personally.

MacMILLAN
And you believe Doctor Rosenthal
is acting out of a personal
motive, don't you?

CLAUDIA
Look at him. You can tell he's smart.
He's got the papers to prove how
smart he is. He even wears glasses
- he must be smart! I bet you he's
(MORE)

CLAUDIA (CONT.)

got a nice wife and nice kids and a nice house, and he believes in his wife and his kids, and house, don't you? He believes whores are girls who hang out on Eighth Avenue and stick needles in their arms. Whores aren't nice white girls from nice white families with nice white homes. He knows that; he knows that as sure as his wife is home cleaning the oven and his kids are taking a test in school.

(a beat)

But what if he's wrong? What if his wife is balling the insurance salesman and his kids are peddling angel dust in the school yard? What if he doesn't know his ass from his elbow? What if he's just an asshole with the power to lock me up? What if that's all he is -- an asshole with power?

Rosenthal's face is florid.

ROSENTHAL

(rises)

Your Honor, forgive me for interrupting, but I believe the pressure of this proceeding is doing serious harm to the patient, she should be taken back to the hospital.

CLAUDIA

Ah, he wants to take me home.

ROSENTHAL

Your Honor, I believe she's very close to the hysteria she demonstrated in the courtroom the other day.

(he moves toward
Claudia)

I know precisely what she's going through and precisely how to treat it.

Levinsky rises.

LEVINSKY

Your Honor, is Doctor Rosenthal threatening the witness?

JUDGE

Doctor, take your seat, please.

ROSENTHAL

For her sake, I insist that this patient --

JUDGE

I said, take your seat.

Rosenthal goes to his seat.

JUDGE

Continue, Mr. MacMillan.

MacMILLAN

Mrs. Draper, do you trust his Honor, the court?

CLAUDIA

More than I trust you.

MacMILLAN

Do you trust your own attorney, Mr. Levinsky?

CLAUDIA

As lawyers go, he's all right.

MacMILLAN

(points to Arthur)

Do you trust...

(thinking better of

if, he points to Rose)

Do you trust Mrs. Kirk, your mother?

CLAUDIA

My mother?

MacMILLAN

Do you trust your mother?

CLAUDIA

No.

Rose lowers her eyes.

MacMILLAN
Is there anyone in this courtroom
you do trust, without
qualification?

CLAUDIA
(points to Harry)
I trust him.

MacMILLAN
You're pointing to Officer
Haggerty.

CLAUDIA
Yes.

MacMILLAN
The only person in this room you
trust is Officer Haggerty?

CLAUDIA
He can't hurt me. You can, the
Judge can, Rosenthal can, they
can. I don't trust people who
can hurt me; not anymore.

MacMILLAN
You believe your mother wants to
hurt you?

CLAUDIA
She already has.

MacMILLAN
You don't believe she wants to
help you?

CLAUDIA
Of course she wants to help me,
you all want to help me.
(pointing to Harry)
Except for Harry. Harry doesn't
give a damn.

MacMILLAN
Mrs. Draper, do you believe your
mother loves you?

CLAUDIA
Sure she does. She told you that.

MacMILLAN

Do you love her?

CLAUDIA

When I was a little girl, I used to think, wow, I love Mama, and Mama loves me, and what can go wrong?

(pause)

What went wrong, Mama? You see, I know she loves me, and I know I love her, and -- so what? So what? She's over there, and I'm over here, and she hates me because of things I've done to her, and I hate her because of things she's done to me. You stand up there asking, do you love your daughter, and they say 'yes,' and you think you've asked something real, and they think they've said something real. You think that because you toss the word love around like a frisbee we're all going to get warm and runny. No. Something happens with some people: they love you so much they stop noticing you're there because they're so busy loving you. They love you so much their love is a gun, and they keep firing it straight into your head. They love you so much you go right into a hospital. Yes, I know she loves me. And I know the one thing you learn when you grow up is that love isn't enough. It's too much and not enough.

MacMillan looks at her for a beat, then --

MacMILLAN

The question was, do you love your mother?

CLAUDIA

Yes, I love my mother. What difference does it make?

MacMILLAN
I have no further questions,
Your Honor.

JUDGE
You can step down.

Claudia did not expect it to end so abruptly. Confused, she steps down and walks back to the table.

LEVINSKY
You were fine. You told the truth.

MacMILLAN
Your Honor, I'd like to recall
Doctor Rosenthal.

Rosenthal moves to the stand.

CLAUDIA
Levinsky...I don't think anybody
heard me.

LEVINSKY
I heard you.

MacMILLAN
Doctor Rosenthal, in view of the
defendant's testimony, and all
that's happened in court, have
you changed your opinion as to
her capacity?

ROSENTHAL
New information convinces me more
than ever that...

Claudia jumps up, enraged.

CLAUDIA
Wait a second, wait one goddamn
second...

JUDGE
Mrs. Draper.

She moves around the table toward the bench. Levinsky lets her go. She confronts MacMillan.

CLAUDIA

You set me up and then you bring him back to hammer in the last nail? The hell with that. The Sixth Amendment says I have a right to a speedy and public trial. It doesn't say anything about Rosenthal or Bellevue or Article 730. Why me? Why not you? Did they examine you for your capacity? I know a judge, jerks off under his robe, they never give him a test.

(points to Rosenthal)

Did they examine him for his capacity?

(to Rose)

Did they examine her?

JUDGE

Mrs. Draper, you're not on the stand.

CLAUDIA

Then put me back on the goddamn stand until I convince you. Don't whip me with your rules. While you're playing with your rules, the meter is running out on my life. Can't you get that I understand you want to help, and I don't want your help? I know the price of your help.

JUDGE

Mrs. Draper...

LEVINSKY

(standing)

Please, Your Honor, let her speak. She needs to speak.

The Judge nods. Claudia looks at Levinsky with something like love. Then she turns to the Judge.

CLAUDIA

I know I'm supposed to be a good little girl for my mother and father, and an obedient and faithful wife to my husband, and stick out my tongue for the doctor, and lower my head for the judge, I know all that, I

(MORE)

CLAUDIA (CONT.)

know what you expect me to do. Look, I am not just a picture in your heads. I am not just a daughter or a wife or a hooker or a patient or a defendant. Can't you get that? You don't understand the things I do, but I do have my reasons. They're not your reasons, so they're not real to you, but they're real to me. You think giving blow jobs for three hundred dollars is nuts? I know women who marry men they despise so they can drive a Mercedes and spend their summers in the Hamptons.

(looks at Rose)

I know women who peddle their daughters to hang onto their husbands, so don't judge my blow jobs, they're sane. I knew what I was doing every goddamn minute. And I am responsible for it. I lift my skirt, I am responsible; I go down on my knees, I am responsible. If I play the part you want me to play, if I play sick, I won't be responsible. Poor, dumb, sick Claudia, she needs our help. I won't play that part. I won't give you that out. I won't be another picture in your heads, Claudia the nut; I won't be nuts for you. Do you get what I'm telling you?

She's near hysteria. Harry takes a step toward her. She wipes her mouth on her sleeve, takes a breath. Points at Rosenthal.

CLAUDIA

He can sign a piece of paper saying I'm nuts but it's only a piece of paper. You can't make me nuts that way, no matter how many times you sign it.

(to Rose)

And no matter how many times you say it, you can't make me nuts.

(to Judge)

Or you. Get it straight. I WON'T BE NUTS FOR YOU!

SILENCE. She walks quietly, solemnly to the defense table and sits.

The Judge stares intently, struggling to evaluate her. Finally, she turns to MacMillan.

JUDGE

Proceed, Mr. MacMillan.

MacMILLAN

Doctor Rosenthal, in view of the defendant's testimony, and all that's happened in court, do you still believe she lacks the capacity to stand trial?

ROSENTHAL

Yes, I do.

MacMillan returns to his chair and sits.

JUDGE

Mr. Levinsky?

Levinsky rises.

CLAUDIA

(stopping him)

Forget it, it's useless.

LEVINSKY

(after a beat)

I have no questions, Your Honor.

Levinsky sits and stares at the table.

JUDGE

You may step down, Doctor.

Rosenthal leaves the witness stand. The Judge addresses the prosecutor's table.

JUDGE

Do you rest?

MacMILLAN

The People rest, Your Honor.

The Judge turns to Levinsky.

LEVINSKY

(finally)

We rest.

JUDGE
Mr. Levinsky...

JUDGE
...if the defendant would permit
an examination by an independent
psychiatrist, I'd consider
adjourning this hearing for --
fourteen days.

MacMillan rises.

MacMILLAN
Your Honor, People would object.
Might I point out that, for the
record, the defense has rested.

JUDGE
You say People would object,
Mr. MacMillan?

MacMILLAN
Yes, Your Honor.

The Judge looks at Claudia, then Rosenthal.

JUDGE
I'm going to call a brief
recess. Just a few moments
to gather my thoughts. Stay
seated.

He leaves.

LEVINSKY
It's a good sign. He hasn't
made up his mind.

CLAUDIA
Is there an appeal on this?

Rose tentatively stands up and starts slowly toward Claudia.
Rosenthal leans forward to whisper to MacMillan.

ROSE
Claudia?

Claudia turns around and faces her mother.

ROSE

Your father...Arthur couldn't come.

Claudia gets up and moves toward her.

CLAUDIA

I'm sorry I yelled at you, Mother.

ROSE

I hope you win, sweetheart. I hope you get whatever you want, for the rest of your life.

CLAUDIA

For you, too. Let me touch you, Mama.

ROSE

(shaken, steps back,
starting to cry)
I'm so ashamed.

CLAUDIA

I still love you, Mama.
(taking her in her arms)
To the moon and down again and
around the world and back again.
(they embrace)

We HEAR a door open. The court reporter takes her place.

CLAUDIA

It won't be long now, mother.
Why don't you go sit down?

ROSE

I will. Thank you.

Claudia watches for a moment as this frail unhappy woman goes back to her place in the room. Claudia goes back to the defense table. Levinsky is putting loose papers back into his briefcase. She sees the corner of a familiar picture sticking out of a briefcase slot.

CLOSE UP: She slides the picture out. It is the nude of her.

ON SCENE: Levinsky is embarrassed.

LEVINSKY

You could call it larceny. I'd call it bad manners.

CLAUDIA
(handing it over to him)
Consider it your fee. You want
me to sign it?

LEVINSKY
What would you say?

CLAUDIA
Something that would get you in
real big trouble if the missus
ever found it.

LEVINSKY
(wryly)
The missus.

CLAUDIA
You're okay, Levinsky.

The Judge is entering and sitting.

JUDGE
The Court is concerned that the
defendant has not supplied any
expert medical testimony on her
behalf. This is a critical flaw
in the defendant's case. Nor has
the defendant's behavior in this
courtroom inspired the confidence
of the Bench.

(he turns to look at
Rosenthal)

On the other hand, the Court is
not satisfied that the opinions
expressed by the medical witness
Rosenthal are completely persuasive.

(he pauses, wrestling
with his decision)

I'm torn between my feelings as a
man, my conviction that Mrs. Draper
may not be strong enough to undergo
a trial -- and my duty as a judge --
my obligation to honor the law and
to give our citizens, even our
fragile citizens, their day in court...

(he taps his pencil)

Therefore---I will release the
defendant on her own recognizance
to await trial on the felony
charge of manslaughter in the
first degree. Court dismissed.

Claudia leaps to her feet. She thrusts her arms into the air triumphantly. Levinsky rises.

CLAUDIA
All-right!...Thanks, Stanley.

She locks Levinsky in an exhuberant bear hug. Levinsky's all smiles. She gives him a lusty kiss. As she makes her way to the front exit, almost running ---

CLAUDIA
See you in court, Levinsky.

LEVINSKY
I don't know, you did okay by yourself today.

CLAUDIA
Hey, yeah, I did. Maybe I'll change professions.

LEVINSKY
Where're you going?

CLAUDIA
Out!

CUT TO:

EXT. COURTHOUSE STEPS - DAY

Joyfully, childlike, she goes diagonally down the steps.

RUN SCREEN CRAWL

CRAWL
On January 15, 1986, Claudia Draper was tried in the State Supreme Court, New York County, on a charge of manslaughter in the first degree. She was defended by Aaron Levinsky.

She was acquitted. She is now attending Law school at New York University.

In March of that year, Mr. and Mrs. Kirk marked their thirty-second wedding anniversary.

There was no celebration.
(MORE)

CRAWL (CONT.)

On June 5, 1986, Herbert Rosenthal resigned from the staff of Bellevue Hospital.

He was then appointed Deputy Commissioner of Mental Hygiene for the State of New York.

ACTION CONTINUES ONTO:

EXT. NEW YORK STREET - DAY (ROLL END CREDITS)

Claudia wanders in a euphoria of freedom, in her hospital robe and slippers. The streets are full of life---people rushing, women clutching the arms of confident men; homeless men and women carrying all they own; street vendors and hustlers after a buck; delivery men spinning into revolving doors; lovers, lease-holders, and lunatics; Jews, Blacks, and Presbyterians; impromptu matadors facing down angry taxis; people yelling, people laughing; people dreaming of Martinique, all free to do as they please.

Some of them stare at Claudia, but others don't even notice her---she's just another New York street person. A bag lady looks up from her search in a trash can and recognizes Claudia as a sister. Claudia smiles and goes along her way.

FADE OUT: